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James Francis Cooke

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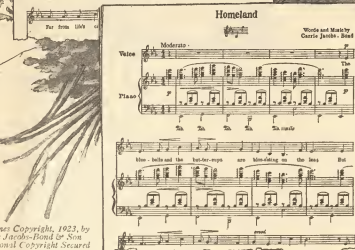
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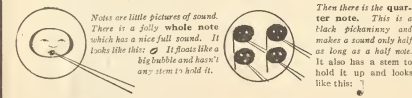
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THE ETUDE

JANUARY, 1924

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VOL. XLII, No. 1

The Greatest Question

We were just about to wish all our readers and our musical friends, for the fortieth time,

"A Joyous, Prosperous, Happy New Year," when we realized that the greatest material question of man is "how can I obtain the most real happiness?"

It was no mere rhetorical climax when Thomas Jefferson wrote into the declaration of independence his list of inalienable rights, "Life, Liberty, and the Pursuit of Happiness." The pursuit of happiness is the basis of all true thrift, industry, amice and much of our good behavior.

In sincerely wishing you who hold this new year copy of the ETUDE in your hand a happy and successful new year, we are certain that you, as a music lover, realize that you possess one of the greatest instruments for happiness—music. You are blessed more than ordinary mortals with the fairy wand to bring gladness and consolation to others.

Your own joy in music, your success in the art, your success in life, must depend very largely upon how much genuine happiness you can carry to others with your music.

If you can bring the joy of tears and the joy of laughter to multitudes, the world will discover that you are a great musician, whether you are Harry Lauder, Jan Ignace Paderewski or just plain Sils Smith.

Many Happy Returns

THE ETUDE has had its Fortieth Birthday. We have eaten our cake that we baked in the October Anniversary issue and have recovered from the consequent indigestion. It was quite a Party, judging from the vast number of letters that reached us from delighted friends.

We are grateful to the very large number who have written to us about the October issue and wish that we might print all of the wonderful letters that have come to us from old friends, telling us how much the ETUDE has meant to them for ten, twenty, thirty, forty years. We thank you all for your cordial good wishes.

We resolved to print the first letter of congratulations that came to us as a type of the many, many greetings. Strangely enough it came in advance of the Anniversary itself and from our overseas contemporary, *The Musical Standard* of London.

"We note with great interest of *The Etude* and venture to congratulate our contemporary upon forty years of splendid work on behalf of the lovely Art of Music."

"*The Etude*, in its great work of encouragement to the American Composer and Artist, while ignoring no phase, no development of musical progress abroad, follows a policy we have tried to adhere to in our own Journal."

"The Musical press of any country should be the patron of native composers and executants, altho' unhappily enough this is not always so. It should be the earnest desire of all thinking American and British musicians to seek in every way to advance and assist each other, since in many senses the music of these two great English-speaking nations does not occupy the strong world position it undoubtedly should."

"*The Etude* seems ever ready to publish the views and teachings of English as well as American creative musical artists. It is of much importance that this is so in a magazine which its virtue of its extremely high aims and its splendid literary quality must penetrate into American home life and thus disseminate the ideals of its editors and proprietors. We wish *The Etude* continued prosperity and success." H. A. DEAN, Mgr.

The Musical Mark of a Gentleman

JOHN WESLEY is quoted as saying "The Welsh are as ignorant as Cherokee Indians." Like many pulpit utterances this was flagrantly erroneous. The Welsh in Wesley's day may have been short on the kind of book learning that he deemed necessary; but in folklore, husbandry and in other ways they showed a wisdom which their English brothers often missed.

While the Englishman considered his sword the mark of a gentleman the Welshman considered the harp the mark of a gentleman. It remained for a Welshman, Lloyd George, to have the supreme position in Great Britain during the greatest of wars. It was a case of the gentleman with the harp directing the policies of the sword holders. In ancient Wales no one could be considered a gentleman who could not play upon the harp. For this reason it was expressly forbidden to teach slaves to play the harp. Only the King's musicians and gentlemen were allowed to own harps. Moreover it was illegal to seize a gentleman's harp for debt, because that would have reduced him to the rank of a slave.

Musicians and Tobacco

MUSICIANS are accused of inordinate use of tobacco. Many are inveterate smokers; but many more are total abstainers. The use of smoking tobacco in various forms has increased prodigiously during the last few years. The anti-tobacco crusaders attack the use of the weed with Volsteadian fervor. Are their attacks well founded or necessary? We propose discussing this question, not determining it in this short editorial.

America is responsible for the weed and the habit. How long it had been used by our native Indians before Columbus discovered them smoking it wrapped in cigarettes of corn husks, no one knows. In less than a century its use spread all over Europe and parts of Asia. Its consumption has always increased, never decreased. The plant is a first cousin of the Irish potato, the egg plant, the jimson weed and the tomato. It gets its generic name, *Nicotiana*, from Jean Nicot, French Ambassador to Portugal, who, in 1560, sent seeds of this popular member of the nightshade family to Paris.

Tobacco is a sedative and a narcotic. Our interest in it at present is to give our musician readers a means of judging for themselves whether its moderate use is likely to injure them in their professional work. Medical opinion in the past has been varied. For instance, many years ago some Dr. Richardson, in the *London Lancet*, said of it: "It is innocent, compared with alcohol; it does indefinitely less harm than opium; it is in no sense worse than tea; and by the side of high living it contrasts most favorably." Nevertheless, it is a drug; and the enormous increase in its consumption makes careful attention at this time desirable.

The best work we have ever seen upon the subject is the recently published volume, *Tobacco and Mental Efficiency*, by M. V. O'Shea (The Macmillan Company). The author is professor of education at the University of Wisconsin. He has for years been carefully collecting statements from physicians, university presidents, psychologists, scientists, literary men, artists, musicians, presidents, judges, schoolmen, financiers, military and naval officers, and other public men. Ninety-five per cent of the men of distinction thus consulted say that they have been unable to detect any mental or physical injury from the use of tobacco. All, however, seem to take a positive stand in the matter of smoking in youth, which they concede to be very injurious.

Now, let us look at the reports of delicately contrived

The Thresholds of Vocal Art

An Interview Secured Expressly for THE ETUDE with the World-Famous Diva

MME. AMELITA GALLI-CURCI

Biographical

The success of Galli-Curci has often been described as "meteoric," but familiarity with her biography reveals that, as in the case with all really great artists, it is the result of long and hard work combined with extraordinary gifts. She was born in Milan. Her early ambition was to become a pianist. After her graduation from the Milan Conservatorio, with the first prize and diploma, she made many very successful concert appearances as a virtuoso pianist. Her repertoire was comprehensive, her technique brilliant and her tonal coloring brought high encomiums from the critics. After hearing Busoni at a concert, however, she was so overcome by the enormity of his technical skill that she went home, closed her piano and decided to abandon her musical career. It was then that she "discovered" her voice. It is more truthful to say that it was discovered by

Pietro Mascagni the famous composer who was a friend of her family. Exactly six years after her debut as a piano virtuoso in Milan she appeared as Gilda in "Rigoletto" at the Teatro Colonna in Rome with pronounced success. The marvel of it was that she had received no vocal instruction but had studied everything by herself. True, she had attended opera since childhood, and her family was musical; but what she achieved by herself is one of the startling instances of self-instruction in music. After her successes in Italy, Spain, South America and Cuba, she came to America, still a comparatively unknown singer in this country. When she was brought to the attention of Campanini, then impresario of the Chicago Opera Company, he immediately recognized her immense possibilities. Her debut in Chicago, November 18, 1916, as

Gilda, was one of the most sensational appearances in American history. Since then her successes have been a continual procession of triumphs. Mme. Galli-Curci is a woman of exceptionally broad culture, remarkably well read, possessing a library in various languages (with which she has an uncanny familiarity) which would be the envy of many a college. Her husband, who accompanies her at all her concerts, is Mr. Homer Walsh, a well-known American composer of Welsh ancestry. Mme. Galli-Curci spends her summers at her palatial home in the Catskills, hard at work every day with Mr. Samuels and her mentor, Franz Proschowsky, continually endeavoring to expand and develop her art. Note that Mme. Galli-Curci speaks as an American, as she is very proud of her American citizenship. Demand for records of her voice is world-wide.

Are Singers Born, Not Made?

I often wonder why, on the threshold of vocal art, the voice teachers do not teach their pupils to read aloud sonorous sonnets and beautiful prose, giving each vowel its most beautiful quality. I am sure that a half hour or an hour a day, spent in cultivating a sense of vowel beauty, would be quite as valuable for many singers as time spent in so-called vocal exercises which are worthless because the vowel sense has not been developed. I would even urge them to learn the beautiful Italian language for this purpose; because the Italian poets and authors make a conscious effort to have all of their sentences rich and beautiful in sound.

"Of course poets in other tongues, Tennyson, Heine, Racine, Lowell, all strove to have their verses musical; but there is something about the Italian language that lends itself to the free enunciation of vowels so that the mere recitation of some of the Italian verse is as beautiful as a song. Mme. Eltona Duse is an instance of this. Her voice is music in itself.

American Singers and the Vowel Sense

"America, like Italy, is a land that has produced many lovely voices; but the American singer on the threshold of her art must learn to speak with an open throat. Americans do not realize it, but the observer coming here first from a foreign land is most struck at first that many of the people seem to talk with mouths almost closed. The jaws are stiff and there is no other thought than that of expressing oneself forcibly and loudly. The educated Italian, on the other hand, tries to show his culture by talking beautifully. Such habits have come down to him for centuries. He has very little to overcome. The American, the German and the Englishman, on the contrary, often has to upset his vocal ancestry before he begins his vocal work.

Beauty as the Basis of Singing

"The realization of beauty transmits itself to the voice without question. America is a glorious country and its natural beauties are unsurpassed. On the other hand there is still a great deal that is ugly in its cities. During the last twenty-five years the country has made great strides in beautification. This in time will show itself upon the American voice. In the Italy of Caruso and Gigli and other great masters of singing, the child is taught to love beauty—beauty in nature and beauty in art. Beauty is emphasized everywhere. America, until recent years, has been famed largely for its business prowess. The art instinct has been here as evidenced by the early American painters and by the poets, architects and others. But America had more serious business for its welfare on hand. Its great problem was to build, to utilize its territory, to assimilate the multitudes that were pouring in from all the countries of the world.

The American Renaissance

"Whether you realize it or not, America is now at the period of its Renaissance, its spiritual rebirth. The great war gave us a wonderful national quickening of our ambition to become a cultural as well as a commercial nation. America's attitude toward the unfortunate in other lands, even in enemy lands, has been enlightening. It has commanded the admiration of the world. We still lack in contemplative moods, in serenity, calm and in the observation of the beautiful. There is a conspicuous neglect of poetry. Americans do not seem to understand the value, the inspiration, the refreshment that is to be derived from poetry. All these things take time.

"If we are to consider the thresholds of vocal art, it would be absurd to talk learnedly upon the subject and fail to treat upon these principles of life upon which all great ultimate success must depend. All these things have a psychic effect upon the voice and upon the art of singing. They are of vastly more importance to the future of vocal art in



MME. GALLI-CURCI'S LATEST PORTRAIT

scientific apparatus which, with the faithfulness and veracity of all machines, tells the actual facts. Prof. O'Shea, who cannot be accused of being illiberal, devotes the second half of his book to this subject.

The reports of investigations made by public school teachers among students have indicated that the advantage is overwhelmingly in favor of the non-smoker. He stands higher in his class, is more healthy, more energetic, has better memory, better reasoning powers, is braver, more obedient, more truthful, more attentive, less irritable; and, in fact, is in every way a superior individual. University statistics also show a great superiority of the non-smoker. At Columbia University, New York, one hundred per cent more smokers failed than non-smokers. Indeed, in schools and in high schools, as well as universities, the cold facts show that the student who has maintained a good average when a non-smoker has gone down steadily and infallibly when he has become a smoker.

The results of all the laboratory tests, conducted with scientific apparatus with mature persons, show that, taking a large number of individuals (mature), tobacco will slow down and disturb the intellectual processes in a majority of them. More particularly, for the musician, the pianist and violinist—whose executive ability at the instrument is of greatest importance in rapidity of tapping, muscular fatigue, steadiness of motor control, memory span and facility in learning—tobacco shows detrimental effects, reducing the efficiency of the individual from .35 to .42 to 12 per cent. Therefore, it is obvious that, for the musician and the music student, smoking is a hindrance to progress.

Because some of the great musicians and performers of the past have been inveterate smokers does not mean that they might not have been even greater if they had not smoked.

Pre-digested Music

ARE we having an era of too much pre-digested music? By pre-digested music we mean pieces and editions in which all suggestions of difficulties are so carefully screened out that the student has as little work as possible in assimilating the piece.

Expert dieticians have found that some of our many bodily ailments are due, without question, to the too great refinement of foodstuffs. Foods are clarified and purified and beautified until the food value is gone. We require the valuable bran and mineral salts in wheat, for instance; and there are thousands now who demand whole wheat and bran bread, who were brought up to believe that the whiter bread was the better it was.

In music the student often selects pieces in which there is so little to do in the way of fingering or in difficulties of any kind that the pieces "play themselves." Publishers all know that such pieces "sell best." The teacher and the student call for them "pre-digested." In this way much extremely delightful music is side-tracked. Very often just a little more earnest practice would master certain apparently intricate pieces and put the performer in possession of many interesting additions to the repertoire. If the performer does not do this he is likely to go on playing pieces that have been worn threadbare, just because they are pre-digested.

Take, for instance, the delightful *Valse Christine* by Rudolf Friml, which appeared as the first number in the July ETUDE. Here is a piece which is comparatively simple; but it does not "fall under the hands" as it might if Gustave Lange had developed the theme in conventional style. It contains slightly different chords and passages; and, because the performer has not played them over and over again thousands of times, they do unquestionably present difficulties to some students. However, none of these difficulties are such that they cannot be readily mastered by a little earnest practice. Two or three hours may be needed by some; but at the end, instead of having a piece that sounds like something that everybody else has played for years and years, you have a piece with the kind of freshness that comes with unconventionality.

Much of the music of Schumann, Brahms, Debussy, Mrs.

Beach, Schmitt, and some others, strikes into unconventional and wholly delightful lanes. In the masterly set of pianoforte pieces by Mrs. Beach, called "In Grandma's Garden," as in the delightful *Nocturne in F Sharp Minor* of Josef Hofmann, there are passages that do not immediately fall under the fingers. They require a little work but they amply repay the student for all such labor.

The editor recently played through the Brahms Album just issued. There are few measures in Brahms that do not contain unconventional hand positions. Brahms composed with his brains and not with his fingers, despite the fact that he was a pianist of ability and often performed in public. Because the fingers balk at certain passages some lazy students are done with them at once. For this reason many of the works of Brahms have been very slow in securing world popularity.

Just as the athlete grows by seeking new opposition to his muscles, new weights to lift, new tests of strength and agility, so the musician will grow, not by dodging difficulty but by courting it and mastering it.

What's the Matter With Jazz?

FIRST, Jazz, at its worst, is an unforgivable orgy of noise, a riot of discord, usually perpetrated by players of scant musical training who believe that their random whoops, blasts, crashes and aboriginal tomtomming is something akin to genius.

Second, Jazz, at its worst, is often associated with vile surroundings, filthy words, unmentionable dances and obscene plays with which respectable Americans are so disgusted that they turn with dismay at the mere mention of "Jazz," which they naturally blame for the whole fearful caravan of vice and near-vice.

Yet, in the music itself there is often much that is charming and genuinely fascinating when written and played effectively. There is no more harm in well written Jazz than there is in a Liszt Rhapsody. Some of the times employed in Jazz could be manipulated by a master into a composition of world currency and permanence. On the other hand, many of the Jazz arrangements made especially for the talking machine records are among the most ingenious and fresh hits of original orchestrating we have heard in years. Surely there is no harm in such things. They provide rhythmic and melodic stimulation for thousands of people to whom such a musical prod is a real god-send. What a humdrum life this would be without inspiring music. True, you and we may get it from the Rimsky-Korsakoff *Schéhérazade*, the Chabrier *Spanish Rhapsody*, or the Dukas *Sorcerer's Apprentice*; but there are others whose musical taste may demand a more primitive form of synecopation and fantastic orchestration. We have no quarrel with "Jazz" when it is artistically worked out, effectively played and done among decent surroundings.

Along in September, the Mayor of Philadelphia, Hon. J. Hampton Moore, one of the finest executives the city has ever had, revoked the license of a leading theater playing a musical review based largely upon "Jazz" extravaganzas. The performance was so objectionable in its intent that even the calloused noses of the hardened theatrical critics turned up with disgust. Naturally Jazz was blamed. The money loss of the producers was reported to be immense—possibly \$75,000. Some theatrical managers are never brought to their senses until they get a good stiff kick in the pocket-book.

If the makers of Jazz desire to continue their success and provide musical entertainment that is inspiring without being offensive, they may take a lesson from experiences like this which are likely to increase in number with the accumulating public indignation over the evils of Jazz.

Good Jazz can be a wholesome tonic; bad Jazz is always a dangerous drug.

Rhythm, even before melody is the basis of music. Certain African tribes carry the mastery of rhythm so far that they have been known to communicate with each other for great distances by means of various rhythms beat out upon their drums.

our country than are songleaders and teachers with big names.

The Singer's Musical Knowledge

"The singer's musical knowledge is also fundamental. The time is coming when the vocalist who has the voice of an angel and the musicianship of a polli-parrot will have difficulty in drawing large audience.

"Learn an instrument by all means. The singer cannot well begin singing in earnest before the age of eighteen or nineteen; but during the previous years she can perfect herself as the performer upon some instrument and ever after have the great advantages that this will bring her. I began the study of the piano at the age of five. I heard, for example, the notable operatic performances at La Scala until I was seventeen. At first I practiced piano about one and a half hours a day, eventually practicing three hours a day. At the Milan Conservatory I had to learn the major works of Beethoven, Haydn, Mozart, Schumann, Chopin and Bach. I played the Chopin *E Minor Concerto* and all of the "Forty-Eight Fugues of Bach." After graduation, in addition to my work as a concert pianist, I taught piano for four years. This experience, as well as that of having the guidance of musical parents, was of incalculable value to me. I can well remember my father playing over the score of such an opera as "Tristan and Isolde" before going to his office. In such an atmosphere it was difficult not to be a musician.

This conference will be continued in the next issue of *The Etude Music Magazine*, in which Mme. Galli-Curci will present some of the very exercises she used in her own work when she was training herself without a teacher for her vocal career.

Berlioz's Pot-Boiling Period

By Lynne Roche

BERLIOZ's father, himself an eminent physician, was anxious that his son should succeed in his laurals. Hector's precocity in music was discouraged, and for a time he became interested in anatomy. But in his father's others, the reading of which led him almost to revolt.

However, parental resolution was never almost to revolt. Hector was lodged in the Quartier Latin of Paris to pursue his medical studies. Here visits to the opera so fired his medical propensities that he applied for admission to the conservatoire. Impatiently rejecting his father's consent to the change, brought a cutting off of his allowance.

Admission to the conservatoire was gained by a cantata for voices with orchestra, but poverty stood again at his door. He slept in a bare old garret, slept under scant bedding, and ate his bread and grapes on the Pont Neuf.

After some months a vacancy occurred in the chorus of the Théâtre des Nouveautés. Of his competition for the appointment he gives a racy account which at the same time discloses a view of his musical qualifications at this age.

Butchers, bakers, shop apprentices and non-descripts, each with a roll of music under his arm, made up the unpromising lot.

The manager-ore of this third-class theatre scanned the raw-boned youth. "Where's your music?" he snarled.

"I don't want any. I can sing anything you can give me at sight," came the reply.

"The devil!" retorted the tyrant, "but we have no music here."

"Well, what do you want? I can sing every note of all the operas of Gluck, Puccini, Salieri, Rameau, Spontini, Grétry, Mozart and Cimarosa, from memory."

At this other applicants slunk away, and the tiny frames a month thus earned greatly relieved Berlioz's situation. Though he sometimes made vague reference to his dramatic career, the truth of this engagement was disclosed only after Berlioz had risen to distinction.

Meyerbeer's Industry

MEYERBEER, a man of large personal resources, received great returns from his operas, and was probably the wealthiest of the master composers. He lived in sumptuous ease, yet worked with intense zeal for a regular period of each day.

To a friend who begged him to take more time for recreation, he replied: "If I should leave work, I should rob myself of my greatest pleasure; for I am so accustomed to work that it has become a necessity."

What a lesson to students who dream of a time when recognition of their achievements is to come!

Chats With Serious Piano Students

By Sidney Silber

General and Special Education

LUCKILY the day has passed when a person who played a musical instrument acceptably was considered a musician. This notion is no more current than that a person who is able to extract teeth can be considered a dentist. In all of the professions where state control is imposed before the individual is permitted to practice, he is required to have a general education before taking up his specialty. The dentist, for example, must have a knowledge of anatomy, physiology and hygiene before he can intelligently perform his operations in dental surgery. But, even before he takes up the study of anatomy, physiology and hygiene, he is required to have a general literary education. So too, the musician who would build his musical structure aright will seek to gain a general literary education along with his general musical education, before launching upon his specialty. One does not become a virtuoso by merely manipulating the keyboard. Nor does the composer gain in creative inspiration by simply studying the traditional rules of harmony, counterpoint, form and composition. In the arts, above all, it is hardly any knowledge pertaining to the intellectual, emotional and spiritual evolution of the race which may not serve to inspire the creative as well as recreative musician and pedagogue.

Building the Musical Structure

The successful and efficient music life, then, should have architectural features. It must first have a firm and durable foundation to sustain properly a structure which will serve some useful purpose. As there are innumerable buildings conceivable and possible, serving useful ends, so, too, the musical structure has its attributes conforming with well-established rules and traditions. The competent architect begins with a definite conception of his task and builds according to his needs. Using his experience and enlightenment, adding his original ideas of execution. How grotesque would that piece of architecture appear which contained all styles jumbled together, without any idea of unity, symmetry, balance and proportion? Even though it stood firm and durable foundation, it would have no real reason for being. If the architect plans a railway station, every portion should serve the needs of a railway station, and, above all, the first glance should reveal that the structure was intended for a railway station, or a department store, or a dwelling, the same should hold true.

Foundations of the Pianistic Structure

Briefly stated, they are: Tone, touch and technique. With these, the individual possessed of sufficient intellect, spirit and talent rears his musical edifice, voices the spirit of music and in his personal interpretative needs. His mastery of these foundation stones enables him to invest his interpretations with style; with these he gives what seems to him the proper proportions to the three fundamental elements of the tonal art: rhythm, harmony and melody, in the presentation of which we feel the effects of time and tempo.

Technic

Von Bülow once said, in characteristic terseness, that to make music three things were necessary: Technique, technique, technique. That was indeed an all-inclusive statement, clear enough to those who pondered and meditated concerning his inner meaning. "Technic" is not limited to the business of "finger-wiggling," velocity and cleanness. It includes the business of manipulating the keyboard and the pedals. There are as many different kinds of technic as there are means to express the intentions of the composer and spirituality. Technic is mechanical insofar as it is mental processes merge into the subconscious. In other words, in proportion to the acquiring of habits does the individual attain the power to use his means to express his intentions. Every adequate technic must be considered before it can become subconscious. Is there any one and only way to attain technical proficiency and mastery? By no means.

An Exploded Theory

For many years, large numbers of instructors have paraded a false theory for the equal development and control of the fingers. They argued that before one could attain mastery of the keyboard, one must make his fingers equally strong and equally independent. The

aim was to correct nature which gave us a pair of hands, no two fingers of which are equally strong or independent. Technic was according to these preceptors, limited to "finger-wiggling." Their philosophy was just as false as that which assumes that a man of great means may be the happiest and most efficient citizen. For, while money is the tonic of life (or may become so), and while each of us must possess enough of it to keep body and soul together, still it does not necessarily follow that the possession of money tends toward the enjoyment of the most abundant life. It is indeed a misapprehension which concentrates its entire energy upon the acquiring of money, in the hope that with the advent of old age the individual will be able to enjoy life. The time to enjoy life is NOW. The time to make music is NOW. So, too, with music students there must be some interpretative problems which you can adequately solve with your existing technique, independent though it be. This does not mean that you should give no thought concerning additions to your technical equipment. Specialization over extended periods, in the purely gymnastic side of piano playing is sure to blunt the finer sensibilities. Rather carry out the words of Robert Burns: "As we go through life, let us live by the way."

An Ancient Musical Faction

By S. M. Charles

The history of music during the last three hundred years, records a number of rivalries and antagonisms, which arose from time to time between composers, singers, or virtuosos. Probably the most famous is the contest between Handel and Buononcini, in 1702, in which the former scored the victory. About 1780, Gluck and Puccini, both writers of opera, put all Paris into a ferment by their rival schools of composition. Cuzzoni and Lindley, two vocal favorites brought to England by Handel, engaged in open and disgraceful warfare, which resulted in factions headed by countless, who exerted such an influence over society that ladies refused to receive visitors from adherents of the opposite musical party. In 1859, Wagner and Thalberg, contemporary composers for piano and orchestra, were tested for popular favor. This rivalry assumed proportions that, to maintain a standing in society, it was necessary to declare in favor of one or the other. This notable controversy terminated in an overwhelming triumph for Liszt.

An Interesting Rivalry

Ancient history also records an interesting rivalry or faction, namely, that between the Pythagoreans, or Canonists, and the Aristoxenians, or harmonists. Pythagoras, about 600 B. C., made the first attempt to ascertain the relation of the tones of the musical scale with weights and discovered that two strings of equal length and thickness produce the octave, when the length maintaining the tension were in the ratio of 2 to 1. He also found that shortening the string by one perfect fifth is 3 to 2, and of the perfect fourth, 4 to 3. These ratios, together with that of the whole step, which he fixed at 9 to 8, are recognized at the present day. Pythagoras next tried to ascertain the true place of the tones falling between these intervals, but was unsuccessful. He divided the tones into groups of four, the major third, the result was a scale which to modern ears would be intolerably out of tune.

Aristoxenus, B. C. 300, a pupil of Aristotle, wrote two treatises, one on harmony, and one on rhythm, which served as the source of the greater part of our knowledge of the Greek musical system. Opposing the theory of Pythagoras, who declared that mathematics was the principle of everything, including music, Aristoxenus asserted that hearing is the sole criterion of tonal relationship. A spirited controversy arose, and musicians divided themselves into the two factions, the one clinging to the old theory of Pythagoras, the other accepting that of Aristoxenus.

It remains for the followers of Pythagoras, Ptolemy, the Egyptian astronomer, about 150 A. D., and Euclid, of geometric fame, to give to the world the true ratio of the major third, i. e., 5 to 4. Ptolemy published the determinations of Didymus, of Alexandria, which gave the true tuning of the first four tones of the major scale, in much the same manner as we accept them to-day.

Artists are the priests, not the servants of the public.
—BRAHMS

What to Teach at the Very First Lessons

By JOHN M. WILLIAMS

Practical Advice for the Young Teacher

Do you want to learn how to teach? Mr. Williams' series, of which this is the first article, will show you.

THOUSANDS of young and aspiring musicians are planning to be teachers. Some, from excellent schools or teachers, perhaps have a good technical foundation and a repertoire of standard and classic concert numbers; but do they know how to give the very first lesson?

Types of Pupils

There is Jenny Jones, nine years old and a beginner. She is taking lessons for no reason whatever except that all the other children do. Then, Bobby Smith, a rosy-cheeked, healthy, out-of-doors boy, brings his roller skates to his lesson—his music is purely incidental, an annoying interruption of his sports. The adult beginner follows the six-year-old into the one case the mind moving faster than the fingers, and in the other just the opposite. The "nervous child," the sub-dub whose mind is entirely on beans, movies and dancing; the adolescent boy who is so "difficult" to manage; the foreign child (frequently Jewish) who is learning a new language, going to school, helps at home with the babies and housework, works in the store after school and Saturdays, but finds time to practice two and a half hours a day and brings in the best lessons in the class.

Music and "Service"

The modern eye in all lines is for service. A child who has been taking music lessons for three or four weeks cannot hold a hymn or read at sight an easy accompaniment for his parents, no matter how well he plays his "pieces," is a failure.

The majority of piano pupils are in their first year. Your class is apt to be much larger if you specialize in teaching children. They will lead into more advanced work.

The Musical Education of the Child

Before attempting to understand the workings of any educational system, it is advisable that we ask ourselves, "What is a child?"

Education is a matter of first-hand individual observation.

No one can educate another person. We may assist; but we cannot do the learning any more than we can eat and digest a meal for another.

If we go back to our original question, "What is Education?" and insert the word "musical," we have, musical education is a matter of first-hand individual observation. It follows, naturally, that the child must be trained to observe.

How?

By interest.

How shall we arouse this interest?

By attractive material attractively presented.

Can you do this?

Yes? . . . Success!

No? . . . Failure!

Ponder the foregoing paragraph. Are your pupils interested; or do they "enjoy" a good lesson about as much as having a tooth pulled? Is it a matter of the pupil being nagged every day at home, and a mixture of coaxing and bullying on your part; or is it spontaneous action on the part of the child, engendered through interest.

Duty of the Music Teacher

Ask yourself, then, "What is the first duty of the music teacher?" Answer: "To arouse the interest of the student."

Joseph Carlisle said: "The prerequisite of all education is the interest of the student." Joseph Cook said: "Interest is the mother of attention, and attention is the mother of memory." Our problem, then, is to interest the student—the average child, remember, not the genius. It is the child who should be considered; not the teacher, because a piece of music by Bach interests the teacher is no reason to suppose it will interest the small pupil.

Importance of the First Book

The next thing is, "How shall we arouse this interest?"

In the first place, choose the first instruction book very carefully. Many excellent "beginners' books" are on the market; but there are also antiquated volumes, to survive

whose study a child would have to be a music lover indeed.

Human beings, or at least those of us who are musical love "tunes." Choose a book that has an abundance of tunes. The melody arouses the interest of the pupil, sugar-coats the pill, so to speak, and the work is done—but the benefit is derived just the same.

The Test of a Beginners' Book

What is the test of a good instruction book, or of a piece? The child, himself, is the court of last resort. If you are able to arouse his interest in the exercises or "tunes," the book is good; if you cannot, it is bad for him.

The material in the book should be very, very easy. Why? Because we need technically simple material, so that the mind of the pupil may be focused on correct playing conditions instead of on notes, rests, and such details.

How shall we teach these things to a six or eight-year-old child in a lesson of thirty minutes?

The Problem of the First Music Lesson

A child coming to its first music lesson is all excitement and anticipation. He expects to learn "to play a piece" or to "make music" in some fashion or form; and if he leaves the studio the first time, and all he has heard is "lines" and "spaces," "table work," "names of keys" and "hand position," he is going to be disappointed. A disappointed child is very apt to be a rebellious child, and a rebellious child is generally a bad pupil.

Hence the very first lesson is tremendously important, and the teacher cannot put too much time or thought on the preparation of himself or herself to become competent to give this lesson.

Music is the only art which cultivates three senses simultaneously, sight, hearing and touch. On this account it is invaluable for training the faculties, but this also makes the first lesson a difficult proposition for both teacher and pupil.

Let us see what the pupil has to do.

First—Learn the names of the keys.

Second—The names of the notes.

Third—The value of the notes (counting).

Fourth—Find the correct fingers on each hand and use them on these notes.

Next, he must correlate these four efforts. In other words, to play even the simplest tune, for instance,

Ex. 1



requires of the pupil four separate and distinct mental impulses, not to say a working about correct playing conditions.

Teaching the Keys

Draw the attention of the pupil to the fact that the keys of the piano are of two colors, black and white. The black keys are divided into groups of twos and threes.

The white keys are named from the first seven letters of the alphabet, A, B, C, D, E, F, G.

Teach the location of the different D's on the keyboard. Explain "high" and "low."

Before comes G. After D comes E. Teach the group, C, D, E, in different positions on the keyboard, having the pupil name the keys aloud as he plays them.

Next, teach A; then the group, A, B, C; later E and the group, E, F, G. These may be called the "Groups of Three." It is important that the child correlate these and think of them in groups instead of isolated sounds or keys.

Next teach the "Groups of Fives," C, D, E, F, G, and A, B, C, D, E.

Now the entire seven in rotation, A, B, C, D, E, F, G.

Correlating Sound and Symbol

The teacher should now use a keyboard chart. By this means the pupils grasp the subject much more readily. These charts may be made at home, or they may be

obtained from the publisher at so little cost as to render their making an almost useless trouble. To make one, cut a piece of cardboard twenty-nine inches long, outside measurement, and five inches high. From the first note in the bass, low C, to the highest note in the treble, high C, is exactly twenty-six inches, the same as on the keyboard.

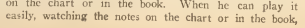
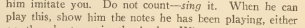
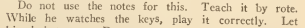
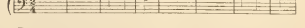
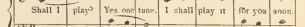
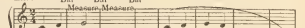
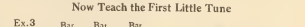
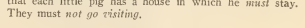
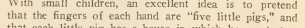
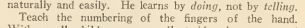
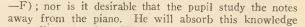
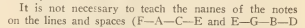
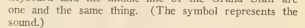
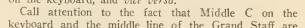
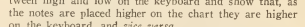
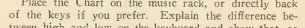
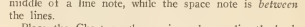
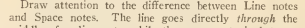
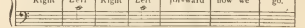
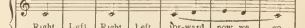
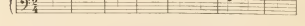
Place this chart directly back of the keys, in the niche between the keys and the name-board, and the notes on the chart will correspond exactly with the keys they represent on the keyboard. The pupil will thus get a correct idea of the grand staff from the very beginning.

Do not try to teach the names of the lines and spaces yet; the pupil learns them later, by absorption. However, show the child, in his music book, the different kinds (whole, half and quarter) of notes.

The Grand Staff

Explain the Grand Staff, consisting of eleven lines and the spaces between them. The top five lines belong to Mrs. G. or Treble Clef, who has a numerous family of children (represented by the treble notes). The bottom five notes belong to Mr. F. or Bass Clef, who also has a number of children (represented by the bass notes). But Mr. Bass Clef and Mrs. Treble Clef also have a child (note) Middle C, which sits on an imaginary line between them. Use the following little exercise to help to teach the location of Middle C.

No. 2



and getting the general idea of *up and down*, and of the relative values of the notes, draw his attention to the fact that he is playing a piece *by note*. He has been led "from the known to the unknown," a sound pedagogical principle.

Note Values, Bars, Measures, Time Signatures

The pupil can now play something correctly by note; but we have yet to explain the *values* of notes, the bars, measures, time signatures, and so forth.

Show how:

Bars divide the Lines into Measures; and from one Bar to the Next is a Measure.

[Note: Here the housewife's measuring cup may be used for illustration. A Measure is made measure of a sufficient number of notes to make up the necessary number of counts.]

In the time Signature $\frac{3}{4}$ the upper number, "3," tells how many counts to a measure; and the lower number, "4," tells what value of note gets one count.

Draw pictures of:
Whole Note (white apple) is sounded 4 counts.
Half Note (a Halloeween apple with a stick in it) is sounded 2 counts.

Quarter Note (with a black face) is sounded two counts.

Play Each Exercise Three Ways.

From now on it is necessary to play each exercise (for at least the first three weeks) in three ways:

First way: Play and Count Aloud.

Second way: Play and Name the Notes Aloud.

Third way: Play and Sing.

When the pupil can do this perfectly the teacher should put a gold star on this exercise. The same procedure should be followed with each exercise.

How Much to Practice

This will be sufficient material for the first lesson. If the child will spend, say, five minutes a day on learn-

ing the keys and ten minutes for practicing the first exercise—thus learning about Bars, Measures, Time Signatures, the Fingerings of the Hand, the Names of the Five Notes (two on either side of Middle C which he learns through *using* them in a little time, not by studying them away from the piano), and the values of the quarter and half notes, considerable will have been accomplished before the second lesson. This is quite a lot for one lesson; but fifteen minutes a day of practice will easily master it.

Importance of Materials or "Tools"

I truly think I should have to quit music teaching if my 4 Dimeola's Gold Stars, my red pencil and lesson slips were taken away. Children love a reward—even as you and I." A gold star properly placed will do more toward getting a good lesson than all the scolding that can be done in a half hour.

When a piece or exercise can be played perfectly three ways—Counting, Naming the notes aloud, and Singing—place a gold star by its side. Sometimes a number may be passed before it is thoroughly learned; but there is no gold star until it is played perfectly—Three Ways.

On the Lesson Slip write all remarks in regard to the lesson—the things for which to watch, faults to be corrected, the main points to be desired. A pupil learns to play the piano at home, not at the teacher's studio; so it is important that during the practice time he have reminders of the main points to be remembered. Not one or two half-hours with the teacher, but several hours per week of practice at home is where the pupil develops most. *Correct practice* makes perfect; and this is facilitated by the proper use of a note book, or slips, carefully written out and underscored with the invaluable red pencil. Make the note book or lesson slip take the teacher's place during practice periods.

Praise of a Poor Piano

A Paradox

By Eugenio Pirani

These and other problems go toward sharpening the dexterity of the pianist and are liable to make of him a greater artist than he was before.

And, last, how happy he will feel, when his vacation is ended, and he will return to his favorite grand! The first thing he will do is to play a couple of majestic thundering chords like "Jupiter tonans." What difference indeed between the pigmy in his cottage and his superb instrument! It seems almost to play alone without the help of the pianist! He never before appreciated so much its merits. To whom is he indebted for this unprecedented artistic enjoyment? To his humble upright.

The same thing often happens to vocal artists. There are singers who are possessed of a very little voice. Ludwig Willner, a great baritone who toured the whole world, in spite of the fact that his vocal powers were very limited. Somebody called him "the singer without voice." He understood, however, how to use his little, underused voice with exquisite art and obtained with it artistic effects which other singers, although endowed with a powerful voice, are not able to produce.

Also, Pauline Viardot Garcia, the famous singer, to whom I was introduced in Paris as she was in her eighties. She sang a difficult coloratura aria and I was utterly surprised that at her age, and with the exigent thread of voice which was left to her, she was able to bring about such charming effects.

No wonder that the millionaire, with his unlimited income, can revel in easiness and luxury. The person who can manage to enjoy life with a diminutive income is the one who commands our admiration.

The following motto should be added to Emerson's "Compensation": "The poorer the piano, the greater the art!"

Let us, therefore, sing a hymn of praise to the poor pianos!

"Your fingers fatter on the keys, I know, And every little while you strike a chord. That was not made in Heaven when the Lord First played the songs we echo here below.

Sometimes the running music does run slow— What if? If perfection of bright sound Were all, a needle and a disc spun round Might give what your hands never could bestow.

THE ETUDE

The Half-Hour a Day

By Yetta Kay Stoddard

"I'm not doing anything with my music now—I haven't the time!"

Time! If you added up the number of times you've said something of this sort, how many minutes would you now have at your disposal for music? And if these were augmented by the other wasted little fragments of eternity that have been yours, would you not—now, honestly—have one half-hour out of each twenty-four for the development of that musical talent that was most certainly given the most of us—you included.

Yes, of course. What then shall be your use of that half-hour? Shall you spend it all on scales? All on show work? All on sight-reading? Well, here is a way which works out very well, which covers a wonderful amount of musical ground.

First, determine to concentrate, to let nothing and nobody interfere with your musical half-hour—so precious, too that you have managed to squeeze it out from between all the other tightly-packed periods of time. Next, find out (and no one can do this so well as you yourself) just how large a part of the week's lesson-work, or work that you have assigned to yourself to get through with, can be practiced away from the instrument.

Perhaps it is your thumb agility that needs attention this week. Well, think of speeding up those dainty, dainty go back and forth between all sorts of duties. Perhaps it is a tight wrist that is giving trouble. You will find other ways of loosening it than by actually sitting down to the piano and striking octaves, long and hard and noisy. Perhaps it is a halting passage that it can't read. Why not close your eyes, as you are being whirled along the street-car or auto, and see that passage? Look at it in imagination so long, so intently, that it reveals its intricacies to you.

Third: During actual practice-time—divide the lesson into thirds. On Monday and Tuesday determine to learn the first third of it. *Learn it*, during that sixty minutes! Don't attack any more of the lesson unless you are satisfied that you actually do know it. Wednesday and Thursday, give to a quick review—merely a mental review, possibly—of the first third and then, catching the spirit of the compositions, the etude, the finger-strengthening, pounce upon the second third of the lesson and subdue that. *Get it*. You can, if you are determined enough, if you make sure of the elasticity of that thirty minutes, that is yours. So on Friday and Saturday, you will find your two half-hours sufficient to make the last third of the work wholly your possession.

Practice of this kind is a stimulant. It reacts upon every other task that you undertake. You get the benefit of a single minute in such a way that months and years are added to you.

If Sunday offers an opportunity for practice, the whole week's work can be reviewed. But Sunday is a good work from a new angle, to test results and discover how much gain has been made since you began really to have time to practice.

This method of dividing one's work into small bits is a mountain of new technicalities. You say, "Oh, that of this kind of practice is a stimulant. It reacts upon every other task that you undertake. You get the benefit of a single minute in such a way that months and years are added to you."

What Is the Signature?

By Caroline V. Wood

It is no exaggeration to say that nine times out of ten, if a teacher should ask a pupil for the signature of the piece he is trying to play, he could not tell. Many pupils start a new piece without ever stopping to consider what the signature is. Frequently a teacher herself does not realize this; but it is a great detriment to a pupil's reading.

Before letting a pupil start to play or read a piece, have him look well at the signature and name over the sharps or flats two or three times without looking at the music, as well as play the scale in that particular key. It is sometimes well also to stop him a time or two while he key the piece is written down and to name the sharps or flats in the signature. Gradually he will come to realize the importance of noticing this detail and getting it fixed in his mind before attempting to play.

THE ETUDE

The Humor of Richard Wagner

Written Expressly for The Etude by the Son of the Great Master

SIEGFRIED WAGNER

Siegfried Wagner was born June 6th, 1869, at Triebtschen. His parents wished him to become an architect, and he studied this subject at a Polytechnic School. Later he studied music under Kniese and Hampel. He became a concert conductor in 1893 and later became a writer of operas, of which the best known is "Der Ring des Nibelungen" ("The Ring of the Nibelungen"). Suffering the greatest handicap imaginable by being the son of a musician of transcendent genius, his works were immediately compared

with those of his father. As the grandson of Liszt and the son of Wagner he has inherited traits of genius that many in his nation would believe will some day entitle him to recognition as a great composer, which critics who insist upon comparing his works with those of his father refuse to give to him at the present. It is his ambition to have his work judged individually and not as the son of a great master. As a conductor Siegfried Wagner has met with wide success. He conducts without score and with his left hand. He is now touring America in the interests of Bayreuth.

The underlying trait of my father's character was a lofty artistic earnestness. Along with this, however, he possessed in an exactly similar manner gives the types of motives of Beethoven the highest idealism; that is, they are the unavoidable melodic forms demanded by the mood.

Wagner remarks:

"Never has the art of the world produced any happier or livelier works than Beethoven's symphonies in A major and in F major, and others of the intimate creations of the master written in the time of his complete deafness."

In connection with the A Major Symphony, which was loved by my father above everything, may be given the two following anecdotes of a lighter character.

In the year 1873 Wagner attended a rehearsal of the A Major Symphony which was to be given under the baton of Zumpfe. When it came near the end of the third movement, Wagner rushed to the conductor's orchestra to play the movement over again. Little by little Wagner increased the tempo. The orchestra, gradually led by the master into a dancing and fluctuating whirlpool, gladly obeyed his flying baton. The movement closed with a wild whirlpool—the fastest possible tempo. With the last note of the orchestra, Wagner threw the baton on the floor, whirled around joyfully upon the little conductor's stand and then leaped back at least two yards. Turning around instantly, he rushed back to the dumfounded musicians, exclaiming: "Do it like that. Mach's nach!"



RICHARD WAGNER AND SIEGFRIED

From a picture made in Naples in 1888. Wagner was then sixty-seven and Siegfried was eleven years old. The father died three years later.

"Reliably upon humor. Cultivate thereby, more and more definitely the excellent gifts. Do not write another serious work but keep on laughing and laughing. That is the only way to get along in life and prove useful to others."

That Wagner himself was in possession of this God-like gift and intentionally cultivated it is manifested very beautifully and strikingly in his *Beckmesser* and *Mime*.

The humor of my father was in common with that of all geniuses. He, for instance, had a very intimate appreciation of the humor of Schiller. As an example of this, he wrote to Mathilde Wesendonck:

"Schiller has a distinctive humor which possesses a geniality and wholesomeness which I have never been able to discover in the works of Goethe."

About Shakespeare he writes:

"These wonderful witty laughs in Shakespeare. This divine scorn. It is really the highest point a human being can attain!"

In his remarks about Beethoven he says:

"We cannot fail to see a basic relationship between Shakespeare and Beethoven. Further, it may be said that in the quickness of grasp, in the peculiarity of the humor, we recognize in the expression of the humor

of Shakespeare's characters an inexplicable spontaneity, that in an exactly similar manner gives the types of motives of Beethoven the highest idealism; that is, they are the unavoidable melodic forms demanded by the mood.

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When Wagner Danced a Beethoven Scherzo

At the last meeting of Wagner with Liszt, in Venice, the latter—my grandfather—played the Beethoven A Major Symphony. My mother, the Princess Hatfield, and some others listened. We children sat in the adjoining room. Suddenly, with the beginning of the Scherzo, my father entered and, unmolested by Liszt and the audience, commenced to dance in the most elegant and graceful manner. He appeared like a youth of twenty years. We children had difficulty in refraining from showing our joy by loud outbursts of laughter. One thing is certain, Beethoven could never have wished to have his Scherzo danced more beautifully.

The admiration of Liszt for my father was so deep and his comprehension of his character, which was so very often misrepresented, so great that little jokes like this were accepted in a friendly spirit.

Once, after my grandfather had played a religious composition, I do not recollect whether it was from his "Christus" or not, my father said:

"Yes, God makes a great deal of noise." (Dein lieber Gott aber viel Spökelt!)

On All Fours

Most of the time when Liszt played Bach and Beethoven, Wagner listened with prayerful silence. Suddenly he would rise and, going to Liszt, would pet him like a child. This he did quite often; and Liszt used to look at him with a stern glare in his eyes. Once, after Liszt had played, Wagner crept over to him on all fours, saying:

"Franz, to thee, one must creep on all fours."

In the presence of his family and friends, and particularly with artists, happiness and joy always affected him. He was often upon his arrival of an unexpected but very welcome guest, upon any joyous occasion, or from mere exuberance of good spirits, he would stand upon his head.

Gustav Adolf Kietz, who was working on a bust of Wagner, relates the following which occurred after a pianoforte rehearsal at Bayreuth, in the year 1875, when Wagner was sixty-two years old:

"Once when I was working upon Wagner's bust and looked over to him to get the proper expression, I was



SIEGFRIED WAGNER TO-DAY

frightened to see his face turned into a horrible grimace, his mouth open at least an inch, his eyes distorted, the veritable countenance of a Leipzig street rowdy."

My sisters received lessons in French daily from my mother, in all of the upper rooms of our house. A spiral stairway led directly to this room. Every now and then my father would appear upon these stairs, unseen by my mother, and make faces and all kinds of fun for my delighted sisters.

At the Bayreuth rehearsals Wagner took the liveliest interest. If all went well, that is if it went as he wanted it, Wagner manifested his thanks in the kindest and most humorous manner. At one of the "Parsifal" rehearsals he addressed himself to the interpreter of *Amfortas*, who had performed the rôle as he wished it done. "To you I have a ten-mark piece. You can accept it in good grace. When Schnorr sang *Tristan* in Munich, I gave him only three marks."

After the rehearsals of "Das Rheingold," Karl Hill, who played *Alberich*, received a bottle of champagne, and the *Rhine Daughters*, because of their courage in trying out the somewhat hazardous apparatus employed to make them appear as though swimming, each received a beautiful bouquet.

During the time of the rehearsal of the "Nibelungen Ring" in Bayreuth the dog tax of the municipality was



SCENE FROM WAGNER'S GLORIFIED COMIC OPERA "DIE MEISTERSINGER"

This humorous work is regarded by many as the composer's masterpiece. Wagner was fifty-four when he completed this momentous composition.

considerably increased. The celebrated violinist, Wilhelm, at that time was our concert-master. He heard of this and, being a great lover of animals, feared that many owners would find the tax so high that they would let it slip by and permit their animals to be destroyed. To save the poor animals from this fate, he bought about

Style

By Francesco Barger

The beginning of all musical interpretations is, of course, *right notes*—and there must be right notes only. An admixture of a few wrong ones with right ones will not do.

After right notes come three or four other requisites, all equally important. *Pace* (tempo) is one; correct fingering (which renders the execution easy for the hand, secures certainty, and leads to correct phrasing) is another; coloring is a third (which includes light and shade, *maners* of every kind, touch and pedalling). But besides all these, which may be called the *fundamental* essentials, and which we divide roughly into "right" and "by the word" style. This includes "reading" or "interpretation." The absence or presence of this quality does not amount to so much as "right or wrong," because it is the outcome of personality, and is largely a matter of taste and experience.

We have all agreed long ago that nothing is gained by disputing about matters of "taste." Taste in music is not confined to what the composer has set forth for the performer to do, but consists rather in the way the performer is capable of adding to the composition. However crowded a composition may be with instructions and directions from the composer, there is still a margin left margin is the true test of the executer's artistry. It is as easy to overstep it into exaggeration as to completely omit it. Both extremes are to be condemned.

Shakespeare is Shakespeare; but there is a huge gulf between the *Hamlet* of a Macready, and the *Hamlet* of the identical Beethoven Sonata played, as I have heard it, by Schumann, or by Paderewski, or by Rubinstein, by Clara ent sonatas. And, probably, if I heard the same work interpreted by Busoni, by Lamond, by Pachman, and by Godowsky, I should have to chronicle four more interesting and varying readings.

If asked which of the two extremes, exaggeration or total absence of all personality is the greater offense, one would reply that the rock to be most rigidly avoided is exaggeration. And it is a particularly unfortunate fact that many pianists, whose performance by no true spirit is commendable, commit this error. In other words, quick movements may be fast, their slow ones too slow; their *forte* is always fortissimo, their *piano* is too a mere whisper in which many a note is inaudible.

It should be borne in mind, that since the days of Mendelssohn, the interpretation of *tempi* has become considerably accelerated. The ordinary "allegro" of what call "allegro" to-day, would have been formerly what we call "presto" a century ago. Equally so, our "andante" does not mean the slow pace of other days; what was "andante" to Scarlatti, we should call "adagio" now.

There are certain masters of the so-called "classical" school, Mozart, Haydn, Handel, Scarlatti, but not Bach. The rendering of whose music has become traditional. No great departure from the printed text of their works is needed. The larger share of what they call for (not himself. It is in all cases) is provided by the composer himself, on paper. Very little is allowed to the performer's imagination, just as very little elbow room is needed for its performance. But this is not so with composers of the "romantic" school—Beethoven, (hold up your hands in dismay, ye pedagogues) and in these an amount of personal license is not only permitted, but also desirable. Bach becomes another Bach in his dear, old, dry bones are electrified into breathing life, and surcharged with scintillating color by the genius of a truly gifted executant. But the performer must have himself well in hand; his Pegasus must be "well tempered." Wild bulls are not welcome guests in a china shop. And even Chopin, who is frequently treated as a composer with whom one may "take liberties," is known to have been personally intolerant of too much a *passer, ad libitum*, *rubato*, *ad libitum*, *ad libitum*.

Until quite recently there were artists living who had learned from the great masters themselves how they wished their music to be interpreted. They transmitted these wishes to their pupils, and these have left us a had the rare good fortune to hear Mendelssohn, Schumann, and pupil of Beethoven, play some of the immortal masterpieces, and have little doubt that his readings heard Clara Schumann, in some of her husband's pieces.

Some others (probably Hiller and Reinecke) have gloried in the same tradition, which may be summed up as strict adhesion to prescribed text, with a *modicum* (note the expression) of personal liberty.

Not only has each truly great performer his own interpretative "style," but also style of some sort is conspicuous in the works of all truly great composers. In a few cases it has degenerated into mannerism, and such music has very properly died a natural death. But every thinking musician will recognize the style of Beethoven as distinct from that of Schumann, Mendelssohn, as distinct from Chopin, and will rejoice that this is so. There are moments in Sullivan's "Piano" absolutely devoid of the British trait, and yet so truly Sullivan-esque as to be obvious examples of their composer's "style."

In the fertile fields of our beloved musical art, in her scent-laden gardens, and in her blooming orchards, are an inexhaustible riches for every one who has an atom of individuality, or anything approaching cultured taste. Some may gather life-giving grain, others may pluck sweet smelling blossoms, others again may pluck refreshing fruits. Music can and should speak even a common-place thought into meaningful eloquence. Language falls in its noble mission if it does not clothe thought in elegant terms, and music is but a cold repudiation of sympathy else's ideas if not infused with individual "style."

Helping Neglected Muscles

By Leonora Sill Ashston

TECHNIC—the mechanism of playing—in other words, the ability to strike the right note, in the right way, at the right time—what a mountain of careful work must be climbed before this ability may be called our own. And yet the mountaineer need not weary us; if, like the experienced mountaineer, we learn to achieve by careful, steady, patient steps.

Physical fatigue is the usual cause of depression and discouragement. This exhaustion generally results from attempting too much. The child does not learn to walk, and it is not until he has made a certain effort, in one particular direction, is attempted singly. How much more were kept in mind. Take one member of the playing apparatus at a time and see how it may be developed.

Begin with the finger-tips; the point which does most direct contact with the keys. Some people are born with the ability to place their finger "on the right spot," this power as one of the first and finest requisites needed. A sure touch! This comes from a good ear, with fine enlivened by constant practice; but it is, as acquired and should be, a matter of single thought? The "blue notes" of later years, of nervousness and lack of practice, all are the fruits of the neglect of this topic during lesson and practice.

The simple illustration of picking up a needle from a thick carpet, or any other soft, fuzzy material, serves the purpose of explaining how the mind must be concentrated on the finest tip of the fingers, and how sure and certain those tips must be to do the work. The fingers the middle of the ivory, slowly, surely, as though picking up the key, and then deliberately go on to the next. The greatest art will tell you that he gains the most from slow practice. What is that but cautiously fixing the mind on the finger-tips and allowing them, instinctively, to do their finest work. The Scotch scale, beginning on G-flat, is an excellent exercise for this special purpose. With its omission of the fourth and seventh black keys, a more difficult position than when part of all of them fall on the white ones.

Just now we are thinking of the mature student who has found the "go on" with his music by home-study, who or fifteen minutes a day to this exercise, banishing every other thought from your mind. At the end of a week you will notice a great improvement in your sureness and sensitiveness of touch.

The "vital hinge" in piano playing is the knuckles, the bridge of the hand. Here it is that the muscular energy and intelligence, traveling down from the brain, the wrist, must disperse itself into five separate fingers. How strong must be the resistance of this bridge; and the same time how great must be its suppleness and sensitive response. Flexibility and strength upon these two

requisites in the bridge of the hand does much of piano playing depend.

How to gain these two ends is a glowing question. Now, again, and let us say that the great exercise for strengthening and enlivening the whole hand, and especially this part of it, is the elastic staccato described by Dr. Mailliard in *Touch and Technique*. The snapping of the whole finger from the joint off the keys. I would like every pupil of mine to practice everything in their lessons, from finger exercises to pieces, with this touch. No special, written page need be mentioned. It may be applied to every note struck.

Another gymnastic for the strengthening of the bridge of the hand is to rest on the keys—or on the table, or on any other surface—the finger-tips, with the whole weight of the arm, heavy but firm, upon them.

Next comes the wrist. First and foremost, here we must have mental control, or "inter-mental control." Avoid rigid wrist muscles in all things. The manual attitude will do more here than days of practice. But, of course, there must be practice of all the technical materials.

Finally, the arm must be considered. Protection in this, as in wrist control, depends largely upon the mental attitude. Its use is a matter of letting muscles of the arm and hand relax, abolishing all resistance, and allowing the strength of these muscles to slip down to the point of concentration on the finger-tips. This, merely, is the muscular adjustment to all playing.

To conclude, concentrate the mind upon one part of your playing anatomy at a time, and devote a certain portion of your practice hour to the development of that special organ. Then, one by one, the muscles will become drilled to a firm, dependable technique.

A Community Teachers' Recital and How It Works

By Elsa Eckhardt

Muscle teachers are always willing to do something for the betterment of their city musically. In Hamilton, Ohio, the teachers decided that they could do more for their city by working together, so they tried out the experiment first by having a students' joint recital.

Each teacher was represented by one pupil chosen from her class, and each played or sang only one number so that the program would not be too lengthy. This Hamilton public that it was planned to give another which again met with great approval.

In the meantime the teachers organized the Hamilton Music Teachers' Association, which, even though it is still young, is proving to be a foundation for much good for Hamilton, musically.

The social side is not overlooked; for besides the several meetings the organization has already enjoyed a banquet and an outing thus bringing the teachers closer together and helping all to become acquainted.

Their work is truly proving to be successful and this is written expressly for those who might be contemplating doing the same.

Teachers felt that their art should lift them above the petty prejudices, which are so common.

Benefits of Percentage Grades

By Earl S. Hilton

Give a pupil percentage grades and watch what happens! That statement sounds like a command, but its application gives results; for, indeed, a teacher will notice a very pleasing difference after giving a percentage grade according to the pupil's interpretation of his piece.

A good method of arranging percentage grades follows: Let 100 per cent. stand for "perfect," and 90 per cent. for "good." All students that have a grade below 90 per cent. must be reviewed. And as soon as the pupil plays that is passable. All pieces must be "good" enough before the student is allowed to attempt a piece of 100 per cent. new one. By letting the pupil understand that these grades must be attained before a study or piece will be "passed," he will make more progress in quality of grade, 90 per cent., is just the same in quality of merit, as the 100 per cent. will be. The higher grade stimulates the pupil's pride, and in turn increases his courage. To be accurate in grading, let him know 10 points off 100 for every kind of mistake and hesitation.

THE ETUDE

THE ETUDE



What Must I Know to Become a Good Accompanist?

An Interview with the Distinguished Conductor, Composer and Teacher

RICHARD HAGEMAN

One of the Most Noted Accompanists of Our Time

Biographical

Mr. Richard Hageman was born at Leeuwarden, Holland. His father, Maurice Hageman, a Dutchman, was the director of the Amsterdam Conservatory of Music. His mother, Francesca de Majowski, a Russian, was the court singer of Holland. Mr. Hageman was the protégé of Queen Wilhelmina, of Holland. He studied

"I do not play well enough to become a solo pianist, so I thought I would study accompanying."

How often have I had pupils tell me this, when I asked why they wanted to take up the study of this most difficult and, it must be said, ungrateful art. How erroneous the thought that a bad pianist would make a good accompanist. Not only must the good accompanist have a technic brilliant enough to cope with the difficulties of accompaniments, like those of Strauss, Wolf, Debussy or Wagner, to name only a few; but he must do that which the solo pianist never has to do, be able to transpose these accompaniments into different keys, and sometimes without a moment's notice. Many a time, at the last moment, does a singer feel unable to sing an aria in the accustomed key and ask the accompanist to transpose the piece into a lower one. Only with great patience and hard work can this be learned; but it is one of the necessary requirements of the good accompanist and should be mastered.

I always suggest to my pupils that they begin by transposing the easiest kind of songs, preferably songs they know, like "The Last Rose of Summer" or "Annie Laurie," and to gradually increase the difficulties. The human mind accommodates itself to such matters very readily if you work enough. Success in this, like in all things, is largely a matter of persistence. Don't give up until you get it.

It is the same with reading music—the good accompanist must be able to play any piece placed before him at first glance. It is doubtful if any accompanist can play all the notes of a difficult modern song when seeing it for the first time, but he or she must be able to read so well and quickly that the principal harmonies and melodies are played, and so sustain the singer. I do not mean to "fake" an accompanist but to leave out the two great difficulties at the first playing and be able at a glance to see which are the necessary notes and harmonies and play those.

This being able to read well is another matter of the most persistent work, and should be done daily. Instead of going to the "movies," or whatever your favorite pastime is, read everything you can borrow, rent, or buy. The public libraries are full of music; there are several musical magazines which print one or more pieces in each copy (*THE ETUDE*, for one, does this), and there are a number of inexpensive albums of music. One of the most delightful ways of reading is to ask some friend pianist to play four-handed arrangements with you. Not only will the main goal be obtained but you will broaden your musical outlook considerably. Then we come to the languages.

Knowledge of Languages a Necessity

The knowledge of the language in which your artist sings is, in my mind, an absolute necessity. The accompanying of the word is the first requisite of the good accompanist. The piano must always underline and illustrate the singer's words. The background of the picture must be in absolute sympathy with the principal object; and it is the accompaniment which must draw the picture's background.

Another reason why you must know the language your singer uses is that it is absolutely necessary for the accompanist to breathe with the singer. I mean just *breathe*—when the singer breathes, the accompanist physically but mentally as well, and to let the piano breathe with you, so again to underline the dramatic, the

music in different European countries. At the age of sixteen he became assistant conductor of the Royal Opera House at Amsterdam and at eighteen was made first conductor. His versatility has proven immense as he has become celebrated in four branches of the profession, as an operatic conductor, as a symphony con-

ductor, as a vocal coach, as an accompanist-pianist and as a composer. No one in the field of accompanying is entitled to speak with more authority upon the subject of accompanying than Mr. Hageman. No one can read this very lucid interview without the desire to try out some of the practical suggestions given by Mr. Hageman.

poetic, the sarcastic, or whatever feeling there is in the poem, with the accompaniment. And to really accompany well, to give full value to the musical beauty of the composition, to help your artist find the greatest support in your playing, you must orchestrate your accompaniment. The next time you hear an operatic aria accompanied by an orchestra, listen well to the tone color of the different instruments;

agony of the child, the hidden fear of the father, the insinuating sweetness of the Erlking. You must see the horse finally stumbling to the house, too late; and the brutal finality of the two closing chords. What a wonderful chance for a poor accompanist to spoil the whole picture by an indifferent "plunk," "plunk," that "done," instead of holding the dramatic tension to the very last note.

Piano and Orchestra

To go back to the accompanying of operatic arias. Most piano scores of opera give only a faint idea of what the orchestra in reality plays. It is impossible, of course, to excuse everything that an orchestra plays, with only ten fingers but it seems that most arrangements of orchestral accompaniments have been made a little too easy and, therefore, have lost all the color the composer had in mind.

Let me give you a few examples: Piano score aria of *Micaela* from "Carmen?"



The orchestra really plays



Bain News Service Photo RICHARD HAGEMAN

retain that color in your mind; and then "try it on your piano." You must find different ways of striking the keys to make the piano sound like a horn, a cello, a flute, a trumpet, or whatever instrument would play that same phrase, if the orchestra was used. If the piece you play does not exist for orchestra, then orchestrate it yourself to your own taste, but do not merely "play the notes." Use your imagination.

When you play the Erlking, you must follow the father and his sick child rushing on horseback through the dark woods. You must see them, must feel the

Master Accompanists Rare

Great accompanists are very rare. It is said that only three men of the present day, in the United States, command a fee in excess of \$200.00 for accompanying at a recital. Of these three Mr. Hageman is one. He has accompanied many of the great singers of our times, including Alda, Farrar, Homer, Hempel, Ivogun, Melba, Cassis, Elman, Kubelik, Kreisl, and many others. His opinions on accompanying should be invaluable to "Etude" readers.

The orchestra plays:



Ex. 4

Quite a different thing, isn't it?
In the Aria of *Leonore*, in "Fidelio," the piano score reads:



The orchestra plays:

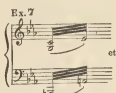


It is a little more difficult to play this way, but that is what Beethoven wrote.

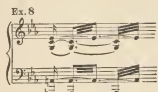
I could quote hundreds of examples along the same line, but space forbids.

Another important thing in playing orchestral accompaniments is the "tremolo." Few accompanists realize that every note in a chord played as a tremolo is begun at the same time.

For example, a tremolo written like this



must be executed like this:



In the orchestra it would probably be divided as follows:



and every one of these instruments begins to play at the same time, so that the ear hears the entire chord completely at the first attack.

Don't Invite Attention

Avoid attracting attention. The good accompanist learns, among his first principles, not to draw attention to himself. Like Richard Wagner's Verstärkte Orchester (concerted orchestra), the accompanist must be so inconspicuous that the audience virtually forgets about him. The accompanist whose attitude to his art is not subservient to his personal vanity, will never get very far. The best accompanist is the one which the audience forgets until the end of the program, when it realizes that the artistic effects of the soloist were greatly enhanced by a proper accompaniment.

Particularly do I refer to unnecessary movements of the arms or hands or, as I have seen sometimes, a rocking back and forth with the entire body, probably meant to indicate uncontrollable feeling. Remember, once your finger has struck the key, no amount of "vibrato" (a moving or rather rubbing with the finger over the key) is going to change or improve the tone. It is how you strike the key that will give you the color you want, nothing (except the use of the pedal) can change it afterwards, and no amount of contortions will make an ugly sound beautiful. You only succeed in drawing the attention of the audience away from the singer, which turns the tables and makes you the soloist, which should never happen.

I mention the use of the pedal—what an inextinguishable subject! In a later article I am going to tell you some of the effects that can be obtained with those three pedals of our modern pianos.

Before closing this article I want to say a few words about traditions. What is known as "tradition" is a bugbear to the accompanist, and I have heard of people learning "tradition." The truth is that the traditions are so numerous and so far-reaching that few people can expect to master them all. The accompanist, if he goes to a real master of the art, will learn about these traditional performances of special arias, little by little. If he has experience with many singers, who are familiar with the traditions, he will learn more. There is in print but scant record of many of the traditions. Traditions like folk-lore are passed on from one to another, some traditions surviving and some disappearing with time.

Thinking Scales

By G. F. Schwartz

THE Musical mind, like many natural forces, has a strong tendency to seek the course of least resistance. This may be good economy, so far as temporary saving of time and effort is concerned, but it is a poor principle upon which to build broad and resourceful mental habits.

The music student need not waste time in laborious and fruitless complexities, but on the other hand should be on the alert for opportunities to give his mind some real work to do, remembering that the fingers and vocal chords of themselves are not provided with brains and that the thinking processes of a musician become more and more elaborate as the student advances.

One of the most prevalent "sources of least resistance" is the purely mechanical or transcriptional method of scale study (scales for themselves alone and not applied to any particular instrument). Many students in fact are likely to be nonplussed if asked to write or play the scale commencing with any note other than "do" or the tonic. Such a state of musicianship (?) is almost hopeless while it lasts. As a means of overcoming this deficiency the two following suggestions are offered:

(1) Construct orally or in writing all the scales which may commence with C: Thus—

c d e f g a b c (c major)
c d e f g a b c (c minor)
c d e f g a b c (c major)

The "Pay" of the Musician

By W. F. Gates

WHEN one stands outside of the musical profession, looking in, a world of beauty and enjoyment is seen. But from the inside of the profession he sees a world of beauty without—and endless hard work within.

But, at that, what is there in life that is worth while but work and love? Of all the rapid, tiresome, unattractive, useless forms of existence one can imagine, it would be a life of all ease and no work. Nor is it work for one's self which produces happiness; work for others, not paid for in dollars, is the corner stone of enjoyment of life. It is only by kindness, work and sacrifice for others that the highest ideals of life may be reached.

While this may be a homily too trite for some, too unselfish for others, to whom can it apply more than to

the musician? He can not hope for more than a moderate competence, at best, as the result of his labors. The printer, the policeman, the dressmaker or milliner may earn more than the professional musician; the lawyer, the real estate dealer, far more.

But one form of payment which the musician may take as his own is the knowledge that he has made life broader and happier for many with whom he has come into professional contact. He has helped to mold the lives of young people into channels of appreciation for and joy in one great form of beauty.

He has worked with and for others. The world is better for his life and labors. And in this, the musician must take much of his "pay."

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THE ETUDE

Some fine collections of modern oratorio arias have foot-
notes giving the traditions.

Most so-called traditions find their origin in the fact that the singer who sang the aria or song for the first time, at the initial performance, found it easier or, per-
haps more effective to change the original score to satisfy his or her personal taste or singing capability, and those who came afterwards did not dare, or care, to go back to the original.

Now, as a last word, play whenever and wherever you can, accompany as many different people as possible, have patience, read all you can, and work, work, work.

THE ETUDE

Basic Principles in Pianoforte Playing

SECTION IV

Secured Exclusively for THE ETUDE by Interview with the Famous Virtuoso Pianist

JOSEF LIEVINNE

This Series Began in the "Etude" for October. Each Section May be Read Independently

Acquiring Delicacy and Power

In the last section of this series the all important matter of securing a fine tone was considered. In this the reader will remember that, in addition to the ability to conceive a beautiful tone mentally, attention was called to the fact that richness and singing quality of the tone depends very largely (1) upon the amount of key surface covered with the well-cushioned part of the finger and (2) upon the natural "spring" which accompanies the loose wrist. While the following remarks may be read independently of the foregoing sections, the student will do well to re-read them to fix certain fundamental principles in the mind.

In the matter of delicacy, the student may well give earnest attention to anything which will contribute this exquisite quality to his playing when the composition demands it. To be able to play with the delicious lightness and beauty of Cluny lace should be the ambition of all students. A beautiful lace shawl is the best comparison I know to what I mean by delicacy in playing. There is lightness, firmness, regularity of design, but without weakness or uncertainty.

The Technical Side

The technical side of the problem is not so difficult to explain. In the first place the upper arm and the forearm must feel so light that the player has the impression that they are floating in the air. The mental attitude here is very important. Delicacy is inconceivable with a heavy arm. The least suggestion of tightening or cramping of the muscles is literally fatal to delicacy. One may say "relax" the arm; but if the arm is completely relaxed it will do nothing but flop limply at the side. On the other hand, it can be held in position over the keys with entire absence of nervous tension or stiffening, with the "floating in the air" feeling that makes for the first principle of delicacy.

Before proceeding further it might be well to note that the player can actually think moods and conditions into his arm and fingers. His mental attitude means a great deal in the quality of his playing. Just as the voice immediately reflects in its quality the emotions of great joy, pain, sorrow, scorn, meanness and horror, so do the fingers and the arm in somewhat similar fashion respond to these emotions and represent them in playing for those who have mastered the technique of playing so that they are not concerned with details which should become automatic. Anyone heard Rubinstein play will realize how the emotions can be conveyed to the key-board in an altogether marvelous manner. No audience is immune to this appeal. The non-musical auditors, in fact, come more for this sensation than for any understanding of pure music. They know instantly when it is present and go away gratified and rewarded. They do not understand the musical niceties; but they do comprehend the communication of human sensations and emotions when sincerely portrayed by the pianist who feels that he has something more to do in his art than merely to play the notes.

Floating in the Air

To return to the matter of delicacy. If the student has mastered the principle of the "arm floating in air" (and it is something to be gained more by the right mental attitude than by any specific practice), the next step is to realize that delicacy does not consist merely of lightness. There are thousands of students who can play with some degree of lightness but who miss or slight so many notes in the course of a composition that their playing is really irritating, even to the non-musical listener. Delicacy must not be secured at the sacrifice of completeness. For this reason, even in the most delicate passages, every key struck, black or white, must go all the way down to key bottom. This is most important. Do not have your lovely lace shawl filled with holes or worn places.

The third principle in the practical matter of securing delicacy is to play with the fingers on the surface of the keys. That is when you raise your fingers you do not take them perceptibly away from the surfaces. This simple matter insures the player against too foreful a stroke and makes the playing more uniform. It is



JOSEF LIEVINNE

difficult to do, especially with impatient students; but the matter of delicacy should be studied at a slow tempo so that the student can analyze his finger and arm conditions. He should repeatedly interrogate himself:—

Important Questions

Is my arm floating?
Am I striking each note to "key bottom"?
Am I keeping my fingers on the surface of the keys?

In playing for delicacy the key is struck with the finger tip rather than with the fleshy ball as when producing the full round singing tone. I also notice that when I am trying to secure a "floating arm" condition, my elbow extends very slightly from the side of my body.

Practice for delicacy may be accomplished through thousands of pieces and exercises. The following passages are examples of particularly good material for use in this connection.



Power in Playing and What It Means

Every teacher encounters pupils who are physically very strong and who can easily produce noise at the keyboard. On the other hand there are pupils who are not particularly strong, but who play with very great power. What is the reason? Of course strength, real physical strength, is required to play many of the great masterpieces demanding a powerful tone; but there is a way of administering this strength to the piano so that the player economizes his force. I know of one famous pianist who has always inclined to the immovable torso or body in playing. He sits like a rock on the piano chair, producing all his effects by means of strokes or blows to the keyboard. Much of the great playing I have heard has been produced in this altogether different means. Consider, for instance, the picture of Rubinstein presented herewith. The artist has caught something here which the photographer has missed in most of the portraits of Rubinstein at the keyboard. This was probably because Rubinstein may have posed when he knew he was before the camera. But, this sketch is Rubinstein as I knew him. Notice that instead of sitting bolt upright, as the pictures in most instruction books would have the pupils do, he is inclined decidedly toward the keyboard. In all his forte passages he employed the weight of his body and shoulders. This was most noticeable; and the student should remember that when playing a concerto, Rubinstein could be heard over the entire orchestra playing fortissimo. The piano seemed to peal out gloriously as the King of the entire orchestra; but there was never any suggestion of noise, no disagreeable pounding.

Natural Shock Absorbers

Why no noise? Because Rubinstein's wrists were always free from stiffness in such passages and he took advantage of the natural shock absorber at the wrist which we all possess. He employed in principle the touch we have discussed in previous sections of this series and his playing assumed a power and a grandeur I have never heard since his time, but to which I always aspire as my life ideal in my public performances. He did not pound down upon the keyboard but communicated his natural arm and shoulder weight to it.

There is a vast difference between the ordinary amateur hammering on the keyboard for force and the more artistic means of drawing the tone from the piano by weight or pressure properly controlled or administered. Take the first movement of the Chopin *Military Polonaise*, for instance.



Russia in Music

By Wilson G. Smith

To fully appreciate and understand the music of a country whose nationalism forms the basic principle of its art, as does that of Russia, it is necessary to become familiar with its intimate life. Geographic situation, social conditions, religious influences, and political tendencies, are potent factors in molding the trend of popular thought, aspiration and endeavor.

Art evolution, like the cosmic forces, requires years of ceaseless working to formulate a solid basis upon which the superstructure of artistic achievement is erected. It is a question often argument as to the real value of nationalism in musical art.

Nationalism is circumscribed by geographic limitations, and at best represents but a segment of the universal circle of art. It is much like a dialect as compared with a language of universal import. For this reason an art that has a universal significance and appeal is more far-reaching in its influences.

Inspirational Cosmopolitanism

The older classics—Bethoven, Mozart, Haydn, Schubert—while tinged to an extent with nationalism, nevertheless possesses a certain inspirational cosmopolitanism that appeals to all nationalities alike, presupposing, of course, a certain amount of artistic culture. Racial types and customs are the outgrowth of environment and are amenable to change when surrounding conditions change. History tells us that Russian nationalism was born through the dominating influence of conquering hordes. Customs that prevailed for centuries were so modified by invading influences that even the purity of language became dialectic and of mongrel type. The invading barbaric hordes of the north changed at one time the map of Europe, and resulted in the degeneration of Greece and Rome. The language of Homer and Virgil became in time an extinct tongue, and the art of Praxiteles a relic and survival of the past.

I mention this to show the uncertainty of nationalism in art. True, it survives as historic records, but once the protecting walls of environment are broken, the mighty influence is alienated and rapidly lost through dissipation, until what was once a distinct nationalism becomes either a shadow, or a stronger cosmopolitanism. It is another instance of the survival of the fittest.

Strong Racial Characteristics

Among existing nationalities there is perhaps none with stronger racial characteristics than Russia. With the Czech, Pole, Moravian, Serbian and Hungarian, Russia belongs to the great Slavonian family of languages. These in turn, with the Scandinavian-Saxon and Latin families belong to the Indo-European branch of the Aryan race, which had its origin in Asia Minor—the cradle of humanity. It is in Southern and Western Russia that the Folklore, with its tinge of oriental imagery, and the folk songs with their exotic colorful melodies, are most dominant. Nomadic Tartars brought to the further north in fable and in song the traditions of their people. Oral transmission of these, colored by local environment and tradition, worked in many modifications, but the fundamental ideas and basic elements recall their common oriental origin. The far-reaching steps with their almost illimitable monotony of space, impress the mind with the same imaginative stimulus as did, to the oriental, the trackless Sahara. Elemental forces suggest to the human mind the presence of unseen folk; and forests, streams, mountains and valleys are peopled with creatures of the imagination. The Russian peasant mind is full of images of strange things. Desolate steppes, sombre pine forests, the parching sun in summer, and the dead white snows of winter and ice in winter—all these are stimulants to the imagination. Lives that pass in the empty monotony of ceaseless labor, days that succeed days in toilsome slavery, days without hope of betterment and without one bright ray of aspiration.

Can we wonder that Russian literature is based upon tales of hopeless agony, and Russian music echoes the despairing cry of endless grief? This elemental life is one of mere animalism enslaved by ignorance and superstition. Little wonder, then, that the peasant mind is rich soil for weird and uncanny imaginings. The Russian peasant, brutalized by his animal existence and drunk with vodka, seeks home to his hut, making, through force of superstition, the sign of the cross to ward off the evil influences that his imagination pictures as besetting his path.

The condition of the Russian peasant is a survival of the dark ages when feudalism made might right, and the strong arm of force overpowered the gentle hand of justice. This, then, is why the folk tale and song took

for its theme the unutterable sorrow of the oppressed, and the impenetrable gloom of crushing and hopeless despair. For literature and song are but the reflection of prevailing conditions. Freedom of speech being denied them, the poor folk sang their grief in heart-broken melodies. Siberia—that modern Nemesis—hung over their heads like a pall of darkness—a living exemplification of Dante's inferno.

There is a false that passes current among the Russian peasants that seems to typify the lowly life of the great, and permeates the life, literature and art of the great nation. It shows, too, how orientalism has penetrated the Slavic character.

A Flower of Subtle Frugance

Somewhere out in the illimitable steppes there grows a flower of subtle fragrance—its name is unknown. It knows no sun fading nor decay, it is deathless. Its presence is hidden by overgrowing vegetation and remains unseen until the sear-blight of autumn with its blighting, kills all else but it. Then, when the seeker wanders in search of it, he may discover this flower of wondrous beauty. Its fragrance is unlike any other flower—its delicate delicacy and odoriferous. Its delicate delicacy is quite in keeping with its exotic perfume. And to one who finds this flower and breathes its enchanting fragrance, behold the secrets of life are open to him.

The stars commune with him in visible language, elemental forces find in him the secrets of unending creation, the murmuring trees and singing birds commune with him, he learns the mystery of good and evil; he fathoms the depths of bitter we and anguish, the wings of inspiration are his; hypocrisy, with its thin veneer of pretense, becomes an open book. Wealth with its delusive vanities, and poverty with its servitude—all the good and ills of life he understands.

But the finder of this flower, although he becomes superior when he breathes its fragrance, it becomes a man of sorrow. He knows the tragedy of living. This fragrant flower is not one of happiness—this perfumed song of universal knowledge—it is the song of pessimism—the national song of Russia.

Beethoven's Program Music

By Sidney Talc

Of most of his writings there is such a plentiful balance of form and spirit that many music students have been content to look upon Beethoven as a pure classicist. Probably the fact that his works almost invariably fill the classic mold of his immediate predecessors has had much to do with the formation of this opinion. And yet we have many proofs, and some of them from his own lips, that he at times had in mind more than the expression of pure, formal beauty.

Among his thirty-two piano sonatas, the *Sonata Pathétique*, Op. 13, and the *Sonata in E-flat Major*, Op. 31, the three movements of which are designated *Farewell*, *Absence* and *Return*, certainly have unmistakable emotionality.

Among his larger works for orchestra, which have a "story to tell," are the *Eroica* and the *Pastorale* symphonies. To these might be added the Op. 91, often known as the "*Battle*" Symphony, the four overtures to "*Fidelio*" (La Cenerentola), the overtures to "*Egmont*," "*Coriolanus*," "*The Ruins of Athens*," "*Knut*" and the ballet, "*Prometheus*," and others less well known. The superscription, "The hard-made decision," of the last division of the *String Quartet*, Op. 135, indicates the attitude of mind of the composer toward the work.

Schindler asked Beethoven as to his poetic intent in the *Sonata*, Op. 31, No. 2, in D minor, and the *Sonata*, Op. 37, in F minor, and received the reply, "Read Shakespeare's 'Tempest'." Is a query about the *Lichovsky Sonata*, Op. 90, in E minor, Beethoven responded that he intended it to picture the love story of the Count and his wife.

Beethoven told his friend Amanda, when composing the *Quartet in F major*, Op. 18, No. 1, he had in mind *Romeo and Juliet* in the Tomb Scene.

Intimate acquaintance with the works of Beethoven but emphasize the impression that in them there is usually a rather unworldly, though this often cannot be put into words. One of the secret forces a greater artistic and permanent value of Beethoven's compositions is that their emotional content is not so obvious as in such composers as Berlioz and Liszt, thus having in themselves greater universality.

How to Increase the Practice Time

By Grace White

MUCH has been said about the benefits or harm of a certain number of hours of practice. But how to make the most of whatever time is given to it is the point.

Occasionally a student, increasing his practice time an extra hour, is perplexed to find that it is irksome and mechanical and that consequently very little additional benefit is derived from the increased time. The student has been accustomed to a certain routine in practicing and it is at a loss to know how to use any additional time wisely. The question of physical endurance is, of course, a matter of individual decision. Anything is easier to do when we have a definite aim in doing it. The aim in practicing should always be kept uppermost.

Many musicians, with much content discipline behind them, do first the thing they least like to do. Some days this is scales and technique, other times it is the concerto they have played and rehearsed many times. Others devote the first hour to memorizing, feeling that they will develop more sureness when mind and fingers are fresh.

Alternating Exercise

I know a musician who plays about five minutes of technical exercises, then a difficult piece from a piece, another five minutes technique and again the difficult piece, keeping up this alternating until the suburban page has been played ten times without a mistake. This peculiar method of alternating the difficult piece with the easy piece, the thing of good and evil; he fathoms the depths of bitter we and anguish, the wings of inspiration are his; hypocrisy, with its thin veneer of pretense, becomes an open book. Wealth with its delusive vanities, and poverty with its servitude—all the good and ills of life he understands.

But the finder of this flower, although he becomes superior when he breathes its fragrance, it becomes a man of sorrow. He knows the tragedy of living. This fragrant flower is not one of happiness—this perfumed song of universal knowledge—it is the song of pessimism—the national song of Russia.

The Littlest Pupil in Recital

By Ruth L. F. Barnett

I once knew a little girl who, when asked to play would always answer: "My teacher says I mustn't. You see I am just beginning; but when I really know how, I'll play for you."

Years afterward I saw her again; and this time she played, but with apologies, for she was still painfully conscious of her shortcomings.

Now it is all very well for a teacher to strive for perfection, and to have a business standpoint may be would rather be represented by their advanced pupils; but from a professional standpoint it is not the way to make players.

The pupil who must not play to Mother's callers, is getting no enjoyment out of what she has accomplished and is giving no pleasure to others. If she is to be all that she should be, she must undertake the study of an art.

There must be some thing to strive for, not that it be a goal to arrive for, not a stumbling-block in the way of progress.

See that your little pupils have something memorized to play for their friends; and when you plan a recital, by all means look up some time for the littlest pupil of all to play. If you choose material within the pupil's grasp and insist upon the correct technique, she need not fear for the success of the performance. The audience will be delighted and you will have made a profitable investment in good will. Then when your pupil is able to do more serious things she will not be overawed by that awkward shyness of the so-called "beginner" which is apt to make a very poor impression.

Art is the child of feeling and imagination; technical the child of reason.

THE ETUDE

Arthritis and the Pianist

A young lady of twenty-two writes in part as follows:

During the past ten years I have taken lessons for six seasons. Have had arthritis for a year and a half, and my left hand has become very stiff, so that I am unable to stretch or raise my middle or fourth fingers. My right hand is in good left hand luck from the wrist. The other fingers are, however, O. K. I have had a very good right hand. I feel that I have advanced considerably in playing the past year, although I cannot play rapidly. How much do you think I can accomplish with these handicaps?—E. F. F.

Most of us who attempt to play the piano labor under some sort of handicap—finger too limber, too stiff, too short, too long, and other deficiencies. But let us learn of Demosthenes, who triumphed over apparently insurmountable physical obstacles and became the greatest of all Greek orators. After all, it is not mere technique that counts, but genuine musical temperament and enthusiasm. Fortunately, the range of piano compositions is very large, and by choosing those that are best fitted to one's own peculiarities, one can find plenty of excellent music to play.

If your left hand is so limited, for instance, learn pieces such as Schubert's Impromptus, which depend mainly on the right hand. In other words, fix your attention on composition which you can do well, and leave the others to those who are better fitted for them. Many people make themselves miserable by hankering after the unattainable when they might have a happy time applying their special abilities to the best advantage. Of course you can hardly hope to become a virtuoso unless your hand recovers from its stiffness. But you ought to be able to play in a manner that will give much pleasure to yourself and your friends. Also, if your talent lies in that direction, you may become a good teacher. Meanwhile, try in every possible way to minimize your limitations. Exercises for relaxing hand and arm should be continually practiced, for such relaxation is the first condition toward free playing. Do not worry over mere rapidity, since the ability to scamper over the keys is not of primary importance. But strive to put meaning into your music, and to bring out its hidden beauties, together with the inspiration which prompted the composer to write it and your playing will make up in significance what it may lack in technical expression.

In regard to other questions which you ask, I suggest the following answers:

1. Grieg's *To Spring* is of about the fifth grade.
2. Mason's *Touch and Technique* is an excellent book for finger work. Any good five-finger exercises, properly applied, will strengthen the finger joints.
3. As far as I know, Leontievsky did not himself publish any book on technique, although expositions of his "method" have been put out by some of his pupils.
4. Purely technical studies, such as those of Czerny, may profitably be resorted to, but they should be chosen from studies, such as Focine's *Nine Etudes*, Op. 27, or MacDowell's *Twelve Studies*, Op. 39.

The Stammering Habit

Two letters ask for advice about that pernicious evil, the stammering habit. Here is the answer:

I have a pupil who was at first stammering, but as time went on she found wherever a difficulty presented itself I realized that something must be done to free up this habit. I have tried everything I know, even telling her to make mistakes rather than stammer. She has made a higher attitude to keep her steady, and other devices. But she still stammers. Do you think her trouble is temperamental and incurable?—W. H.

The other letter is as follows:

A number of my pupils are in the habit of playing carelessly. They will strike the note above or below the correct one, and then shift the hand to the right one. What am I to do?—M. K.

Stammering in speech is the result of a nervous attempt to talk faster than the person can properly adjust his vocal organs. Just so, stammering on the piano means an attempt to do faster than one can formulate the proper finger motions. And the cure for both is found in slow and distinct utterance. Calm the pupil down, and set her to work so slow that there is plenty of time

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.

to think out each movement before it is produced. Have her practice a new assignment for at least a week with one hand at a time, counting slowly and evenly. Then in putting the hands together, have her play each measure by itself—four or eight times—until it can be perfectly rendered. Have it understood, too, that if she should "stutter" over a note she must play the measure in which it occurs at least four times correctly, in succession.

Supplement such work by playing each week with her some duets that are well within her ability, insisting on absolute strict time, even if it is very slow. And in general, be careful to assign music that is not too difficult, keeping her on easy music until she learns to "watch her step."

Classic Teaching Pieces

Please give a list of a few teaching pieces in grades 1, 2 and 3 by the great composers, such as Bachmann and Chopin.—M. K.

Except in simplified editions, the compositions of the great masters are mostly in the advanced grades. Chopin, for instance, has written practically nothing in the grades you mention. I suggest the following, however:

	Grade
Bach— <i>Twelve Little Preludes</i>	2-4
Beethoven— <i>Sonatas</i> in F and G.....	2
Mozart from <i>Sonata</i> , Op. 49.....	2
No. 2.....	3
Mozart— <i>First Three Compositions</i>	2
Schumann— <i>Melody</i> , Op. 68, No. 1.....	1
Schumann— <i>Soldier's March</i> , Op. 68, No. 2.....	2
Handel— <i>Handing Song</i> , Op. 68, No. 3.....	2
Wild— <i>Horseman</i> , Op. 68, No. 4.....	2
Curious Story, and Happy Enough, from Op. 15.....	3

Counting Time

Is it necessary to count aloud if the rhythm is very simple, as after a piece has been learned? Is it wise? My pupils, especially the older ones, lose interest if required to count continuously.—M. K.

A pupil should always be able to count everything aloud, and should be required to do so as long as his tempo is fitful or irregular. Otherwise, the continual dropping of 1-and-2-and-3-and-4-and is distressing to both performer and neighbors. Teach the student to silence the time-beat by proper phrasing and accent, and he will need no further artificial stimulation.

Studying Without a Teacher

A lady writes that she has advanced as far as local teachers can carry her, and asks for advice as to continuing by herself. She says further:

I have finished the Twenty-nine Selected Studies from Clementi's *Grades of Perfection*, which I am able to play fluently and in rapid tempo, and am now studying the *Handing Song*, Op. 68, No. 3, and the *Soldier's March*, Op. 68, No. 2. I would like to take up some pieces that are not too difficult. Do you have any suggestions?—A. M.

In his *Memories and Mistaken*, John Jay Chapman gives this keen definition of what constitutes an artist:

"An artist is a man who has had the good fortune to receive sufficient instruction in the force that somehow works its will and releases a new personality into the world."

If you have had this "sufficient instruction," it is perhaps a break of good luck that you are now left to your own devices, so that you may acquire self-reliance and make individuality of expression. But to succeed, you must pin yourself down to system. Plan and observe your hours of practice just as carefully as when you were preparing lessons for a teacher.

Set yourself certain stunts of learning new pieces, memorizing portions of them, reviewing and perfecting material formerly studied. In this way build up a program of rigid and when you are learning, play something what formally to a group of friends in a little recital. Before this last event, if possible, go to some experienced teacher and get him to criticize your program. Or, if this be not a practical plan, have some frank and sincere

musical friend pull your performance to pieces; and profit by his suggestions.

I append a short list of compositions for you to start on. The first five furnish good program material, and the last two are for more extended study: Liebowitz—*The Nightingale*. Chopin—*Nocturne in C sharp minor*, Op. 27, No. 2. MacDowell—*Prelude in E minor*. Paderewski—*Theme and Variations*. Rubinstein—*Fifth Barcarolle*, in A minor. Bach—*Chromatic Fantasy and Fugue*. Beethoven—*Third Concerto*, in C minor.

The una Corda Pedal

In the August issue of THE ETUDE you state that the soft pedal in the grand piano shifts the action along so that the hammers come strike on the hammer flange, instead of the hammer head. I have always understood that the actionshift, causes the hammers to strike on one, not two strings, as you state. Please explain.—M. K.

In early grand pianos the soft pedal had an attachment which made it possible for the player to shift the action so that the hammer struck either two strings (due corde) or only one (una corde), instead of the regular three. This shifting pedal was introduced by Johann Andreas Stein (1728-1782), the "founder of German piano-making," who first used it in his *Saltenharmonica*, in 1788. He called the one-string attachment the *Spinetone* (little spinet). In some of Beethoven's later works he specified minutely whether the una corde or the due corde are to be employed.

For some time, however, the real una corde has been relegated to the limbo of other obsolete devices, such as the *bassoon pedal*, the *cléte pedal* and the *drum pedal*. But the term una corde has logically still been retained notwithstanding that the hammers now strike two instead of three strings, when the soft pedal is depressed. For further details, I refer you to the *History of the Piano-forte*, by A. J. Hipkins.

The Sonata Pathétique

(1) Please explain how to play the 22nd measure in the first movement of Beethoven's *Sonata Pathétique*. (2) Also (2) should be played at a faster tempo than the first part?—M. K.

(2) Taking the first part of the metronome pace $\text{♩} = 60$, this rate may be quickened during measures 37-50 to $\text{♩} = 66$, or possibly $\text{♩} = 72$. The prevalent tendency to play this restful *allegretto* movement too rapidly should be carefully avoided. We are prone, in these hectic days, to hurry up the history of the piano classic epoch until it becomes a travesty on the composer's original idea.

(1) Measure 22 should be played by beginning the first of the three grace notes directly on beat 1, thus:



WHAT GOETHE WROTE OF MENDELSSOHN

MENDELSSOHN visited Goethe, the great German poet, for the last time in 1830, when he was in his twenty-second year. He stayed a fortnight. After the visit, Goethe wrote to Zelter, Mendelssohn's teacher, and said, as reported by M. E. von Glem in his book, *Goethe and Mendelssohn*: "His (Mendelssohn's) coming did me a great deal of good, for my feelings about music are unchanged; I hear it with pleasure, interest and reflection; I love its history, for who can understand any subject without thoroughly initiating himself into its origin and progress? It is a great thing that Felix fully recognizes the value of going through its successive stages, and happily his memory is so good as to furnish him with any number of examples of all kinds. From the Bach period downwards he has brought Haydn, Mozart and Gluck to life for me, has given me clear ideas of the great modern masters of *technic*, and lastly has made me understand his own productions, and left me plenty to think about in himself. He took away with him my warmest blessing."

It is significant that Goethe omits the name of Beethoven as among those whom Mendelssohn "brought to life" for him. Mendelssohn tried hard to make Goethe love Beethoven's music, but the good German poet found Beethoven puzzling and even terrifying. Beethoven and Goethe had met, but no friendship followed. Beethoven had been three years dead when the above letter was written, and the greatness of his genius was no longer open to question.

Fortune is not on the side of the faint-hearted. Sophocles.

BACH'S KEYBOARD TECHNIC

"JOHANN SEBASTIAN BACH is called the greatest clavier-player of his time, perhaps of future times as well," wrote Adolph Kalkb in *The Aesthetic of Piano-Playing*. "The chief characteristic of his style is said to have been extreme distinctness of touch. This was attained through the following method. Bach held the five fingers so bent that their tips were brought into a straight line, each finger being held in this position over its key, ready for striking. The method of touch accompanying this position, (according to Forkel) was that no finger fell, or was thrown upon the key, but must be borne down with a certain sense of power and mastery over the movement. This power, bearing upon the key, or the degree of pressure, must be sustained in equal strength, namely by not lifting the finger directly up from the key, but causing it to slip away from the front end of the key by gradually drawing in the fingertip towards the palm of the hand."

"In passing on from one key to another, this degree of power or pressure bearing on the first tone is thrown, by this slipping away, with extreme swiftness upon the following finger. This method, by means of which Forkel seeks to explain the great precision of Bach's touch, stands in direct opposition to our modern style, which finds the principle of touch upon the movement of the whole finger (not as Bach did upon the finger-tip alone) requires a distinct lift, and allows a drawing-in of the finger-tip only in special cases. The further statement that Bach played with so easy and slight a movement of the fingers that it was hardly perceptible, can be explained only from the light action of the instrument then built up. Bach's method likewise developed all the fingers to perfect equality. All were alike in strength and usefulness, so that trills, even trills with accompanying melody in the same hand, were executed with equal ease."

The Musical Scrap Book

Anything and Everything as Long as it is Instructive and Interesting

Conducted by A. S. GARRETT

THE IMPORTANCE OF SIGHT-READING

Reading music at sight would seem to be as necessary for the musician as reading literature at sight is for anybody; yet many pianists make little effort to develop this important branch of their training. No doubt much more effort is involved. A pianistic sight-reader has to solve riddles of fingering, rhythm and chord-structure, such as we do not meet with in reading prose. But it can be done by far more pianists than is thought. "Reading (at sight) is of no less importance than execution, especially for the amateur," says H. Parrot, in *The Study of the Piano*. "Time comes, indeed, when there is no longer leisure to devote several hours a day to an accomplishment."

"If one the repertory is exhausted, if reading instead of being a pleasure is only a laborious study, music is given up, and the piano closed not to be reopened. The good reader, on the other hand, can keep up his music all his life. He may

have only a few minutes daily to give to his instrument, but they are sufficient for him to understand a new work, to recall the symphony heard the previous night, or to give him beforehand a taste of the opera to be heard on the morrow. A good reader is always prepared to take part, without previous study, in ensemble playing; he can accompany a song, he is always ready under all circumstances."

"It is only by work that we can attain this end. No doubt a pupil's natural ability must enter in a great or less degree into the results obtained; but without work, the ability, however promising it may be, will produce nothing serious or lasting."

Half an hour a day, given to reading new music not too difficult, will work wonders. Also practice with an orchestra or choral society, even with a singer or violinist, will provide excellent routine drill in keeping time. Try it.

MEYERBECK'S INSPIRATION

"There is music in the growing of the gale," wrote W. S. Gilbert in "the Mikado" and apparently Meyerbeer, composer of "Les Huguenots" and many other notable operas agreed with him. From press clippings we learn that Meyerbeer gathered his thoughts amid the rumble of thunder, the flash of lightning and down-pour of rain. In order more fully to expose himself to the stimulating effects of the elements he had constructed for himself at the top of his house a room whose sides were entirely of glass, and here he would hasten at the approach of a storm and amid its fury would have a rush of musical thoughts.

"There is a story about him to the effect that once when entertaining friends at dinner he heard a distant rumble of thunder just as the soup course was

served, and to the astonishment of his guests he hastened from the room to his musical chamber and left them to take care of themselves for the rest of the evening."

It reminds us that Beethoven was also tremendously influenced by storms and loved to walk bare-headed in the rain. He even "invented" the rain upon occasion and was in the habit while composing of pouring cold water over his wrists and head from a pithier regardless of where it fell. From this arose much of his trouble with his hand, no doubt. But we who listen to his music have reaped the benefit of it in his "Pastoral Symphony" and in many other works. Beethoven loved nature in all her moods. Chopin is said to have written the *Raindrop Prelude* as the direct result of being storm-bound by rain.

SH-SHI CATS!

IV, his highly entertained volume of reminiscences, *A Quaker Singer's Recollections*, the late David Bispham tells the following: "During the autumn and winter of 1885 I gave a number of concerts of old English music with Arnold Dolmetsch, accompanied by the old-fashioned instruments, the harpsichord, the lute and the viola da gamba."

"It happened that once while Dolmetsch was accompanying me on the harpsichord, as I sang Henry Purcell's remarkable 'Let the Dreadful Engines' I observed a cat quietly walking across the back of the hall. He glanced up the middle aisle and caught sight of me, in whom he doubtless recognized a sympathetic friend, for I am fond of cats. A dog has come upon the stage on two rats have played at my feet for a considerable time in the glare of the footlights, and at a concert a bat kept flying about my head, much to my discomfort, for to that sort of creature I am

not partial. But at this concert the cat walked up the aisle, leapt upon the stage, arched his back, rubbed his fur against my leg, elevated his tail, and purled with great satisfaction as he made a series of figures of eight between my feet."

"Dolmetsch, seated with his back to me, saw nothing of what was going on. I had to continue with my song, but when a once while Dolmetsch was accompanying me, the whole audience went into shrieks of laughter."

"Presently the distinguished Belgian harpsichordist, turning to see the cause of the disturbance and catching sight of the cat, hastily snatched from the piano-side the whole volume of music and hurled it sprang into the air, almost into my face, and dashed away. The laughter of the audience continued so long and loud that we performers were obliged to leave the stage, not to return for many minutes."

Among the vast number of readers of THE ETUDE there must be thousands who come across clippings which should make very interesting reading for their department. Why not assist Mr. Garbett by sending them in—always stating their source—Editor's Note.

THE ETUDE

THE MENTAL DISCIPLINE OF MUSIC

Musical teachers who occasionally confront the parent who asks scornfully, "What's the Use of Music?" may find interest in some remarks made by W. J. Fay in a speech to the New York State Teachers' association. Mr. Fay is supervisor of instrumental music in the schools of Rochester, and has also taught Latin and algebra, the last and admittedly "useful" study. "As a mental discipline, music is invaluable," he says, "and in my opinion, the most effective of any subject in the curriculum, without exception."

In no subject taught in our schools is there required such promptness and accuracy in the solution of a given problem as in instrumental music. Take a violinist reading an orchestral part at a moderately rapid tempo. The pitch, duration and intensity of a note, together with its particular expression, must be determined in the fraction of a second and the solution of the problem given almost instantaneously, or the opportunity has passed and will not return. And all of this with a nicety of muscular co-ordination and a precision of low-arm and finger that shames the finest of the manual arts. Compare the results which we all see attained every day with the solution of a problem in Latin or algebra. Having taught both, I delicately draw a veil over the contrast."

There is great truth in this—a truth that should be brought home to more parents and school teachers. It would be untrue to say that musicians as a class are "more intelligent" than any other trained and educated people; but quickness of perception, and quick mental adjustment, are perhaps the most common attributes of well-trained musicians. A musician who is slow-witted is rarely met.

What natural qualifications must a song-accompanist possess? First, he must be earnestly musical; secondly, earnestly musical; thirdly, earnestly musical—CARL REINECKE.

MUSICAL NOTES AND NEWS

"We may do without many things; we may deny ourselves much of the comfort of life; but music we must have or shiver up," says "Uncle" Joe Cannon, the veteran politician.

The *Scientific American* says that almost the first car used on American lines was especially built for Jerry Lind, when she made her tour into the wilds of the United States under the management of P. T. Barnum. She jokingly called it her "barber car," and the name stuck. The seats of an ordinary car were removed and replaced by chairs, tables and other furniture.

The Department of Phonetics at University College, England, has discovered a window cleaner named Strathie Mackay, who can sing the ordinary C in the bass clef, while also singing the C in the treble clef, and the name is stuck. The young girl burst into a giggle of merriment, the whole audience went into shrieks of laughter."

Presently the distinguished Belgian harpsichordist, turning to see the cause of the disturbance and catching sight of the cat, hastily snatched from the piano-side the whole volume of music and hurled it sprang into the air, almost into my face, and dashed away. The laughter of the audience continued so long and loud that we performers were obliged to leave the stage, not to return for many minutes."

Truthfulness is an indispensable requisite in every artistic mind, as in every upright disposition. Wagner.

THE ETUDE

To Blanche

TREASURED MEMORIES

WALLACE A. JOHNSON, Op. 102

An expressive reverie requiring a clear singing tone. Grade 8 $\frac{1}{2}$.
Slowly with much expression M.M. = 48

MENUET DE L'ARLESIENNE

DE BIZET

Transcription for Piano by
EDOUARD SCHUETT

A new and most effective transcription of a very popular ballet number. Grade 5.

Allegro grazioso M.M. ♩ - 176

senza Ped.

sempre f

Ossia

1st time only

For fine only

pp

pp

ppp

espressivo

ff

p

più espressivo

pp

molto dolce

molto cresc.

molto

Ossia

dimin.

pp

llegiero

pp

ff

pp

ff

pp

espressivo

p

molto cresc.

molto dim.

sempre p

sempre pp

pp

p

smorzando

D. S. ♩

MARIONETTE THEATRE

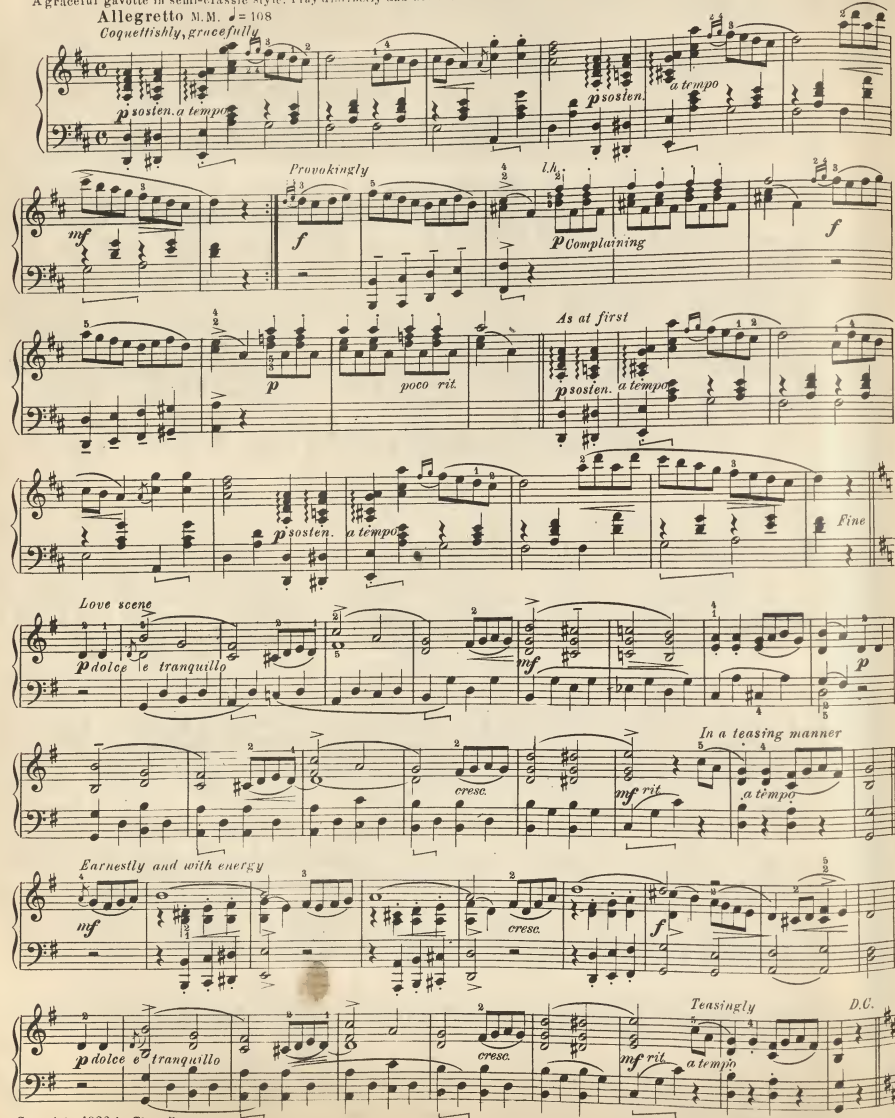
GAVOTTE

A graceful gavotte in semi-classic style. Play distinctly and not too fast. Grade 3.

Allegretto M.M. ♩ = 108

Coquettishly, gracefully.

RICH. KRENTZLIN, Op.92



SONG OF THE PLOWMAN

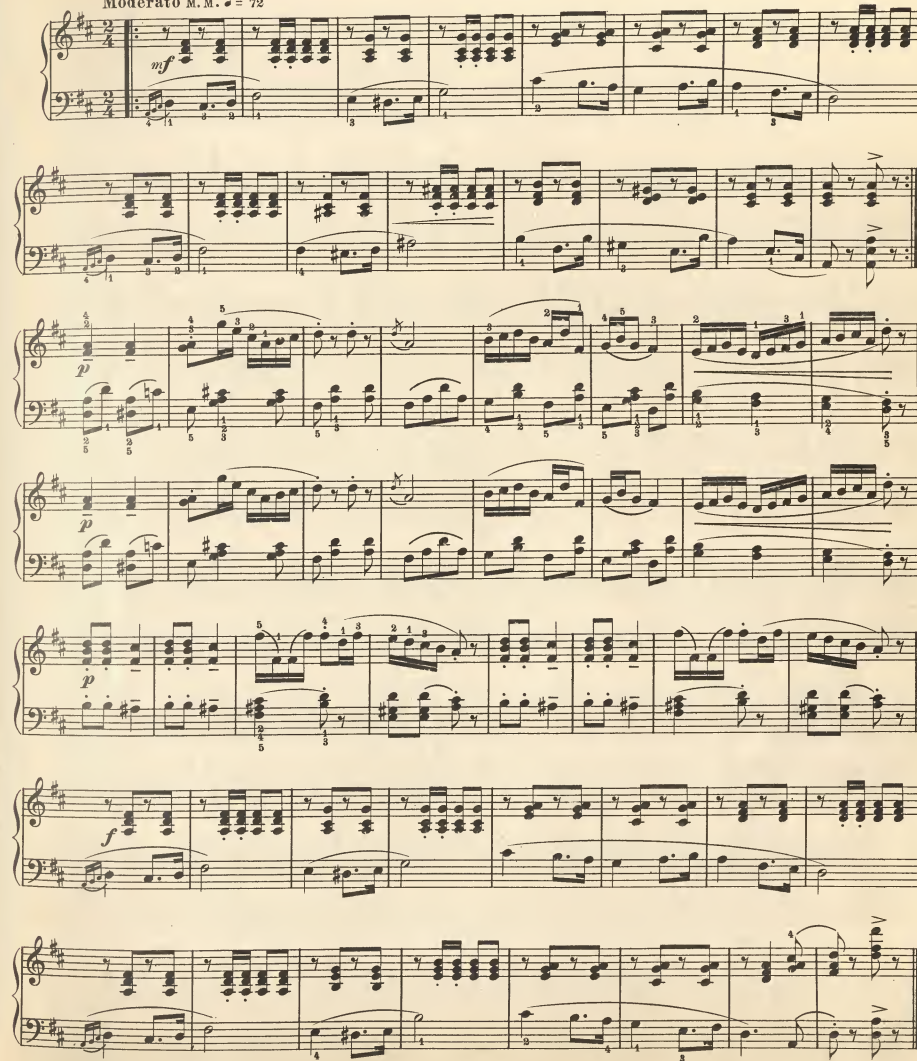
A vigorous left hand melody with contrasting finger work in the right hand. Grade 3.

JANUARY 1924

Page 27

FRITZ HARTMANN, Op. 207

Moderato M. M. ♩ = 72



FROLIC OF THE DEMONS

GALOP CAPRICE

A showy concert Galop to be played at top speed

Allegro molto M.M. ♩ = 144

SECONDO

JOHN MARTIN

FROLIC OF THE DEMONS

GALOP CAPRICE

PRIMO

JOHN MARTIN

Allegro molto M.M. ♩ = 144

SECONDO

THE ETUDE

Musical score for the Second Piano part of 'The Etude'. The score is written in G major, 2/4 time, and consists of 12 measures. It features a variety of musical notations including eighth and sixteenth notes, chords, and dynamic markings such as *f*, *mf*, and *mp*. The piece concludes with a double bar line.

THE ETUDE

PRIMO

Musical score for the First Piano part of 'The Etude'. The score is written in G major, 2/4 time, and consists of 12 measures. It features a variety of musical notations including eighth and sixteenth notes, chords, and dynamic markings such as *f*, *mf*, and *mp*. The piece concludes with a double bar line.

LE COUCOU
RONDO

CLAUDE DAQUIN

Edited and fingered by
PAOLO GALLICOLouis Claude Daquin (1694-1772) was a famous clavecinist. *Le Coucou* is a fine example of the old fashioned contrapuntal treatment of a naturalistic theme, also of the classic *rondo* form. Grade 5.

Vivo M.M. ♩ = 126

p e leggiero
(gibco marc.)
cres
cen - do
dim.
a tempo
dim. e rit.
pp Fine
p legg.
p
cres
cen - do
*D.C. **
B
poco
poco
cres
cen - do
mf e sempre
cres
cen - do

* From here go back to the beginning and play to A, then go to B.
Copyright 1914 by Theo. Presser Co.

f
cresc.
poco rit.
a tempo
*D.C. **

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

MORNING SERENADE

GEORG EGGEELING, Op. 227

A very graceful song without words in semi-classic style. Let the melody sing out. Grade 4.
Allegretto M.M. ♩ = 84

p
mf
poco rit.
a tempo
mf
f
mf
poco a tempo
Tempo I
poco rit.
mp
mf
Meno mosso
mf
p
sempre rit. e pianissimo
rit. molto

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PROGRESS GAVOTTE

THE ETUDE

ADAM GEIBEL

A gavotte in modern style, fascinating in rhythm. Grade 3½.

Moderato con moto M.M. = 116

1. *cresc.*
2. *mp*
3. *cresc.*
4. *sf*
5. *p*
6. *mf*
7. *p*
8. *mp*
9. *mf*
10. *mf*
11. *dim.*
12. *p*
13. *cresc.*
14. *mf*
15. *dim.*
16. *p*
17. *cresc.*
18. *poco*
19. *poco*
20. *ff*
21. *D.C.*

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

SHADOW DANCE

JANUARY 1924

Page 39

N. LOUISE WRIGHT

In modern style, with occasional unresolved dissonances. Grade 3

Presto M.M. = 126

1. *p*
2. *mf*
3. *mp*
4. *ff*
5. *p*
6. *mf*
7. *mp*
8. *ff*
9. *p*
10. *mf*
11. *mp*
12. *ff*
13. *p*
14. *mf*
15. *mp*
16. *ff*
17. *p*
18. *mf*
19. *mp*
20. *ff*
21. *p*
22. *mf*
23. *mp*
24. *ff*
25. *p*
26. *mf*
27. *mp*
28. *ff*
29. *p*
30. *mf*
31. *mp*
32. *ff*
33. *p*
34. *mf*
35. *mp*
36. *ff*
37. *p*
38. *mf*
39. *mp*
40. *ff*
41. *p*
42. *mf*
43. *mp*
44. *ff*
45. *p*
46. *mf*
47. *mp*
48. *ff*
49. *p*
50. *mf*
51. *mp*
52. *ff*
53. *p*
54. *mf*
55. *mp*
56. *ff*
57. *p*
58. *mf*
59. *mp*
60. *ff*
61. *p*
62. *mf*
63. *mp*
64. *ff*
65. *p*
66. *mf*
67. *mp*
68. *ff*
69. *p*
70. *mf*
71. *mp*
72. *ff*
73. *p*
74. *mf*
75. *mp*
76. *ff*
77. *p*
78. *mf*
79. *mp*
80. *ff*
81. *p*
82. *mf*
83. *mp*
84. *ff*
85. *p*
86. *mf*
87. *mp*
88. *ff*
89. *p*
90. *mf*
91. *mp*
92. *ff*
93. *p*
94. *mf*
95. *mp*
96. *ff*
97. *p*
98. *mf*
99. *mp*
100. *ff*
101. *p*
102. *mf*
103. *mp*
104. *ff*
105. *p*
106. *mf*
107. *mp*
108. *ff*
109. *p*
110. *mf*
111. *mp*
112. *ff*
113. *p*
114. *mf*
115. *mp*
116. *ff*
117. *p*
118. *mf*
119. *mp*
120. *ff*
121. *p*
122. *mf*
123. *mp*
124. *ff*
125. *p*
126. *mf*
127. *mp*
128. *ff*
129. *p*
130. *mf*
131. *mp*
132. *ff*
133. *p*
134. *mf*
135. *mp*
136. *ff*
137. *p*
138. *mf*
139. *mp*
140. *ff*
141. *p*
142. *mf*
143. *mp*
144. *ff*
145. *p*
146. *mf*
147. *mp*
148. *ff*
149. *p*
150. *mf*
151. *mp*
152. *ff*
153. *p*
154. *mf*
155. *mp*
156. *ff*
157. *p*
158. *mf*
159. *mp*
160. *ff*
161. *p*
162. *mf*
163. *mp*
164. *ff*
165. *p*
166. *mf*
167. *mp*
168. *ff*
169. *p*
170. *mf*
171. *mp*
172. *ff*
173. *p*
174. *mf*
175. *mp*
176. *ff*
177. *p*
178. *mf*
179. *mp*
180. *ff*
181. *p*
182. *mf*
183. *mp*
184. *ff*
185. *p*
186. *mf*
187. *mp*
188. *ff*
189. *p*
190. *mf*
191. *mp*
192. *ff*
193. *p*
194. *mf*
195. *mp*
196. *ff*
197. *p*
198. *mf*
199. *mp*
200. *ff*
201. *p*
202. *mf*
203. *mp*
204. *ff*
205. *p*
206. *mf*
207. *mp*
208. *ff*
209. *p*
210. *mf*
211. *mp*
212. *ff*
213. *p*
214. *mf*
215. *mp*
216. *ff*
217. *p*
218. *mf*
219. *mp*
220. *ff*
221. *p*
222. *mf*
223. *mp*
224. *ff*
225. *p*
226. *mf*
227. *mp*
228. *ff*
229. *p*
230. *mf*
231. *mp*
232. *ff*
233. *p*
234. *mf*
235. *mp*
236. *ff*
237. *p*
238. *mf*
239. *mp*
240. *ff*
241. *p*
242. *mf*
243. *mp*
244. *ff*
245. *p*
246. *mf*
247. *mp*
248. *ff*
249. *p*
250. *mf*
251. *mp*
252. *ff*
253. *p*
254. *mf*
255. *mp*
256. *ff*
257. *p*
258. *mf*
259. *mp*
260. *ff*
261. *p*
262. *mf*
263. *mp*
264. *ff*
265. *p*
266. *mf*
267. *mp*
268. *ff*
269. *p*
270. *mf*
271. *mp*
272. *ff*
273. *p*
274. *mf*
275. *mp*
276. *ff*
277. *p*
278. *mf*
279. *mp*
280. *ff*
281. *p*
282. *mf*
283. *mp*
284. *ff*
285. *p*
286. *mf*
287. *mp*
288. *ff*
289. *p*
290. *mf*
291. *mp*
292. *ff*
293. *p*
294. *mf*
295. *mp*
296. *ff*
297. *p*
298. *mf*
299. *mp*
300. *ff*
301. *p*
302. *mf*
303. *mp*
304. *ff*
305. *p*
306. *mf*
307. *mp*
308. *ff*
309. *p*
310. *mf*
311. *mp*
312. *ff*
313. *p*
314. *mf*
315. *mp*
316. *ff*
317. *p*
318. *mf*
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ON THE INDIAN TRAIL

In characteristic Indian style, although not based upon an aboriginal theme. Grade 3.

MARI PALDI

Allegretto M.M. $\text{♩} = 126$

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THE CHARIOT RACE

Now the people hold their breath,

The chariots draw near—

All gold, and... are those horses wild?

Hold on! Keep that track clear! Grade 2.

ROB ROY PEERY, Op. 17, No. 5

Allegretto M.M. $\text{♩} = 144$

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SKIPPING THE ROPE

THURLOW LIEURANCE

These are from a set of characteristic teaching pieces of more than ordinary merit, adapted for young players. Grade 24.

Moderato M.M. $\text{♩} = 144$

THE HOBBY HORSE

THURLOW LIEURANCE

Tempo giusto M.M. $\text{♩} = 63$

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SPOOKS

A NOCTURNAL EPISODE

MINER WALDEN GALLUP

An attractive characteristic number, full of humor. Grade 3.

Fast-Mysteriously M.M. ♩ = 108

mp misterioso

p

f marcato

poco a poco cresc.

f sempre dim.

senza rall.

pp

f marc.

KNIGHT RUPERT

Knecht Ruprecht is the European Santa Claus. In some villages the presents for the children are sent to one person who, clad in high buskins a white robe, mask and an enormous flax wig, goes from house to house, calls for the children and gives them presents, according to the parents' report of good behavior during the year. Grade 2 1/2.

R. SCHUMANN, Op. 68, No. 12

Allegro M.M. ♩ = 116

f

sf sf sf

sf sf sf

sf sf sf

Fine

sf sf sf

tranquillo

p

cresc.

p

sf

p

fp

fp

D.C.

HUMMING BIRDS' LULLABY

To be played in a droning manner and extremely *legato*. Grade 2½.

M. L. PRESTON

Slowly M.M. ♩ = 72

p *rit.* *pp* *poco rit.* *p a tempo* *pp slower* *rall. & dim.*

Copyright 1923 by Theo. Presser Co.

A fine *encore* number. One of the prettiest of all cradle songs.

Semplice

SLEEPY SONG

VIOLIN AND PIANO

British Copyright secured

SCHILLIO - RICH

p *Sourdine*

Fine *D.S.* *rit.* *pp* *pp* *Fine of Trio* *(D.S.)* *Fine of Trio* *(D.S.)* *rit.* *rit.* *D.C. Trio* *rit.* *D.C. Trio*

★ From here go back to § and play to *Fine*, then play *Trio*.★★ From here go back to *Trio* and play to *Fine of Trio*, then go back to § and play to *Fine*.

Page 4 JANUARY 1924

Regis. { Sw. - String & Gedeckt, Trem.
Gt. - Clarabella & Erzahler
Ch. - Clarinet
Ped. - Soft 16' - Bourdon
Sw. to Gt., Sw. to Ped.

MENUETTO

from SEPTETT, Op. 20

L. van BEETHOVEN

Arr. by GORDON BALCH NEVIN

An admirable transcription, displaying faithfully the color and contrast of the original instrumentation. A good voluntary recital or "movie" piece.

Tempo di Menuetto M.M. ♩ = 72

MANUAL

PEDAL

THE ETUDE

THE ETUDE

IF WITH ALL YOUR HEARTS

JANUARY 1924

Page 47

F. MENDELSSOHN

Andante con moto M.M. ♩ = 72

"If with all your hearts ye truly seek me, ye shall ever surely find me."

Thus saith our God. "If with all your hearts ye tru-ly seek me, ye shall ev-er sure-ly

find me." Thus saith our God, thus — saith our God. Oh! that I knew where I might

find Him, that I might e-ven come be-fore His pres-ence! Oh! that I knew—where I might find Him, that I might

e-ven come be-fore His pres-ence, come be-fore His pres-ence! Oh! that I knew where I might

pp find Him! "If with all your hearts ye truly seek me, yeshall ev-er-sure-ly find me."

pp Thus saith our God, "Yeshall ev-er-sure-ly find me." Thus saith our God.

DAY-DREAMS OF YOU

PHILANDER JOHNSON

CLAY SMITH

Moderato con espressione

Do you know who comes to cheer me — When the hours grow dark with
Do you know the skies a - bove you — Bring to me your smile so

care! Do you know that you are near me — Ev - ry day and ev - ry - where; — And the
bright; — Do you know how well I love you — As the wea - ry hours take flight; — The

world once heart-less of seem - ing Soft - ly turns to joy a - new, — While I am drift - ing and dream - ing,
earth with shad - ows is teem - ing, Noth - ing that it holds is true, — Save when a - gain I am dream - ing,

rit Chorus *p-f*
Dream-ing day - dreams just of you? Dream - - ing, dream-ing of you All thru the
Dream-ing day - dreams just of you? you?

lone - ly day; Dreams are the thoughts that come true, 'Mid re -

al - i - ties fad - ing a - way. Dream - - ing of eyes that are

blue And smiles like a sun - beams play, The world seems a - new Some-thing

ear - nest and true, When I'm dream - ing, dream - ing of you. you.

WITHIN YOUR HEART

THE ETUDE
Words and Music by
CECIL OSIK ELLIS

Moderato *sostenuto*

With-in each gar-den there ev-er grows,
Sum-mer is end-ing, the birds have flown,

mf *espression*

In mod-est splen-dor, a won-drous rose: Be-neath your smile, dear, hid-ing in gloom,
The rose is fad-ing, its pet-als blown. I wait your an-swer, tho' years are long,

marcato *poco rit.* *p* **REFRAIN** *a tempo*

There grows a flow-er, yearn-ing to bloom. Sun-shine is beam-ing with-in your heart,
Each day I'm hop-ing, you'll hear my song.

colla voce *mp* *a tempo*

Hope lies a dream-ing with-in your heart; Se-crets, con-fid-ing, lie hid-ing there,

poco cresc. *molto espress.* *cresc.*

Wait-ing for some heart, some day to share. Song-birds are sing-ing with-in your heart, Love's mes-sage-bringing,

piu mosso *marcato* *p* *molto rall.*

Of a world-a-part. Their songs re-veal, dear, My one ap-pel, dear, Let my love steal, dear, with-in your heart.

THE ETUDE

Facts About French Composers

Where Lully (born Italian, 1633-1687) was dying, his father confessor forced him to put the scores of his opera "Achille et Polyxene" in the flames because of its voluptuousness. Later when he thought he was recovering he said to a friend "S-b-b-b, I only burned a copy."

When the musicians of the orchestra burned Rousseau (1712-1778) in effigy, after the performance of his opera "Le Devin du Village," the composer said, "I don't wonder that they should hang me now after having so long put me to torture."

Gretry (1741-1813) said of his teacher of music, "What made us tremble with fear was to see him knock down a pupil and beat him; for then we were sure he would treat some others in the same manner, one victim being insufficient to gratify his ferocity."

Cherubini (born Italy, 1760-1842) lived most of his artistic life in Paris. In his

advanced years he devoted himself to painting, and great painters lauded his efforts.

Halévy (1799-1862) so indulged his fancy for forisismo climaxes that they became the butt of many jokes among the German critics. "Punch" of Vienna said that "Halévy made the brass play so loudly that the French Horns were actually blown out straight."

Auber (1782-1871), master more especially of Opera Comique and idol of the audiences of his day, was absolutely indifferent to renown. He never attended the performance of his own pieces, and disdained applause. The highest and most valued distinctions were showered upon him; orders, jeweled swords, diamond snuffboxes, were poured in from all the courts of Europe. Innumerable invitations urged him to visit other capitals and receive honors from all the courts of Europe. But Auber was a true Parisian and could not be induced to leave his beloved Paris.

By Experience I Have Found That

By Nell V. Mellichamp

These few minutes spent in waiting for the preceding pupil to finish at the piano, may be profitably spent by the child. Copies of the ETUDE, with articles of special interest marked, make interesting reading. A box of musical puzzles affords much pleasure to the little ones; while some task such as marking off music into measures, or writing a line each of 4/4, 2/4, 3/4 time, pleases all beginners. They will soon form the habit of looking for something to do when they arrive at the Studio.

Hymn study is splendid preparation for Bach. Have the pupil play each voice, Soprano, Alto, Tenor, and Bass separately and carefully. Explain part singing. Then when Bach Inventions come, followed by the fugues, they will not seem so formidable to the young student.

To offer a prize to the student who can play the greatest number of pieces from

memory when the school term begins in the fall, will do much to stimulate summer practice; and if patriotic songs and hymns are included in the list, the children will do a good bit of helpful sight reading during the holidays, and there will be less lost technique in September.

In preparation for two piano work, have pupils play scales, arpeggios, and Czerny studies at comparison pianos, with or without metronome rates. This accustoms them to the sound of the other piano and helps them to keep strict time.

A welcome change in the lesson routine is to put aside the regular work and ask the child to give you a concert. He may pretend—and children love to make believe—that he is one of the great pianists, and is giving a concert to a large audience. His childish repertoire will be greatly strengthened by an occasional concert lesson.

The Etude Monthly Test Questions

Musical Questions You Can Answer Through This Issue of The Etude

- The answers will be found on the pages given in parenthesis.
- What is the most important element in the success of the Italian-born singer? (7)
- What operas did Berlioz know from memory when he entered the Paris Conservatoire? (8)
- What are the Foundations of Piano Playing? (8)
- What is the test of a Beginners' Instruction Book? (9)
- Who was the first to construct Overtures from themes to appear later in the opera? (12)
- What composer was so fond of working in the open air that he would have a piano moved out of doors for the purpose? (12)
- How shall we learn the principle of free moments? (13)
- What are the differences in the limitations placed on the interpreter of Classic and of Romantic music? (14)
- What is one absolute necessity for the professional accompanist? (15)
- What composer was the first to make notable use of the crossing of the hands in playing the piano? (19)
- Did Beethoven ever write "Program Music"? (20)
- Which is the *Una Corda* pedal of the piano? (21)
- Have you achieved proper delicacy in your piano playing? (17)
- What are the chief causes of vocal fatigue? (52)
- What length of study is necessary to become a professional musician? (55)
- How are the pedals best used in hymn playing? (56)
- How shall we prevent slipping of violin pegs? (60)
- How shall musical phrases be inflected? (62)

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PIANOS

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MUCH has been written on this subject, but the experienced organist who has had opportunities of visiting churches, other than his own, will probably agree that there is still much room for improvement in this important department of a church musician's work and that, although in the past twenty years progress has been made, there is still a long way to travel before refined and inspiring accompaniment is the general rule, rather than the exception as it is at present.

Probably the chief cause of so much poor work is because many organ teachers devote too little time to accompaniment in their pupils' lessons. The playing of voluntaries and recitals, though very desirable, is not essential. Congregations can and frequently do avail themselves of the opportunity to retire at the earliest possible moment, and, if there is an organ solo at the offertory, or elsewhere in the service, the piece chosen is usually of a simple character not making any serious demands on the player's technique, and better so, as this is hardly the place to show off a performer's skill.

A further reason for poor accompaniments is probably that so many pianists take church positions, without sufficient training. Not that one would deny the capable pianist, their technique should stand them in good stead, but, as the idiom of the organ is so different from the piano and because a correct pedal technique is absolutely necessary, no pianist ought to accept a church position, however badly paid, unless he has received, and is receiving the extra money may be needed, without first placing himself for some time with a good organ teacher.

For a clever pianist, the preparatory training need not be long, and this training need and daily practice on the organ (short practice daily is always far more valuable than one or two long practices a week), the earnest student will usually be sufficiently prepared in a few months to play an ordinary service tastefully, provided that accompaniment has been systematically taught, though not in a masterly and to play moderately difficult standard works well, the course of study must extend over years rather than months.

Noisy Playing

Now a few words with regard to some of the more frequent indiscretions, which suggest themselves as a result of hearing many services in the United States, Canada and England.

1. Perhaps the most common mistake is noisy, coarse playing, and this notwithstanding the fact that so much has been written condemning this practice. Confronted with brilliant and effective accompaniments are much to be learned by other or rather individual members. People as a rule are entirely ignorant of how the organ, and are apt to judge a player from the amount of noise he can produce from his instrument. The more he gets out of it (a frequent quotation), the greater the noise, and the more the player is stiff back to resist this and many other suggestions that will almost certainly come to him.

2. The next abuse of the instrument is the excessive use of the tremulant. What a relief it has been to those who have heard a church where the organ did not possess this harmful accessory.

3. Third in order comes the tiresome and incorrect alterations of the four-part harmony of hymns and chants, including also under this heading the practice of giving undue prominence to the melody, which one often hears soloed on stops of acute pitch (4 feet and 2 feet), and what is perhaps even worse, the making prominent of some very uninteresting middle part.

4. The last weakness to be mentioned is the treatment so often given to the pedals, buzzing and booming throughout, without ceasing; the practice of playing

The Organist's Etude

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Edited by Noted Specialists

The Accompaniment of a Church Service

With a Few Hints for Young Organists

By George F. Austen

the bass of hymns, chants and other set pieces in the octave that best suits the player, and the habit of dabbling at the pedals with the left toe, leaving the keys in order to find the next one, as if they were red hot. Under this heading might also be included the tiresome habit of putting the pedal tone down long before the hands get to work and leaving the pedal tone down between verses, no matter how long a rest is taken on the manuals.

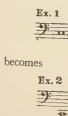
Eliminating Weaknesses

Now a few words of advice as to the correction of the above faults.

1. Noisy playing. Adopt the habit of reading the words of hymns and psalms through before service. Note the opportunities for a climax; the effect will be more lasting if it does not work. Study your climaxes well. Do not stop your climaxes with the crescendo pedal, usually for this an emergency. This method is the lazy one and tends to make one's playing monotonous, as the stops must always come on in the same rotation. Learn to work up a climax with diapason alone (see below). All these devices, however nicely done, should be used sparingly, and seldom with a loud organ. Congregations need encouragement to hear their part, and the organ should do all that it can to help him. If he has a real desire to hear the people sing, he will be very careful not to introduce any element into his playing that would tend to prevent them.

One other fault, of a kindred nature, is filling in the intervals of the melody with passing notes. Diatonic passing notes are bad enough, but chromatic ones are excusable. Sounds brilliant and sometimes impresses the ignorant, no doubt, but again, don't!

Give the Pedals a Rest
2. Give the pedals a rest sometimes. Soft combinations on the swell or choir hymns and chants, play the bass as written. The sixteen-foot stops of the pedal organ transpose the bass one octave lower, and this is enough. Occasionally, perhaps, in lower, if the whole piece permits the transposition. Such a passage as



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Ex. 224

Ex. 225

Ex. 226

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Ex. 228

Ex. 229

Ex. 230

Ex. 231

The Choir Master

Each Month Under This Heading We Shall Give a List of Anthems, Solos and Voluntaries Appropriate for Morning and Evening Services Throughout the Year.

Opposite "A" are anthems of moderate difficulty, opposite "B" those of a simple type.

SUNDAY MORNING, March 2nd	SUNDAY EVENING, March 16th
ORGAN	ORGAN
ANTHEM	ANTHEM
a. O Gladsome Light..... Sullivan	a. God Is Love..... Handel-Kraft
b. Worship the Lord..... Hosmer	b. Hear My Cry, O God..... Hosmer
OFFERTORY	OFFERTORY
Then They That Feared the	Abide with Me (High or Low)..... Hosmer
Lord (Med. or Low)..... Hosmer	
March in E..... Barrett	Duke Street (Postlude)..... Whiting
SUNDAY EVENING, March 23rd	SUNDAY MORNING, March 23rd
ORGAN	ORGAN
ANTHEM	ANTHEM
a. Andante in G..... Baliste	a. The Lord Said..... Orem
2. Spirit Immortal..... Verdi	b. Love Divine, All Love Excels..... Baines
3. Saviour Precious Saviour..... Stults	OFFERTORY
OFFERTORY	OFFERTORY
Saviour Breathe an Evening	Calms of Dawn (Med.)..... Schnecker
Blessing (Med.)..... P. Ambrose	Christmas Postlude..... Hosmer
ORGAN	ORGAN
Marche Militaire..... Becker	SUNDAY MORNING, March 30th
SUNDAY MORNING, March 30th	ORGAN
ORGAN	ANTHEM
Minuet (G)..... Beethoven	a. How Lovely Is Thy Dwelling..... Brahms
a. Place..... Brahms	b. Give Ear to My Words, O Lord..... De Leone
OFFERTORY	OFFERTORY
Lord of Life (Med.)..... G. Green	Piece Heroique..... Diggle
SUNDAY EVENING, March 9th	SUNDAY MORNING, March 9th
ORGAN	ORGAN
ANTHEM	ANTHEM
a. Surely He Has Borne Our	Griefs..... Handel
b. Sun of My Soul..... Turner	OFFERTORY
Whither Shall I Go From Thy	Spirit (Med.)..... A. Andrews
ORGAN	ORGAN
Postlude in A..... Galbraith	SUNDAY MORNING, March 16th
ORGAN	ORGAN
Memory..... Gillette	ANTHEM
a. Worthy Is the Lamb..... Handel	b. Praise Ye the Lord..... Baines
OFFERTORY	OFFERTORY
O Some Sweet Day (High or Low)	J. Edwards
ORGAN	ORGAN
Marche Romaine..... Gounod	

New Music Books

Camille Saint-Saëns, His Life and Art. By Watson Lytle. P. P. Putnam and Co., 210 pages; bound in cloth. Many notable illustrations.

A sympathetic biography introducing much new and interesting material about the famous French composer. A useful list of works is appended to the book. The analysis of the revision of this many-sided man are very excellently and very carefully done.

History and Outlook of the Junior Department of the National Education Association. Edited by Mrs. William H. Hall. Published by the National Education Association, 500 Madison St., Chicago, 1923. 80 pages; bound in cloth. \$1.00.

Annals of Music in America. By Henry C. Luker. Cloth bound; 280 pages; price \$2.00.

Published by Marshall Jones Company, Boston. The author evidently has gone through the musical records of our country with a fine-toothed comb. Beginning with the landing of the Plymouth colonists, the second part of their first printing press was a musical press. From this time to the present, about every musical event of any moment, up to the year 1921, has been caught and arranged in chronological order. At the close of each century, the musical events therein are arranged in alphabetical order, with dates and places. Noteworthy operas, operettas, musicals, and other theatrical works, including instrumental, vocal, and piano music, are also listed. This is the most valuable book for one seeking the musical history knowledge.

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March from Athaliae..... Mendelssohn.
March of the Jewish Warriors..... George Shinn.
Festal March..... Kroeger.
Marche Solennelle..... Ketterer.

Practicing on a Pedal Piano

By Orlando A. Mansfield

A serious difficulty encountered by almost all diligent organ students is the securing of adequate practice on an instrument with a pedal piano. The pedal clavier. Practice on church organs is often unobtainable; and, if permitted, is often impossible, either on account of the distance of the instrument from the student's residence or on account of the low temperature of the building during the winter months, a difficulty, by the way, which is very seldom encountered in the milder climate of the South and West of England. Under these circumstances the student has three courses open to him. Provided he possesses sufficient means and space, he may have an organ installed in his own house. This, however, is a course of perfection. On the other hand, a resort to a reed organ is very much like a counsel of despair, as this instrument ruins the manual touch, and when it is furnished with pedals the latter are generally out of scale and, even if of correct gauge, cannot be correctly used, at least one foot must be used to supply relief. Resort to a pedal piano, however, is a middle course; and this, according to the old Latin tag, is where we shall go with most safety. But for some considerable time a pedal piano has been something more than a counsel of expediency. The pedal piano assists in the formation of a better manual touch and technique, is less monotonous in tone than a small organ, and is comparatively inexpensive, as the pedal action can be attached to almost any piano.

In Great Britain these pedal attachments are very popular, almost every concert organ of note possessing one or more of them. Our old friend, Dr. A. L. Peace, the successor of Best at St. George's Hall, Liverpool, possessed several private organ practices upon them. For better known in America, but at present they are not nearly so popular or so easily procurable as they would be. Some English firms are producing two-manual pianos with pedals. In all cases the pedals are arranged so as to pull down the piano.

ment. Use the best in piano literature, but only that which good taste deems as suitable for a church service. If the congregation does not enjoy classical music, give the selections somewhat to their liking, but try to include one number of the highest grade each Sunday. It is always wise to "expose" people to good music if it will eventually "take."

key in the octave below, thus giving the 16-foot pitch; while some pianos have an octave-coupling action which pulls down the 16-foot 8-foot 8-foot, simultaneously. When not in use, or not fully required, the pedals can be put out of operation by the movement of a lever or rod. They can then be removed entirely or, being now rigid, can permit the feet of the performer to rest on them and the piano to be used in the ordinary way.

Apart from the simplicity, inexpensive, and convenience, and cordliness of these pedal attachments, a pedal piano not only provides the student with the means for accent and expression on both manuals and pedals, but if often prevents him from adopting that excessive use of technical fingerings (i.e., changing the fingers on a key without repeating it which so effectively cripples a student's execution), preventing him from rendering aid in rapid touch, and causing his best efforts in organ playing to sound "muddy" and indistinct. And as the piano pedal keys have to be struck rather than pressed, this causes the student to cultivate a more brilliant and a much clearer pedal technique, a marked improvement in this respect being noticeable when a return to the organ is made after some considerable amount of work has been done on the pedal piano. Of course "thumbing" can only be practiced on a two-manual piano; but passages in which the hands are playing simultaneously on different keyboards and have to cross each other above or below, can generally be managed on the pedal piano by playing the upper part an octave higher or by transposing the lower part an octave lower, or even by transposing both parts an octave in contrary directions. And although the pedal piano cannot sustain the crescendo effect, it can very lack of *sacrosanct* may be converted into a positive advantage, since the student will then have to rely more and more upon his knowledge and proportionately less upon his ear. In other words he will have to learn to walk by faith and not by sight, a most salutary discipline in matters musical as well as in matters moral.—The Ciron.

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Subject for story or essay this month—"Musical Genius." Must contain not over one hundred and fifty words. Any boy or girl under fifteen years of age may compete, whether a subscriber or not.

Competitors who do not comply with ALL of the above conditions will not be considered.

Put your name and age on upper left hand corner of paper, and address on upper right hand corner of paper. If your contribution takes more than one piece of paper do this on each piece.

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Puzzle Corner

The following words may be found in the square. Begin any place and move always to the next square in any direction.

After the words are found, their middle letters, reading down, will give the name of a very famous musician of the present day.

G T O W N S N A
R S S R A I D
A E M E T S U
N P K E D I A R
E T A Y N P B N
T N R O U T A C

1—Likely to happen. 2—A small domestic animal. 3—Beneath. 4—A number. 5—A large vase. 6—A cool color. 7—Villages. 8—A large bowl. 9—Implement used in haying. 10—A large hole.

N. B.—Answers must give the words, as well as the name of the musician.

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