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James Francis Cooke

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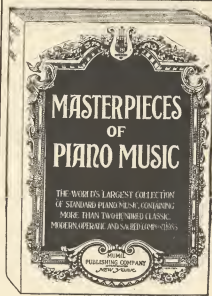
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THE ETUDE

APRIL, 1925

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VOL. XLIII, No. 4

Stale Pieces—Stale Players

ONE of the problems of the student is that of keeping up an interest in pieces that have been acquired by hard effort, but which have been practiced so much that they seem stale. Of course one remedy is that of putting them aside for a time and working upon new material. We have often noticed, however, that such pieces are rarely practiced with the same zest, when the time comes to take them up again.

Perhaps the best remedy is to feel that they are continually fresh, always material for incessant musical experimentation. When you learn a piece, your object should be not to get the composition in a certain stereotyped form so that every time you play it will be identical with every previous performance. Always try to discover new beauties in the composition. Always attempt new effects. In this way the work will remain flexible under your fingers.

If you are playing Bach, notably the Fugues, you will find that the opportunities for artistic experimentation are well nigh inexhaustible. The conversation of the voices is one of the most intriguing, the most fascinating things imaginable. Now you can make the bass sing out boldly; now you can make the soprano plead; now you can make the tenor fawn, now you can make the alto scold. One might play a Bach Fugue a thousand times and play it very differently every time. There is no drill in the world which will put as much "intelligence" in the fingers. This is the reason why all of the famous "Bach Players" seem to delight all those who enjoy highly developed beauty and finish in piano playing. If you cannot play Bach there are excellent Polyphonic Albums that are simpler and serve the same purpose.

Try this plan and your work will not tend to grow stale.

The Battle of Sound

FOR years we have been listening to the efforts of numberless composers to catch the spirit of the times in music that for the present, at least, is known as "New Music."

We have tried earnestly to tune in our cerebrum and comprehend the meaning of this music of the revolutionists; but unfortunately, in most instances, we receive nothing but the noise of the revolution. Now and then we hear a musical rumple which seems to have mass effects that impress us very greatly. The inevitable clash of tonalities, the interminable complications, the inane wailings and crashes have here and there periods which reflect the work of some great, but more often erratic, genius. Never for a moment have we heard anything in this so-called "New Music" that has risen to approach in suall measure the organic grandeur of the master works of Bach.

Melody there is irrefragably in much of the "New Music" although it is very different in its intent from the tunes of other days. It is rarely the kind of melody we like and we are inclined to exclaim with Pouché:

"O, for the good old tunes of Strauss and Debussy!"

What will be the effect of this music upon the men and women of our times?

We have a feeling that its effects will be greatly restricted by its complications. The human mind is naturally simple, incomplete, artless. It craves elementary, unstudied things that can be understood. It appraises instantly the beauties of Benvenuto Cellini, of Christopher Wren, of Rafael, of Schubert. It values a simple folk-song more than all of the conglomerate pieces of the revolutionists. It also yearns for order and symmetry and understandable form. The mixtures of colors and

discolors thrown together by some futuristic composers seem like a kind of tonal garbage-pail to the average man.

Certain gorgeous passages in the music of Stravinsky, Holst, Scriabine and others of similar intent, can hardly convince the average man that this is the wholesome musical régime of the world. He is not content to listen for hours to music he may not comprehend, to understand why those experienced musicians, surfeited with familiarity of the accomplishments of past-masters, now rave over "New Music." He feels instinctively that the music that the world will demand for centuries to come will be of a more rational, a more orderly, a more agreeable type—music apart from the battlefield of sound. The revolutionists and the warriors of the world really make up but a very small part of its population. Even at that they are fortunately needed very rarely.

The human absorptive power in so far as music is concerned varies enormously. Charles Lamb, in his "Tree Thoughts upon Some Eminent Composers," expresses his own indifference to music very pertly:

"Cannot a man live free and easy
Without admiring Pergolesi,
Or through the world in comfort go
That never heard of Doctor Blow?
I would not go four miles to visit
Sebastian Bach (or Bach, which is it?)."

Whereupon his sister, Mary Lamb, wrote to Vincent Novello thus:

"The reason why my brother's so severe,
Vincenio, is—my brother has no ear.
His spite at music is a pretty whim;
He loves it not, because it loves not him."

We must therefore always realize that there will always be some with "no ear," multitudes with little concern for anything but the simplest music, other multitudes with a broadening regard for music ranging from Gustave Lange and Sidney Smith to that of Brahms and Strauss, and thereafter a comparatively small group of musicians with extended experience, high ideals and advanced ideas, who are ever ready to interest themselves in the so-called "New Music" with open mind and eager ears—impatient to discover some new phylactery in the soul of a radical.

For those of the last-mentioned class we can highly recommend a recently published work by George Dyson, entitled, "New Music," a work recently issued by the Oxford University Press, American Branch. Mr. Dyson does as much with words as well as can be done to clarify the greatly muddled waters of present-day "musical cacophony."

Age-Old Music Interpreted

A FRIEND has sent a clipping, from a recent issue of the *Berliner Tageblatt*, which recounts the discoveries of Prof. Kurt Sachs, the Professor of Musical History at the Berlin University, who has been investigating Babylonian inscriptions which had previously baffled scientists. These inscriptions consisted of cuneiform ideograms on a tablet from Assur. This crude music evidently came from about 2000 B. C. There is a tendency to avoid half-tones but there were evidences of four different five-toned scales. It was also clear that the music was intended to be accompanied by an eighteen-stringed harp. In general the music resembled that of the old Chinese. This is supposed to be the first musical translation of inscriptions previous to the music of the Greeks.

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EVERY now and then we encounter a man who has made a great deal of money and who has maintained some position in the world, a man known by many as a successful man who has been devoid of courtesy. Such a man, however, cannot be called a success. His money may tower up to the skies and his power may be unfeigned; yet he is not a success because the world regards him askance. He is not wanted and never will be until he develops those qualities of gentleness and consideration for others that win for him that most precious of wealth, the respect and confidence of his fellow men. He is made successful, but in doing so has ruined the chances, dispositions and characters of those who have worked under him. Many teachers have made technicians by heartless criticism and lack of human courtesy, but at the same time have ruined the musical souls of those who have studied under them.

Courtesy on the part of the music teacher is an asset so valuable that it is well-nigh priceless. We know of many music teachers who have failed because they have not had it. A little brusqueness incurred by unmanfully lack of patience has sent many a good pupil flying from the studio. Competition in this day is too severe in the music teaching field to permit a lack of courtesy to injure your business opportunities. There was a time when the curt, abrupt, uncity, ill-bred habits of teachers who advertised as "experts" were regarded as necessary factors in their work. Armed with a ferrule or pencil they rapped knuckles and yelled out their heartless criticisms, with the idea that only by such means was the pupil to be properly disciplined.

The whole world of science is now horrified by such methods, which in the light of the far-reaching discoveries of Sigmund Freud, may result in the most disastrous physical and mental conditions. The world is literally strewn with wrecks which, if we believe the psychologists and physicians, are caused by thoughtless people, lacking the simple quality of courtesy, who have rained verbal bludgeons on the souls of others so situated that they could not defend themselves. There is very little difference between hitting a defenseless person with a cruel epithet and hitting him with a blackjack. The phrase may prove the more fatal weapon.

Courtesy is such an easy thing to cultivate that every music teacher should make a daily effort to develop it. It is founded on the Golden Rule. If you want to know whether you are courteous at your lessons, just put yourself in the pupil's place all the time. Do what is just and right and kind and square and you will be a better teacher.

LONG lessons are unquestionably a mistake with children. Few teachers seem to be able to let their minds drift back to the time when they were children and to review their own work through the child's eyes. Do you remember what a strain it was just to learn the first few notes? Do you remember what a strain it was to play in contrary motion in both clefs? Do you remember how difficult the fingering of the first scale seemed? And then the sharps and flats! Pffew!

Instruction without concentration is literally wasted. In the earliest lessons the teacher who imagines that he is doing a fine thing by pinning the child down to one thing for a protracted period is vastly mistaken. Variety is the secret of holding interest. Hammer a little on this and then a little on that and get the lesson done before the child has a chance to feel the strain or, worse yet, get bored. Half an hour is plenty with the average child. Lessons of an hour or longer may be all right with adults; but the child should be spared the punishment of being pilloried on music for that length of time.

When the lesson time ends, end the lesson. We know that teachers who have terminated lessons abruptly, as though a guillotine had cut off the periods, have been criticized. However, it is a great injustice to succeeding pupils to keep them waiting. More than this, with the right kind of a lesson, about all that can be absorbed and digested can be given in an hour, with the proper kind of teaching.

Is it modesty that leads the composer to take a pen name for his compositions? Not always. It often happens that some composers are extremely prolific. They know that the law of supply and demand applies in music as in other things. If a composer has, let us say, one thousand compositions published, the demand for his works may be diminished. Some composers have written over 2000 compositions.

have written over 2000 songs. The ETRYSK name of one amusing instance of a composer who had several pen names. These were often applied by the publisher without the immediate knowledge of the composer. Therefore, the name did not represent a style or quality of work. The publisher received from a famous New York teacher a letter complaining that the work written by one composer was very inferior indeed, and suggesting that the publisher secure compositions by the other named composers. All were the pen names of the same man. Following are the names of several well-known writers, together with their pen names: Robert Franz, real name Knauth; Meyerbeer, real name Jacob Beer, changed for family reasons; Palestrina, real name Giovanni Pierluigi, Palestrina was the name of his birthplace; Max Meyer-Obersleding, real name Max Meyer, here the composer adopted the name of his birthplace because the name Max Meyer in certain parts of Saxony and Bavaria is commoner than John Smith; H. Karoly, real name Carl Hems; Thane Mulla, real name Nellie Mitchell (later Mrs. Armstrong); named from Melbourne, Australia; I. d'Orso, real name George Bell; Marcella Sembrieh, real name Marcelline (later Mrs. A. Marks); Madine, real name F. Behr; Pierre Armand, real name E. George; Mladine Noricla, real name Anton Noric; real name E. Anton; Strelezki, real name Sidney Smith; Edgar Thorne, real name Edward Macdowdell; Edward German, real name for Edward German Jones; Ivan Cavryll, real name Felix Titkin.

WELCOME to "The Golden Book," a new and peculiarly valuable magazine for the thousands of self-help students that THE TRUDE reaches. This editorial may appear like an advertisement, although it is printed without cost to the publishers of this new venture. The magazine is issued by the Review of Reviews Company, of New York. One of the editors is Prof. William Lyon Phelps, of Yale University; and the entire staff is of the highest journalistic and literary standing.

The Golden Book is a kind of literary Etude. The resemblance lies in the fact that it will republish worthwhile articles, novels, essays, humor, from the great writers of the immediate and distant past, just as in and among our valuable musical sections of THE ETUDE the readers constantly find these important revivals of little known musical gems.

We have been looking for a long time for something to recommend to our readers that would enable them to broaden their minds along literary lines and still be entertained while doing it. That something had to be inexpensive, practical, wholesome, attractive, well edited, and wide in its appeal. The Golden Book, at twenty-five cents a copy, every month on your news-stand, with contributions from, let us say, Stevenson, Macaulay, Montaigne, Bret Harte, Owen Wister, Anatole France, Heine, Mark Twain, O. Henry, or similar writers of the past or present, will widen your intellectual horizon with every number.

For nearly two decades *THE ETUDE* has promoted the idea of the summer music schools. Columns of this publication have been devoted to exploiting editorially the great opportunities that may come from an intensive course of study in the summer months. It has been gratifying to note that what first was little more than an idea, a hope, has grown into immense undertakings in which many of the master teachers of the world are now employed with huge advantage to both students and teachers.

An Interview Secured Expressly for The Etude, with

EDWARD W. BOK
Distinguished Editor and Publicist

and the loftiness of its aims unquestionably proved of immense value in moulding in practical ways the living conditions in all parts of America. Its influence upon the taste of the American people and upon the ideals of its readers has been invaluable. In 1919 Mr. Bok retired to devote his time to idealistic projects among which may be numbered the famous "Book Peace Plan" and the Philadelphia Forum. The word "retire" is used in a peculiar sense, since Mr. Bok has probably worked for harder since his retirement than ever before. Mr. Bok is the

Stokowski that there was a very simple remedy, and that was to stop it at once and never permit it again.

"Mr. Hofmann was to play a Concerto at the symphony concert that week. His playing was received with tumultuous applause. He was called out again and again and again, as they do in the case of a virtuoso. At the end of the time, some of the papers made caustic remarks about Mr. Hofmann's lack of the customary courtesy; but never again was a concert of the Philadelphia Symphony Orchestra wrecked by the encores. I had never attended a symphony concert, and so to go to the concert was a new experience. Frankly I was afraid of being bored. I had been at the opera a few times, as a kind of social concession; and it had lasted so late into the night that I had never been able to get home. I was firmly fixed idea that the Symphony Concert was probably something just a little more tiring and boreome than the opera. I thought that musical people were long-haired individuals who wore gowns and who talked in a condition of neither sincere nor comunder-

author of numerous works, including "The Young Man in Business," "Successwar," "Why I Believe In Poverty," "A Man from Maine" (a biography of his father-in-law, Cyrus H. K. Curtis) and "The Americanization of Edward Bok," probably one of the most widely read autobiographies ever published, and, just published, "Twice Thirty." Mr. Bok married Mary Louise Curtis in 1896. Mrs. Bok has recently founded and endowed The Curtis Institute of Music in Philadelphia. Mr. Bok has arranged for numerous rewards for civil and artistic work.

able. I did not care for piano playing then and therefore thought the orchestra equally uninteresting. The very thought of attending a concert gave me a kind of a chill. Of course I had never been at a concert, and therefore knew all about it. Then it came to me that I ought to make up my mind to no longer avoid, thin-breasted enthusiasts, but exceedingly practical, hard-thinking men, determined upon accomplishing something for their fellow men—something evidently very wonderful and useful. Yet I was so positive about the terrors of attending a Symphony concert that I felt that it was something to be avoided. I was not at all anxious to know, and was going to take all necessary pains to keep that I was not exposed to it.

"Mr. Stokowski was entertained by my attitude and was equally persistent in trying to overcome it. One week he said, 'At our next pair of concerts we are going to play something I am sure you will like.' It was the *New World Symphony* of Dvořák. Before I knew it, I was at the concert with Mrs. Bok. It was a surprise, a revelation. I was not only delighted by the sheer beauty of the playing of the orchestra, but I was also surprised to find that the concert was over before I realized it. It did not last very into the night as I did the opera. I had had as much music as I could comprehend and I could never have listened to more. That was the first step in my conversion. The 'frame-up' of Mrs. Bok, Mr. Hofmann, and Mr. Stokowski had worked; and I was the happy victim.

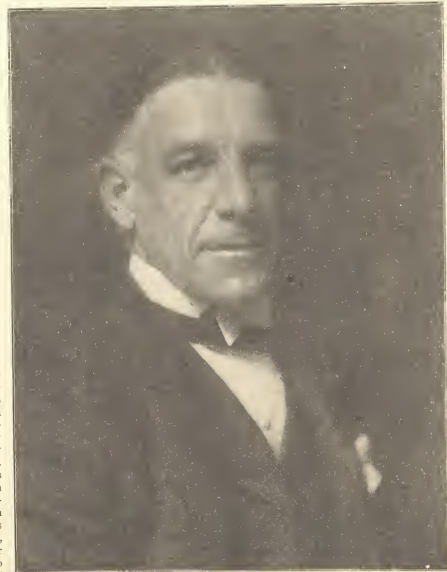
"One thing I noted, which was a very comforting surprise to me. There was hardly a man in the house. The audience was nearly ninety-nine per cent purely feminine. Evidently there were other men who were staying from the same convictions that had stupified kept me from a really delightful treat. This at least confirmed my conviction that music was a feminine art. But my hope? The music was not high brow. It was melody; beautiful, ravishing melody. I went home refreshed and invigorated as I had rarely been before. Two weeks passed and I went again. This time the Symphony was Tschaiowsky's soulful *Pâthétique*. I liked it even better than the *New World Symphony*. Before I knew it I found myself intrigued by both Brahms and Tschai. I confess that I cannot as yet find much pleasure in Bach's *Fugues*; but I know that it is merely a lack of musical intellectual development.

"Shortly thereafter I was invited by Mr. Alexander Van Rensselaer, President of the Philadelphia Orchestra, to become a member of the Board of Directors of the organization. The orchestra was confronted with a large deficit every year. The idea that it might become self-sustaining if enough people in Philadelphia were really interested in it had apparently not occurred to the directors. Such things were not possible. All orchestras had

"To be kept up in a home in which there is no music is a terrible deprivation. Fortunately, in my case, 'ignorance was bliss,' and I did not come to realize what I had missed until much later in life. Neither my father nor my mother played any instrument, but I came to realize that I was not only could but also should be afforded to have a piano in the home, but, as a child, I never knew what it was to attend concerts or the opera. Indeed, my life seemed to be quite apart from music until I was 12 years of age. I was immersed with some intimacy at first, the very keen enjoyment which my father-in-law, Cyrus H. Curtis, seemed to get from playing the organ. With him music had amounted to a passion from his early youth and, indeed, it was to be by him that I was to find my first money he earned was devoted to the purchase of a small organ. Later he gave to his birthplace, Portland, Maine, one of the finest organs in America. Mrs. Bok is also a performer upon the piano; and I have been fortunate in having her as my teacher, which through some queer turn of fate has become more and more intense until at this moment a very great deal of my daily life has to do with some phase of the grand old art. I have been very fortunate in my fortune, but so ignorant in my youth.

"When music did come to me I was not even in a receptive mood. I had the average American man's attitude that music was a very graceful accomplishment for young ladies whose job it was to be free from the so-called 'household cares.' I could not seem to realize that it had a real significance in the life of everyone who knows how to appreciate it. Unquestionably, my wife, with the keen woman's vision, sensed this, and I have always had a feeling that there was, what is freely termed a "frame-up" to compel me to understand music."

"Mr. Josef Hofmann is an intimate friend of the family and has been a guest at our home for many winter of the century. We are all very fond of him; but even at that I could not bring myself to endure a piano recital. Enmeshed in other matters, I sometimes felt that he was just taking time to do something so esoteric as music. This was at a time when the Philadelphia Orchestra was undergoing its rebirth under the magic baton of Leopold Stokowski. He was always a guest at our home. On one of these visits there arose a discussion as to the abuse of the encore habit at the concerts of the orchestra. It appeared that the artist had given an encore at an orchestra concert, he was then expected to appear again and again and play several other works as a kind of "good measure." Mr. Stokowski rightly pointed out that this was very destructive to the unity which an artist conductor tried to secure in a well-built symphony program. It was as though Haydn, at the end of his first act, was compelled by custom to step from his rôle, time and again and recite various other poems which had nothing whatever to do with the play. The artist, in this manner, was very much and I suggested to Mr.



EDWARD W. BOK

Farrar," but you do not want that. What you do want is an approximation to the total beauty of such great voices; and to that you will add your own individual touch. You cannot avoid that, and it is to be hoped it is an engaging individual touch. Voices differ—like faces. If they are engaging you get it right away. Benjamin Franklin's "God helps them that help themselves" (which, by the way, is a maxim he borrowed from Sidney), fits into this literary music lesson admirably.

Practicing at Morges

Help yourself, work by yourself, as the great artists do. You cannot avoid drudgery—the greatest artists cannot do that. Twelve years ago I spent a fortnight at Morges as the guest of Paderewski. He was preparing the great Liszt sonata for his next tour; and he practiced daily for hours. He did not play the sonata through from start to finish but repeated difficult passages hundreds of times.

He also played what we call five finger exercises. When I asked him if he didn't find that a great bore he replied that it was terrible—that it required all his iron will to make him keep at it. But that's what made him Paderewski.

I once knew another pianist who always, when practicing, played a piece through from beginning to end, though he knew most of it as well as he would ever know it. He always stumbled over the same difficult places, made an angry exclamation, repeated them once or twice and then hurried on. He never fully mastered the difficulties; while the piece as a whole, after all these repetitions, palled on him so that he could not play it before others with the interest necessary to interest them.

You cannot fool an audience. If the piece you play bores you, it will surely bore your hearers.

Introduction and Prelude

By Orlando A. Mansfield, Mus. Doc.

To distinguish between things that differ is seldom an easy task when, as in the case of this short paper, the difference has been obscured by the indiscriminate use or abuse of terms. Even the names of composers are unquestionable and unquestioned ability have not been altogether above reproach in this matter, many preliminary movements, or passages, having been termed Introductions when they should have been labeled Preludes; while, probably, a much larger number have been described as Preludes when they were nothing more than short and simple Introductions.

One of the most easily detected differences between the two is that the Prelude is generally longer than the Introduction. A more important distinction, and one of a much more technical character, is that the Prelude, if true to type, is usually a separate movement, ending upon the tonic or key chord, for example, the chord of C in the key of C major, whereas the Introduction, if correctly named, is not a separate movement, but one which leads into the principal or following movement after a slight break or pause, and without coming to an absolutely definite or decided close. Further, the Introduction, if of classical construction, would end upon the dominant chord, that is, the chord of G in the key of C. Hence, an Introduction proper could not be used as a separate movement.

Very frequently the Introduction does duty for an Overture in that it may be employed to prelude some important work such as an opera, an oratorio, or some more or less elaborate or lengthy chamber composition. Here again, if coming to a definite close, and capable of being heard as a separate movement, it should be termed a Prelude. A more usual and, perhaps, a more proper employment of the Introduction is when it is placed before a single movement such as a fugue or a set of variations. Sometimes the few introductory measures preceding a song or ballad are termed an Introduction; but here the term *symphony* or *ripiello* would be more appropriate, although, technically speaking, we are altogether correct. But, in all these cases, an Introduction, when really artistic in conception and construction, is founded upon, or introduces, themes, figures, or motives, which are afterwards heard in their entirety in the work or movement following. As interesting and illuminating examples of Introductions we may mention those of Beethoven's Sonatas, the *Pathétique*, Op. 13,

It is with music as with books. If the authors take no pleasure in writing them the readers get no pleasure from perusing them. And this brings us back to the superlative importance of learning to enjoy your work. Life isn't worth living if you do not. Almost anything can be made enjoyable if you go about it the right way.

The drudge teaching problems set by your teacher can be made entertaining if you tackle them your own way, putting some of our own mind into them. He cannot make your fingers limber and nimble; you must do that yourself. Nor can he possibly indicate to you every shade of accent and pace which invests playing with life and emotional interest.

It is as unreasonable to rely on your teacher for these details as it is to run to your doctor every time you have a headache or an attack of indigestion. Correct your faulty habits of eating and you will need him only in emergencies. So with your teacher. The poor man is probably overworked. Do not bother him with trifling things that you can find out for yourself.

To develop your muscles you must walk and climb, not ride. Relying too much on your teacher is like trying to get muscular exercise by means of massaging. That is all right for invalids—but you are not a musical invalid, are you?

Self-Test Questions on Mr. Finch's Article

1. What important lesson did Liszt learn at Mason?
2. How did Rubinstein acquire his wonderful touch and tone?
3. What was Debussy's recipe for success in opera?
4. What is the best reason one should not allow the teacher to do all the thinking?
5. How can even technical work be made enjoyable?

in C minor and *Les Adieux*, *L'Absence et Le Retour*, in E flat, Op. 81; also the Introduction to the First, Second and Seventh Symphonies of the same composer; and even the Introduction to the First, Second and Third Symphonies of the late Sir Hubert Parry's Oratorio, *Judith*—the latter being, really, an Overture.

Although the Prelude is employed in much the same manner as the Introduction, the fact of its ending upon the tonic chord and being a separate movement has often led not only to preludes being performed as separate movements, but to the production of short, independent movements to which the name of Preludes has been given perhaps in default or despair of a better one. Here the Preludes of Chopin will at once occur to our readers as beautiful examples of the procedure last named; while the association of the Prelude with the Fugue will be immortalized by the numerous examples left us by Bach, both in his imperishable "Forty-Eight," and in his organ preludes and fugues; by the three preludes to Mendelssohn's organ fugues, Op. 37, of which, 2, in G, is one of the most beautiful simple things in organ literature; by the same composer's preludes preceding his pianoforte fugues, Op. 35; and by an overwhelming number of other examples, classical and modern, including such lovely music as the Prelude to Sir Edward Elgar's oratorio, "The Kingdom," and not excluding a certain well-known and well-worn pianoforte *Prelude in C sharp minor*.

In the ancient Suites and Partitas the Prelude was a characteristic feature; and, with Bach and his contemporaries, was usually written in what is now known as shortened sonata or simple binary form, that is, having two parts or divisions, of which the first ends in a related key, generally the dominant or the relative major, while the second ends in the tonic key and usually introduces or develops some theme or figure heard in the earlier portion of the movement. Like the Introduction, a well-written Prelude, when used as a prelude, usually introduces or, "as aforesaid," develops some thematic material which will afterwards be found to be an essential feature of the composition following. It may be said to be as, Shakespeare would prefer to express it:

"The baby figure of the giant-mass
Of things to come at large."

One Way to Memorize

By Sid G. Hedges

THE instrumentalist cannot always have a book of music at hand, and he will lose a good deal of enjoyment, and often suffer embarrassment, unless he can play from memory. He may wish to play in the twilight, or by the flicker of a fire, to lead an impromptu singing, or to test a strange instrument, to play an emergency solo, or to recall a piece of music to a friend or pupil by playing a few bars.

Fortunately, the ability to play from memory can easily be developed by anyone practicing systematically and perseveringly. The piece to be memorized should be played over many times from music, but in no haphazard fashion. It is useless to attempt to recall the whole of a long composition, straight off. Only short sections should be learned at a time, and then these can be joined together.

Let us consider an actual example—*Chanson Triste*, by Tschakovsky—which everyone should be able to play without the music. If this piece be analyzed, as it must be to be memorized, it will be found very regular in structure. The first two measures contain a complete little phrase, and measures three and four another phrase. It can very well be imagined that measures one and two ask a question, and measures three and four give an answer. Another and rather similar question is asked in the fifth and sixth measures; and measures seven and eight give the same kind of answer. If these eight measures are played over a few times, the two-measure sections being remembered, it will be found quite easy to repeat without aid of the music page.

In measures seven and eight, the original question is asked again, but the reply is not the same as at first, for every note has an ascending one. Then come four two-measure questions, each at a lower pitch than the previous one. That is the end of the first movement. Each question and answer should be tried over separately, then joined together, then added to the next section; and in a short time the whole movement will be safely memorized.

The remainder of the piece will divide with equal convenience. There is the second, or middle movement; and then the beginning is recapitulated, with the addition of a short coda, or end, to which the whole ending. Any piece of music should be dealt with like this. It is helpful to try to remember, and visualize, the actual appearance of the music page, particularly where rests occur. The more notes should be learned before any attempt is made to reproduce the necessary crescendo.

It may assist many to know that, most frequently, crescendos occur in passages of ascending notes, and decrescendos where the notes descend.

One should make a determined effort to memorize such short standard pieces as this *Chanson Triste*, and there are a score of similar things for which no musician ought to need any music.

Studio Staccatos

By C. W. Fullwood

Do not practice merely to "kill time." Cause time to go by rapidly by interested practice. Practice with both your head and your fingers, in the order named. An ounce of brains is worth a pound of callisthenics on the keys.

The piano will do its part if you do yours. Consider the rest marks in your music with the same fidelity as you do the notes. Pauses in conversation are often as eloquent as the words.

Without the use of your brains you might just as well play on a mechanical piano.

An half-hour of silent practice is worth two hours of the mechanical. Study your music before going to the piano.

The thumb can, and should be, trained to act with facility equal to that of the other fingers of the hand. Indeed, do not think of it as a thumb, but as the first finger.

The runs and trills are the flowers of your music. They are the result of cultivation and cherishing.

Practice your old pieces at intervals of a year or two. You will see new beauties and new possibilities in them. When you are "listening in" to good music over the radio, try to visualize how the pianist is doing it; or, rather, try to pick out the several instruments in an orchestra.

Your individuality plus the composer's idea makes for a finished performance.

"Breaking Off" In Piano Playing

What the Germans Mean by "Absetzen"
The "Luftpause" and Other Important Marks of Interpretation
By EUGENIO DI PIRANI

HAVE you ever watched a thoroughbred horse in the moment of jumping over the hurdle? You must have noticed then that, after running at a brisk gallop towards the hurdle, he stops for an instant before jumping. The little pause he makes quite instinctively allows him to leap over the fence with fresh impetus and clear it with security.

So does the cat, that marvelous jumper. The pianist meets many a time high hurdles in his performances and he ought to learn from the thoroughbred and from the small house cat to make a little pause before jumping over them.

The German calls it "absetzen" which means "break off" and could be explained as a disjunction, a caesura or a musical interruption.

The art of "breaking off" is of the highest importance to the piano virtuoso. Sometimes the "breaking off" should be quite substantial; other times, on the contrary, it should be almost imperceptible to the listener. If the purpose of the disjunction is not only the convenience of the player but also the musical phrasing which requires a comma, then, of course, the pause may be quite conspicuous. If, on the other hand, the comma has only technical reasons, that is, only to facilitate the execution, it should be made less pronounced. This distinction ought not to be overlooked.

Accordingly the "breaking off" is sometimes not a decided detachment, but only a discontinuing of the pressure which is brought to bear upon the fingers in order to produce a pure tone and for the renewing of this pressure on the next note or chord.

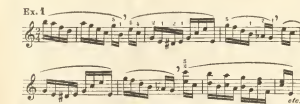
In this case it ought to be hardly noticeable; as it is done only for the convenience of the player, that is, to allow him to give a strong accent to the following note or chord, which would be almost impossible without that infinitesimal pause.

Only the performer must be conscious of this kind of break. I would compare it to the silent breathing of the singer, where the breaking of the period is not demanded by the musical phrasing but only by the physical need of the respiratory organs.

As a matter of fact the singer, even if endowed with a very capacious chest, can only dispose of a limited amount of breath; and, if the air is at an end, he is compelled to take in a fresh supply, which of course must be done with skill, so as not to reveal his mortal limitations. The comparison would also hold good with the silent changing of the bow by a violinist.

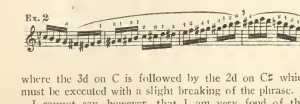
It is surprising how efficiently, by means of this slender interruption of the pressure and, immediately after, *renewing of the same*, the pianist is enabled to overcome difficult passages which otherwise seemed insuperable.

List, the wizard of the keyboard, has left us many practical hints on this art, in his editions of the classics. For instance, in his edition of Weber's "Perpetual Motion" we find:



List continues through the whole piece to indicate where the final note of a phrase should be detached, rising slightly the hand. The staccato dots and commas were indicated by Weber.

A striking example of breaking off is given in the fingering of the following passage.



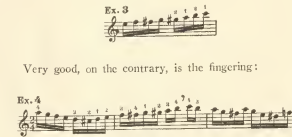
where the 3d on C is followed by the 2d on C# which must be executed with a slight breaking of the phrase.

I cannot say, however, that I am very fond of this

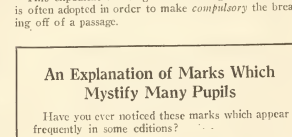


EUGENIO DI PIRANI

fingering, as the inconvenience of detaching could be easily obviated through the following fingering:

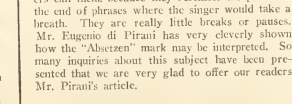


Very good, on the contrary, is the fingering:



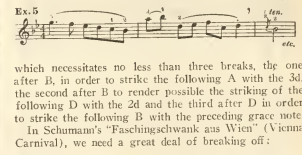
where through the consecutive 4th on B and C the pianist is compelled to break off the phrase before the return of the theme, which is technically as well as musically correct.

This expedient of using the same finger consecutively is to be adopted in order to make compulsory the breaking off of a passage.



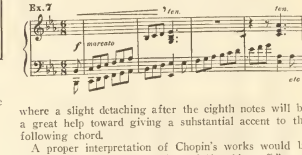
They are known variously as the "Absetzen" marks or the "Luftpause" marks and have a very similar meaning. "Breathing marks" some teachers call them, because they resemble the pauses at the end of phrases where the singer would take a breath. They are really little breaks or pauses. Mr. Eugenio di Pirani has very cleverly shown how the "Absetzen" mark may be interpreted. So many inquiries about this subject have been sent that we are very glad to offer our readers Mr. Pirani's article.

Hans von Budow was also a great apostle of "absetzen." We see, for instance, in his edition of Bach's *Gavotte in G Minor*, the following fingering:



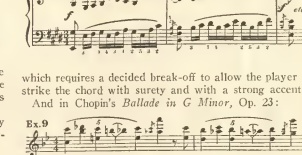
which necessitates no less than three breaks, the one after B, in order to strike the following A with the 3d, the second after B to render possible the striking of the following D with the 2d and the third after D in order to strike the following B with the preceding grace note.

In Schumann's "Faschingschwank aus Wien" (Vienna Carnival), we need a great deal of breaking off:



The same figure is repeated through the whole first movement, and it will be necessary every time to make a slight break after the four eighths in order to accent properly the following chord.

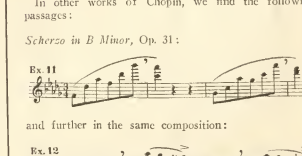
A similar case will be found in Schumann's *Scherzo from his Quintet for Piano and String Quartet*, Op. 44 (dedicated to his wife, Clara Schumann):



where a slight detaching after the eighth notes will be a great help toward giving a substantial accent to the following chord.

A proper interpretation of Chopin's works would be impossible without a great deal of "breaking off."

In the first movement of his *Concerto in E Minor*, Op. 11, we find the following passage:



which requires a decided break-off to allow the player to strike the chord with surety and with a strong accent. And in Chopin's *Ballerade in G Minor*, Op. 23:

Another passage in the same piece, which needs detaching, is the following:

In other works of Chopin, we find the following passages:

Scherzo in B Minor, Op. 31:

Ex. 11

and further in the same composition:

Ex. 12

branch of musical instruction. Both the practice and teaching of the piano is now pursued on much more intelligent lines than it was done even so recently as 20 or 30 years ago. So-called mechanics in teaching the technique of the piano have been and always will be exploited by different teachers; but experience has shown clearly that an iron-clad method for one and all pupils who come for advice and instruction is as narrow-minded as it is futile. As soon as some great artist appears on the musical horizon, everyone wants to know who his teacher was. Immediately this teacher is besieged by crowds of pupils who wish to acquire his method. Whether his instruction amounted to only the finishing touches, or whether the teacher of this pianist applied the same training to all his pupils, we cannot say, except that there was just as often return, but slightly benefited, if at all, by their sojourn. Many piano students went to Franz Liszt; but everyone knows that he bothered very little with any of his pupils' technical equipment. Those who studied with him had all worked out their own technical problems and aptitude long before they came.

Elementary Exercises

It has not followed that the most celebrated piano pedagogues and virtuoso have devised elementary technical exercises of practical value. Technical exercises that have found the most favor have been usually invented by those teachers who have had to do with it and to teach many pupils—those that come to them in the first stages of their piano study, and who need technical instruction which requires detail and elementary training. The teacher in a large conservatory or music school comes in contact with hundreds, or thousands, of pupils every year and is placed much like the physician who attends the clinics of a hospital. He has to do something for each pupil who comes to him, and generally he has to do it in as little time as possible. Invariably he has to do the best he can for them. He finds each pupil different, both musically and temperamentally, and he has to rectify habits and defects which have been acquired through former practice, and he has to frequently be his to the teacher of his pupil not according to any certain system of his own, but in accordance with the physical capabilities of the individual. It is self-evident that all piano players cannot accomplish the same things. Some are adapted for one kind of technique than are others. Some play octaves well; some excel in brilliant runs and in double thirds and sixths; some pianists' wrists are more supple; and again others exhibit a greater amount of muscular strength. A student, therefore, ought to receive an individual technical training, and the adaptability and limitation of that student must be studied and considered in the training given. In the course of over twenty-five years of teaching I have found that after hearing a person play but a few minutes, that person's characteristics are unfolded before me and not only his or her aptitude, but many of the individual's personal traits and habits are revealed in the playing.

There are of course innumerable methods of teaching, and almost every teacher has his or her own notion and method of instruction. We find all sorts of individual systems. Some will remember that when time when a water tumbler was placed on the back of the hand and the student was required to practice with the innumerable. It was supposed to make the pupil keep the knuckles flat and the fingers straight. This method was one which developed the finger stroke at the expense of the perfect relaxation of the hand. The method which has deservedly met with the most success in the last twenty-five years or more, has been that exploited and taught by Theodore Leschetizky. It is based on the fundamental principles of relaxation and the preparatory practice by the disciples and pupils of that school have in this method something which goes parallel with the laws of nature. Even among the pupils of that famous master, however, are found pianists with a hard touch, a stiff wrist and an awkward wrist. I must say here that I never studied with Leschetizky, so that the above should not be misconstrued.

We have heard much concerning dumb pianists and their consequent methods. Dumb pianists no doubt have their uses, and I have known pianists who have been practiced on them to advantage. Perhaps the advantage was for those who had to listen to the wearisome practice which all concert artists must do in order to keep themselves up to a public fitness. I have known others who practiced all their technique on the dumb pianos; but I have found that while the purely mechanical might be practiced upon them and a certain surety (not in the sense of accuracy) might be attained, still it

is apt to develop to a great extent the musical development of the pianist.

Schumann said, concerning dumb pianos, "You cannot learn to speak from a dumb person." A step farther in regard to dumb instruments brings us to a method which came into vogue a few years ago, known as the "Table Method." A very amusing story is told concerning a teacher of Chicago tells of a young lady who wished to take a post graduate course in piano playing. She came to engage lessons, and naturally the teacher asked her prospective pupil what she had played. She told him she had studied the *Sonata Opus 10, No. 3* of Schumann, the *Etude Symphonique* of Schumann and the *Twelfth Rhapsody* of Liszt, among other things. This seemed to indicate that the young woman had the first rate start and he requested her to play one of those pieces for him, at the same time pointing to his grand piano. "Oh," said she, "I cannot play them on the piano. I can only play them on the table."

It would seem somewhat anomalous for a piano teacher to say that great pianists are born and not made; and perhaps that statement would discourage many from studying and would soon ruin the business of piano teaching. However, when a pupil who is told to spend his money, or to try something else for which he might be more fitted, you will find that human nature is perverse and that he will go forthwith to the teacher next door to continue his unequal struggle with fate and poor piano playing.

Piano technique can be acquired, that is, the mechanical part of it can be learned to a great extent, just as a certain amount of proper practice will make one a tryer, or a slacker, or a dancer; but we all know that, after a short time, one must learn to do everything every one else can, with equal success and facility. We find that one person can run a mile much faster and easier than another, though both may have the same physique, build and training. It is the same with the piano. One person has more trouble in ordinary conversation to speak at the rate of 200 words a minute, and his discourse was coherent, clearly articulated, logical, easily understood and to the point. It is the same with the piano. One person has more of the technique of the vocal organs, probably supplemented by a peculiarly high development of the muscles of the mouth and throat. You will often find quite a number of others who will play with a great deal of technique. I have known some who had a wonderful gift for octave playing, others whose brilliant scales and double thirds and sixths were quite astounding. Still some others who had a prodigious strength, and so on. These are specialties which no amount of study or training will bring to those who lack the aptitude for them.

Mechanics in the Masters

Many of the studies, such as are used by all teachers of piano playing for the development of technique, directly train the arm and the hand, and are of great value in their physical development; but real physical-technical studies are rare, and while one book may be beneficial for one sort of technique, another would be required for something else; and so a student in pursuit of technical proficiency would require a whole lifetime just for study of technique. Of course much in the way of technique may be learned from the direct study of the great works of the masters. That is, by the study of these works you can start a beginner on the *Well-Tempered Clavier* of Bach, or the *Transcendent Etudes* of Liszt. It means, rather, that when a student has reached a certain degree of technical proficiency these works may be taken and studied from a purely mechanical standpoint, taking fragments which present difficult difficulties and utilizing them as technical exercises.

The great composers of all times and especially those who wrote for the piano—Bach, Beethoven, Schubert, Hummel, Moscheles, Mendelssohn, Chopin, Schumann, Tausig and others of their type—all have contributed to the literature of technique for the piano. Many include Czerny, Clementi, Cramer, Heller, and others in this list; but their works, with the exception of the second half of those mentioned, require already more than elementary knowledge of the technique of the instrument and some facility before they can be taken daily exercises can be undertaken. There are, though, a number of purely mechanical exercises published, and these have been seen which have appeared about forty years ago or more, by Eggeling, and which are collected in an ingenious. In Eggeling's book will be found a collection of all sorts of acrobatic stunts for the hand and fingers

which, while rarely met with in piano pieces, are nevertheless serviceable as a training for students.

An other volume devoted to purely technical exercises is by a Leipzig pedagogue, Theodore Wichmann, who soon in his career as a piano instructor noticed that the fourth and fifth fingers of both hands were generally neglected, though in fact they needed more training than the other fingers. So several years ago he published a book of exercises containing studies which were specially designed for the practice of these weaker and less-used digits. Since Kalkb published his collection of studies now have been found which are equal to them either in exactness or in the consequent and gradual development of octave technique. Many books for velocity and for the conventional development of the hand and fingers have been written and published in the last one hundred years, but no inventor of finger exercises will ever write a book which will comprise all possible combinations of the piano keyboard, and piano students will always have to learn to master the technical difficulties which will confront them when they study the master works written for the piano.

New Paths

Here, too, we come to something new. The latest French composers, Debussy, Ravel, and others have forced the old and beaten paths of musical composition and have eschewed our old and well-tried diatonic scale. They are using the so-called hexatonic scale. Liszt often used this scale in his historical compositions for piano, and made no few of them. He employed it, it is true, in his basses, and dismissed it in other ways as much as possible, but the French moderns have made this scale the basis of their compositions and are exploiting this field much the same as Chopin used the chromatic scale. The technique required is considerably modified in executing the new French compositions, and should this music really make the headway which is anticipated, we will certainly have to devise new studies and finger exercises to perfect ourselves under a group of these, encircled with massive garlands of flowers, which formed the concert-room. How lovely the voices sounded, and how brilliantly the soprano tones vibrated in the air! What charm and melting sweetness pervaded every strain! All was so still and retired and yet so bright.

Another time Mendelssohn describes the evening of what must have been a charming day. "As it grew dark great lanterns and torches were set up in the middle of the choir and they sang songs by Schiller, and Hiller and Schuyler and Weber. Presently a large table, profusely decorated with flowers, and brilliantly lighted; was brought forward on which was an excellent supper with all sorts of good dishes; and it was most quiet, vital, and lovely. The distance of at least an hour and the gigantic trunks of the trees looking every moment more dark and stern and the people under their branches growing more noisy and joyous."

Keen susceptibility to external influences was felt by many of the greatest composers at the time of or during the creative period. Gluck wrote best amidst scenes of rural beauty; so it was his custom to have his piano moved into a field among the oaks and the mists would bring inspiration as never before.

Beethoven's Outdoor Life

Beethoven wrote, "I wander about here with music paper, among the hills and dales, and scribble a good deal. No man on earth can love the country as I do." Beethoven was particularly fond of outdoor life; even in the worst winter weather he was not easily kept at home a whole day; and when spending the summer in the country, he was generally out before sunrise in Nature's blooming garden. No wonder then that his works are glorious like himself, and that in contemplation of them we are drawn nearer to the spiritual world.

Beethoven says, "You ask me where I get my ideas. That I cannot tell you with certainty; they come unsolicited directly and indirectly. I could seize them with my hands out in the air, in the woods while walking, in the silence of the night, early in the morning; invited by the birds, or traced out by the poet into words; by me into tones that sound, that roar and storm about me until I have set them down in notes."

He was up and at work at half-past five and occupied himself with work for about two hours until breakfast; after which he would hurry out-of-doors,

The Great Composers' Love of Flowers

With Suggestions for a Springtime Flower-Music Recital

By RENA IDELLA CARVER

"The flowers were full of song," upon the rose I read the crimson emblems of true love. The violet flung me back an old romance. All were associated with some link, Whose fine electric throbs was in the mind."

COMPOSERS as well as poets have received inspiration from flowers. Mendelssohn, the happy, has left many indications of his love for them. The *Andante* and *Allegro in A, Op. 16, No. 1*, was suggested by the perfume of carnations and bears the motto, *Roses and Carnations in Plenty*. Certain arpeggio passages were intended "as a reminder of the sweet scent of the flower rising up." The *Scherzo*, Op. 16, No. 2, beginning with the reiterated high B's suggests a woodland flower. A friend of Mendelssohn wrote: "There was always in my sister Franziska's garden a pretty creeping plant new at the time, covered with little trumpet-like flowers. Mendelssohn was struck with it and played for her the music which, he said, the fairies might play on those trumpets. When he wrote out the piece he drew a little branch of that flower all up the margin of the paper."

Beethoven has said: "When forgetting quarts and Weber down he went into the garden, he clearing high hedges with a leap, running, singing or climbing up the trees like a squirrel, the very image of health and happiness."

Mendelssohn in the Woods

Here is an account given by Mendelssohn of a day spent in the woods near Frankfurt.

"We made our way through the thick underwood, by a narrow pathway, to the spot where, on arriving, a number of white figs were visible on the great, gnarled trunks, encircled with massive garlands of flowers, which formed the concert-room. How lovely the voices sounded, and how brilliantly the soprano tones vibrated in the air! What charm and melting sweetness pervaded every strain! All was so still and retired and yet so bright."

Another time Mendelssohn describes the evening of what must have been a charming day. "As it grew dark great lanterns and torches were set up in the middle of the choir and they sang songs by Schiller, and Hiller and Schuyler and Weber. Presently a large table, profusely decorated with flowers, and brilliantly lighted; was brought forward on which was an excellent supper with all sorts of good dishes; and it was most quiet, vital, and lovely. The distance of at least an hour and the gigantic trunks of the trees looking every moment more dark and stern and the people under their branches growing more noisy and joyous."

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spending, the morning going about the fields, notebook in his hand, his mind intent on his musical thoughts, now slowly, then very fast, at times stopping still to write out his ideas. This would go on until noon when he would return to the house for dinner. This was served at half-past twelve, after which he would go to his room for about two hours, then again to the fields until sunset.

Traveling in a carriage stimulated Mozart's imagination; and he liked composing in a garden or in sight of one. He could do more in a few hours working in a garden than in as many days in a room.

Flowers as a Solace to Musicians

"She lived on alone, and carried in her hand. Some withered stalks she gathered in the spring; When any asked the cause, she smiled, and said: They were her sisters, and would come and watch Her grave when she was dead. She never spoke Of his deceased father, mother, home, Or child, or heaven, or hell, or God, but still In lonely places walked, and ever gazed Upon the withered stalks, and talked to them; Weiber down to the shadow of her youth, With woe too late to see beyond, she died."

Not only as an inspiration did flowers have a place in the lives of the composers but, also as a solace in hours of despair and for minds stricken with grief. When Schumann had to be confined to an institution, a bunch of flowers helped to mitigate the bitterness and deep sorrow of the parting. Clara Schumann wrote in her diary: "He, my glorious Robert, in an asylum! How was it possible for me to bear it? And oh! I was forbidden even to clasp him once more to my heart. I had to make this greatest of sacrifices for him, for my Robert.... Saturday 4th, dawned. Oh, God! The carriage stood at our door. Robert dressed in great haste, got into the carriage with Dr. Hasen-clever and the two attendants; did not ask for me or his children, and I sat there at Fräulein Leser's, in a dull stupor, and thought that now I must succumb.... The weather was glorious, so at least the sun shone on him. I had given Dr. Hasen-clever a bunch of flowers for him, and he gave them to him on the way. For a long time he held them, at the same time smiling and pressing Hasen-clever's hand. Later on he gave a flower from the bunch to every one in the carriage. Hasen-clever brought his to me—with a bleeding heart I kept it."

Wagner's Passionate Love for Flowers

"Just like love is yonder rose—
"Heavenly fragrance round it flows,
Yet tears its dewy leaves disclose,
And in the midst of briars it blows;
Just like love!"

Wagner in many instances proclaimed the influence of flowers upon him.

"I have often felt that nothing in this sweet summertime I viewed this charming Asyl (the name he had given his home), the sole and perfect contentment of my wilful mind and wishes, when I wandered through the tiny garden of a morning, watched the flowers springing into bloom, listened to the white-throat that had built her nest within the rose bush; and that this tearing loss from my last anchor meant for me, that tell itself, who knowest my inmost thought as none."

"Else, I am tired; and presumably from the surfeit of Spring, had of late been agitated, with thumping heart and hobbling body. When I went to bed, I thought of myself something the poor thing trembled so between my hot fingers that the wish came to me quick: Quiet blood! Quiet heart! And now I confide in the violet, for it has heard my wish."

"Such words as these are traced out so vividly. On my walk the other day a sudden gust of rose-scent burst upon me: sideways stood a little garden, where the roses were just in bloom. That recalled my last enjoying of the Asyl garden; and I have I so contented myself with roses. Every morning I plucked one, and set it in a glass beside my window. I knew I

was taking farewell of the garden. With that feeling this sun was wholly inwoven; summer-hat, summer sun, scent of roses, and parting. Thus I took the music for my last gift (Tosca and Isoldé)."

The rumble and bustle of this latter day life disturbed Dr. Hasen. The forest, hills and meadows, singing birds, all that nature had to offer, he accepted as naturally as does the wild animal. City life and confinement drove him to closely lying suburban woods, where he would think and thrive artistically. Grieg wrote: "In the Album Vol. IV, we breathe the air of my native country."

"Violets, sweet tentacles of the shade,
In purple's richest pride arrayed,
You errand here fulfil;
Go, bid the artist's strain think
Your lustre breathe in vain,
And match your Maker's skill."

That most elegant of composers, Chopin, could work only in the most luxuriantly furnished apartments—walls hung with art treasures, floors covered with rich carpets, the scent of violets in the air, dim shaded lights. This was the environment in which were to those gems of the pianist's art. On the way to the salon of a popular Parisian. Countess on the evening Chopin imagined as he mounted the marble staircase that he was being followed by a strange gigantic influence, a shadow that exhaled the odor of violets! He felt almost like turning back to investigate, but the crowd pushed him forward and he soon found himself within the salon doors, still feeling puzzled, among the large gatherings of the most brilliant and talented people in Paris. Toward the end of the evening, when only a few of the Countess' friends were left, Chopin was asked to play. He sat down at the piano and soon lost himself in one of his famous improvisations. Suddenly he looked up and began to blush furiously, for springing on the end of the piano, leaning breathlessly toward him was a wonderful creature exhalting the well-remembered odor of violets, whose dark, passionate eyes were bent upon him with such intimate scrutiny that he faltered in his playing and soon made some excuse to stop. The wonderful creature was Aurora Dudevant whose pen name was George Sand.

In the Balaric Isles George Sand writes: "In the month of December and in spite of the recent rains, the torrent was only a charming rock babbling among the grass and flowers. The mountain smiled on us and the valley opened at our feet like a valley in Spring." And again in a letter to a distant friend she says: "When Chopin was in a desponding mood, the piercing cry of the eagle among the crags of Majorca, the mournful wailing of the storm and the storm immobility of the snow-clad heights would awaken gloomy fancies in his soul. Then again the perfume of the orange blossoms, the fragrance of the earth beneath its rich burden, the peasant singing his Moorish songs in the field, would fill Chopin with delight." In one of his letters he says, "Underneath a rose-window in the Arabian style is my bed." George Sand further writes: "The laughter of children at play, the distant strains of the guitar, the twitter of the birds in the damp branches, or the sight of the little, pale roses in our cloister garden, pouring their heads up through the cracks of the wall, from the soil, from the soul melodies of indescribable sweetness and grace."

"Soft is the music that would charm forever;
The flower of sweetest smell is shy and lowly."

Pieces for Flower-Music Recital

Composer	PIANO SOLO	Grade
Beethoven	Pretty Princess	1
Lindsey	Drop Drops	1
Row	Spring Rain	1
Spaulding	Dancing Daisies	1
Row	Spring Rain	1
Spaulding	Dancing Daisies	1
Row	Spring Rain	1
Budde	Johnny Jump Up and	1
Spaulding	Little Blossoms	1
Spaulding	Little Blossoms	1
Spaulding	A Blooming Rose	1
Lawson	Spring Rain	1
Spaulding	Spring Rain	1
Zerkowich	The Daisy	1
Row	Spring Rain	1

ENOA grants a municipal subsidy

"Contrary to the usual notion, slow music is really more difficult than that which moves with more speed, when playing it well is taken into consideration."

ASPIRANTS for operatic fame sometimes

"The slope of the stage makes it easier to fall up-stage; it's not such a long way to the ground," the head and body ought to start more or less toward the side-wings. However, generally the more effective fall is with the head downstage, at an angle to the footlights; at what angle will depend upon the requirements of your fellow-actors."

Conducted by A. S. GARBETT

but frommers a list of post-Wagnerian operas, of which the best known are *La Bohème*, *Madame Butterfly*, *Louise*, *Peggy Bannister*, *The Merry Widow*, *Die Meistersinger von Nürnberg*, *Die Frau ohne Schatten*, *Die Fledermaus*, *Metefastole* and *Hansel und Gretel*; and the latest, *The Boatman's Wife* (an English opera by Ethel Smyth). Of all these operas one may say truthfully that the more Wagnerian they are the worse they are. There are three reasons for this. First, the librettos are generally poor; secondly, the music is often mediocre; and thirdly, the plots are trivial. The librettos of *William Tell*, *Cherubini's Water Carrier*, or *Gluck's Orpheus*, not to bring into comparison Weber or Mozart. This may only mean that these later composers are less naturally gifted than the men before Wagner; but it is strange that they have been so much inferior to him.

—

And it is stranger that it should reach its nadir just where the Wagner-

Important A
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Internationally

WILL GIVE AN ANALYTICAL LESSON ON

IN THE ETUDE for May

Accompanied by a carefully edited new edition of this classic.

STRUGGLES OF KARL GOLDMANN

Maitland also reminds us that Goldman went beyond music and studied history, philosophy and similar subjects the moment he could afford to do so; and that later he became a brilliant piano teacher, though he was said never to have even seen a piano until he was sixteen.

This is evidently the latest kind of crossword puzzle formed from the following items which actually appeared on the program:

O casto fior (Il Re di Lahore) Massena
Ave Signor! (Mefistofele) Bol

SIGNOR A. BUZZI-PECCIA

Good Luck

Fighting Their Way to Success

So, should good luck come to you, keep cool; put your vanity in an ice chest. Do not let it boil; for it is very dangerous. It makes bad microbes instead of killing them.

Journal of the American Medical Association

the talent,"—I (already he thinks with the traditional, artistic I). Then not only is the pupil glad to have made no foolish agreement, but the stormy days of despair, but he also even feels somewhat ashamed to confess that he is of course a very little, part of his evolution is due to someone other than this wonderful "I." As I have said, all this is only human, a most natural evolution. The evolution of the little chick that came out of the shell and became a rooster. There are some good hearted pupils who like their teachers even after becoming successful; but I must truly say that they are the exceptions.

The evolution is too big a one; and sometimes the mind of Mr. I is so small that it can hardly contain his vanity; hence there is little room for fair thoughts.

Operatic accidents, after having accomplished their artistic studies, have to go through the experimental study of artistic diplomacy in stage life. To navigate the stage channel without running against the rocks of jealousy, the shallow waters of friendship, under the heavy gossamer of gossip, to be so careful as not to be rammed by some other ship in the way, or sunk by the captain (manager), one must be a very fine pilot indeed and must be careful to keep a constant eye on the rudder.

First of all, the beginner has to be a miser. A miser very much in the sense of the word as used in the more dangerous places. He must be prepared against all the winds of gossip—which are the worst of all winds, and he must try not to be taken by surprise. One must not lose his balance in the sea of life. He must be able to give, offerings of protection, friendly advice, and so forth.

The debutante must have a very happy disposition, to be able to please everyone on the stage, great and small. The best way to success is to have a permanent, beautiful smile on one's face. If someone says something not very kind about another artist, or something too kind about himself, smile. If they say you are doing well, smile. If they say you are doing badly, smile. If you are a soprano and another soprano tells you how glad she is of your success, smile, never mind, smile and smile again. Listen but never talk. Greet everyone cheerfully who looks happy. Avoid them when they are in bad humor.

Apart from that unavoidable necessity of vanity, artists are the best people on earth, simple and good hearted and impulsive, according to their very changeable mood. If they were calm and systematic, like normal people they would not be artists. Artists have an overflowing quantity of sentiment and enthusiasm—so that they have to communicate it—to expand, to get it out of their system. And besides all this, think how they are spoiled by the public which they love. They are like spoiled children. The public spoils them, the public, friends, and children. They have everybody at their feet. I think that they must be a pretty well balanced lot to be so much concerned that they are.

Think of the exciting life that is theirs daily! The responsibilities before the public, the care of their health, the straining for a success, the drain put upon them to be the outside—people wanting to meet them, asking for pictures, autographs, students seeking advice, newspapermen demanding interviews. Then come invitations to parties, dinners, which cannot be refused, rehearsals for new operas, plans with managers for concert tours, the making of records, moving pictures, dressmakers, servants, valets, nurses, husbands, chauffeurs and cooks. Well, to should call that "something to do."

Every day brings its little troubles and its little joys.

It is the continual excitement of the emotions, the constant ups and downs, which, naturally enough, affect their nervous systems. Then, as to their variable moods, they may like, dislike, hate, despise, find good and like again, all in a single day. Sometimes it depends on a very little thing; a trifle makes them feel happy or miserable. No wonder, then, that the stage life has not the peaceful serenity of a convent, nor the still softness of a beautiful summer's day.

The stage life, however, has an irresistible attraction, not only for the artists but for everyone. The public likes it without even knowing what it really is. The curiosity of the public is aroused by the many strange stories which people tell about happenings on the stage. Love affairs, quarrels, funny people, odd habits of artists, good times. All these things excite the imagination of the public. Much must be discredited, however, before we get to the facts of these stories.

The Dressing Room

Indeed, outside of the strange but picturesque confusion of the stage during a performance, there is nothing that makes it different from any other place where everyone attends to his own business. All the artists are in their dressing rooms, waiting for the time to go out on the stage. One hears from time to time some scold, aspeggio, falsetto, some roaring basso tones, and that's all. The chorists, the ballet, are upstairs in their dressing rooms; all the assisting masters are at their places, supervising the performance. One sees the stage managers, the directors, giving orders to the electricians. During the *entr'acte* no one is on the stage, except the stage hands setting up and arranging the scenery. One may readily see that there is not much going on in the nature of "strange happenings," outside of that which goes on in any other place of business. But it is the atmosphere, the ensemble of stage life that makes people think it so different from all other businesses; and then they call it a dangerous place, from a moral standpoint.

Morality on the Stage

As for the atmosphere, it is in fact quite different from other places of business or ordinary life. As for morality, however, life on the stage is just as bad or good as it is in society, in public or in private life, in stores, in business offices, at the sea shore, on board a steamer, in the country, in all the sporting parties, parks, streets, in metropolises, town and village. In all other places, things often happen which very seldom occur on the stage. Morality is not in atmosphere but in people. One can be moral anywhere, provided one is so at heart, and wishes to be. If there is an attraction in stage life, it is the uncertainty of its ups and downs which is so exciting. Except for this and the interesting personalities of the artists, stage life is a regular one, sometimes even very monotonous. For example, toward the end of a long season, when there are no more excitements and when everything is going quietly, the artists grow tired and look forward to the end of the season.

Those Who Get Lost

The student who has been engaged and is conscious of his artistic value must not be afraid of entering the stage life, provided he can perform his artistic duties satisfactorily. Those who get lost are those who find themselves engaged, but not artistically prepared. They need too many helpers, too many friends in order to get along and to make up for lack of ability. If they think they can advance by other means than artistic merit, they are sadly mistaken, because helpers do not last forever. That is where they lose their way, coming out finally to find themselves in the gloom of the "background," compelled to live eternally in the trenches with the chorus.

To repeat then, to succeed on the stage, the debutante must be rich in diplomacy, and richer yet in artistic ability. Then stage life will be heaven to her even though some days will not seem so at the time.

"In the final analysis of a teacher, it rests on how much he may be able to interest his pupils."

"The person who has no joy in his work can have little joy in life. The musician's work is the most joyous of all."

"The deceptive value of music over and above that of literature, drama, painting and poetry, consists in its total lack of restriction, and in its direct appeal to the intuition or the subconscious. People intuitively or unconsciously assimilate the meaning of music easily out—though there are complex exceptions—being objectively aware of the fact."

—CYRIL SCOTT.

The Inaccuracy of Spoiled Students

By Isadore Schanhouse

ONE of the most trying problems of piano teaching is the inaccuracy of students who have had poor first lessons and whose carelessness in practicing has become a fixed habit.

With such students the following method has been found extremely beneficial and is recommended to the general rules for counting, his accuracy in such things as notes, fingering and touch must be taken up. Absolute accuracy must be the immediate aim.

Write the following on a piece of paper or in the back of a book:

N—notes
C—counting
P—fingering
S—accents
R—rests
T—ties
H—hold.

Then explain that every time a mistake is made it will be marked by the corresponding letter—a wrong note by N, a note too short by H; and at the end of the page count the number of letters.

It is surprising and most gratifying to observe the change in the attitude of the pupil. He becomes alert, plays slowly and carefully and does his best to avoid mistakes. The playing should be followed with a pencil and the slightest mistake should be marked. When the letters are counted, allowing the number 10 to represent a perfect page, that is, a page without any mistakes, deduct one count for every mistake made. If the same mistake is made at two lessons, draw a line under the letter and deduct two counts. The result is placed at the top of the page. The student attaches great importance to this mark and he tries very hard to avoid mistakes in order to get a higher mark.

The advantages of the letters are—first, they indicate the nature of the mistake. Often the student forgets what the teacher meant by a check, or a circle around the note. The letter tells plainly what the mistake was and what the correction is to be. Second, in practicing the eye becomes so familiar with the customary check or circle that these are very often overlooked. But with the letters this is not the case, for each letter is different and when made large enough (especially with a red or blue pencil) they cannot be overlooked. Also, the knowledge that the letters are counted increases the student's carelessness.

This plan is simple and takes no more time than any other. The results (especially with younger students, who are more interested in marks) are usually satisfactory.

It is also appreciated by the parents, for they are greatly interested in the mark at the top of the page.

Daily Don'ts for Piano Pupils

By Ily Carpenter

Don't forget to practice daily.

Don't practice half heartedly.

Don't diddle—when a piece is started finish it.

Don't forget that deep study is essential to accomplish anything.

Don't forget that good or bad fingering makes a good or bad player.

Don't pound and hammer the keys—they are made to press.

Don't forget that your teacher has spent a long time in the study of the keys and knows when to listen attentively to good music whenever it is heard.

Don't disregard the classics—most modern pieces are the progeny of the classics.

Don't neglect study of musical literature—the regular reading of a good music magazine is of great value.

Detours for the Teacher

By M. C. Triplett

1. HAVE you ever told a student to practice a composition slowly and without pedal?

With the greatest of concentration, he would probably begin that way; but, before you were aware, he was using the pedal again—quite unconscious of it himself. I have found that to have the student to push both feet firmly under the pedals is an unfailing remedy; for, if he can't raise the foot preparatory to pressure—well, he is faked.

2. Sometimes one is discouraged with the result of a student's octave practice—there seems to be something lacking in the tone quality.

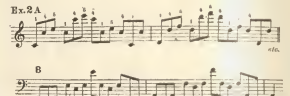
This is usually because of weakness in the fourth and fifth fingers, or the failure to put sufficient pressure on the upper tone for the right hand or the lower one for the left hand. The following exercise will assist greatly in giving the much-needed strength to the weak side of the hand.

Preparatory to octaves, use this study:



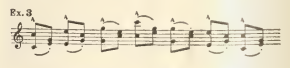
Continue up the scale diatonically, later transposing the study to other keys.

After this has been fully mastered, in every key, follow with this second study:



Always transpose to the other keys, which present new difficulties.

To gain firmness in the arms for octaves, practice Exercise 3 with each hand alone, preserving the regular fingering for the common chord (triad) in its three positions.



Transpose this, also, to the relative minor and proceed throughout the circle of fifths.

After the hands have gained sufficient strength, all of these studies should be continued through several octaves, which helps to improve the "sweep" of the arms in brilliant passages.

Coordination in Piano Playing

By Edward G. Mead

COORDINATION in piano playing is an important feature with which the average piano student should be more familiar.

Piano playing, which is the art of interpreting music written or arranged for the piano, depends upon the proper coordination of four interrelated factors:

THE EYE
THE MIND
THE HANDS
THE FEET

The eye reads the music as recorded on the printed page. The mind perceives the music in all its details of form and content. The fingers (and also the feet when the pedal is used) act as direct agents of the mind in interpreting the music in all its details of style and expression. The ear is employed as a judge of the correctness of the usual effects thereby produced.

The training of these various factors with regard to their proper functioning in mutual coordination in piano playing would tend to make piano study interesting for many a pupil who might otherwise not care for it.

Don't neglect study of musical literature—the regular reading of a good music magazine is of great value.

PLAYTIME

In a cheerful mood. Useful for lightness of touch in both hands, the R. H. part affording good opportunity for finger practice. Play the sixths in the section in F major as *legato* as possible. Grade 3 1/2.

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ARCHIE A. MUMMA

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FANFARE
PRIMO
SECONDO

EDUARDO MARZO

f *mf* *poco rit.* *f* *mf* *f* *p* *subito* *f* *p* *mf* *cresc.* *f* *p* *f* *marcato* *f* *pesante* *cresc.* *ff* *cresc.* *en do* *molto* *ff* *f* *cresc.* *f*

THE SOLDIERS PASS!

FANFARE
PRIMO
PRIMO

EDUARDO MARZO

Allegro marziale M.M. ♩ = 126

f *mf* *poco rit.* *f* *mf* *f* *p* *subito* *f* *p* *mf* *cresc.* *f* *p* *f* *marcato* *f* *pesante* *cresc.* *ff* *cresc.* *ff* *cresc.* *molto* *f* *cresc.* *f*

SECONDO

p ma marcato
cresc. poco a poco
mf
cresc. sempre al fine

MERRY SWAINS

MORRIS DANCE

SECONDO

E.F. CHRISTIANI

In the manner of an old-fashioned English dance.

Presto M.M. ♩ = 144

p
mf
f
Fine
p
mf
f
D.C.

p
cresc. poco a poco
mf
cresc. sempre al fine

MERRY SWAINS

MORRIS DANCE

PRIMO

E.F. CHRISTIANI

Presto M.M. ♩ = 144

p
mf
f
Fine
p
mf
f
D.C.

LONGING

THE ETUDE
RUDOLF FRIML

Also published as a song. The instrumental version makes an expressive nocturne or reverie. Grade 4.

Andante moderato

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MARCH OF THE LIFE GUARDS

In "grand march" style. To be played steadily and not too fast. Grade 3½.

RICH. KRENTZLIN, Op. 107

Alla marcia M.M. 108

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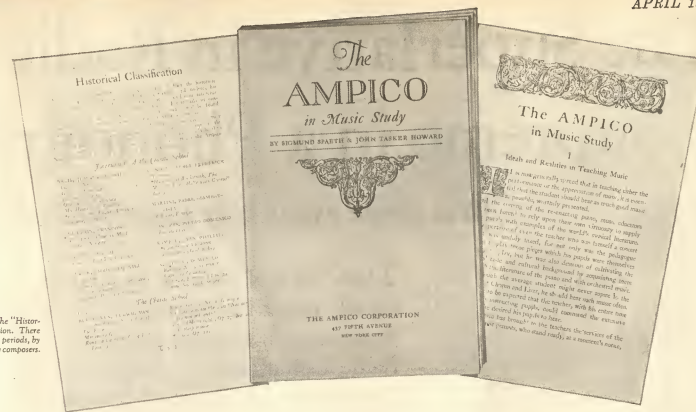
AIR DE BALLET

CHAS C. DRAA

To be played in vigorous style, with strong accents. Grade 3½

Allegro moderato

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This is the first page of the "Historical Classification" section. There are sections arranged by periods, by nations, by forms, and by composers.

A new book to aid in the study and appreciation of music

Sent FREE to teachers or advanced students

A NEW BOOK, designed to aid any course in the appreciation of music, has just been published. It is the joint work of the composer-critics Sigmund Spaeth and John Tasker Howard. This interesting book not only tells how the Ampico can be used to the best advantage in study, but, of supreme interest to non-Ampico and Ampico owners alike, it contains classifications of music by periods, by nations, by forms, and by composers.

To the instructor this book holds a twofold interest. First, teachers who are considering just what course to pursue in developing the appreciation and enjoyment of music will find much help in the convenient and accurate classifications. Secondly, teachers who like to work out their own ideas without too much dependence on set formulas will find the arrangements of music by composers, schools, and forms of music an easy way to the selections of the material best illustrative of the point under discussion.

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The book further contains a special listing of Ampico recordings pre-

pared to explain the technical terms of music—Major and Minor Scales Cadences
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Triads Canon, fugue
Inversion of Chords Analyses of theme and variations, sonata form, etc.

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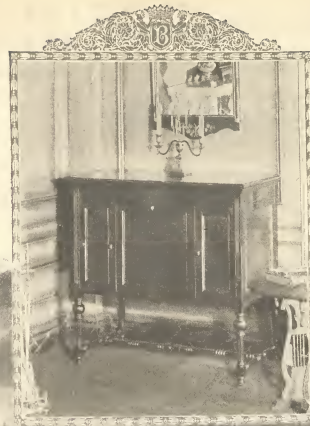
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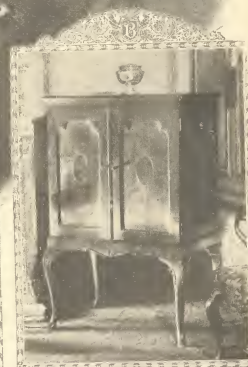
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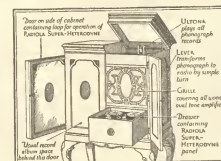
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run through the
normal gum line
and produces tooth
decay in its most
painful form.

This gum decay or
Pyorrhea is most dan-
gerous. The be-
come discolored, re-
lax, and bleed. They
throb and ag-
gravate the mouth. Can
it be prevented?

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Gum Paste. It
keeps the gums
down into the socket
and cures them. It
is the only gum
paste that does this.

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time and used con-
sistently.

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serves the gums that
hold them firm. It
keeps the gums
mentals of tooth
decay in fact. And
all this while you
are brushing your
teeth scientifically.
It is a most satis-
sfying, pleasant,
and pleasant.

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has already set in,
use Forhan's
and consult a den-
tist immediately for
special treatment.
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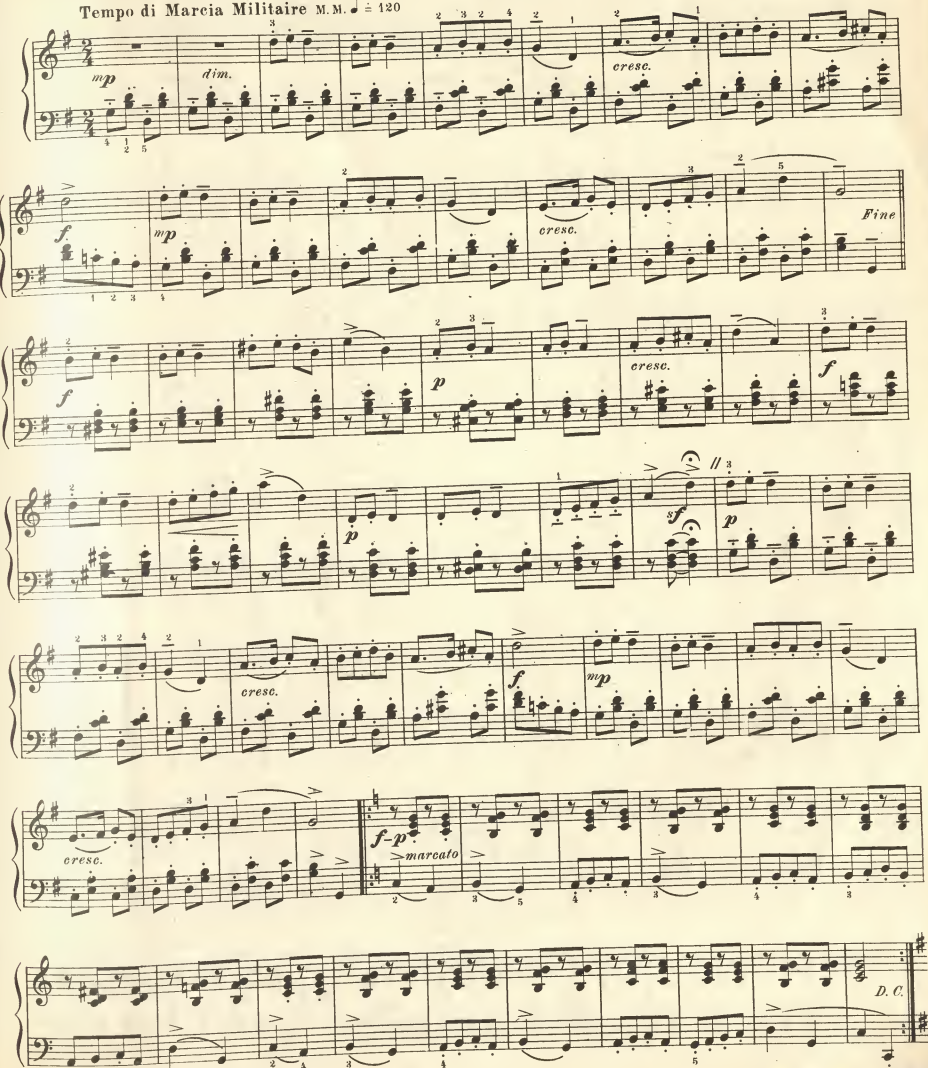
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CHARLES HUERTER

Tempo di Marcia Militaire M.M. = 120



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rit.
a tempo
f
decresc.
rit.
p
molto rall. e dim.
agitato
largamente
pp
Con moto
f
cresc.
Tempo I.
rall. e dim.
pp
cresc.
agitato
f
rall. e dim.
pp
dim.
Fine

rit.
a tempo
f
decresc.
rit.
p
molto rall. e dim.
agitato
largamente
pp
Con moto
f
cresc.
Tempo I.
rall. e dim.
pp
cresc.
agitato
f
rall. e dim.
pp
dim.
Fine

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Arr. by F. L. HatchA favorite number, used frequently for
aesthetic dancing, and often heard in the
"movies." Grade 8.Allegretto grazioso M.M. $\text{♩} = 96$

rit.
a tempo
f
decresc.
rit.
p
molto rall. e dim.
agitato
largamente
pp
Con moto
f
cresc.
Tempo I.
rall. e dim.
pp
cresc.
agitato
f
rall. e dim.
pp
dim.
Fine

MERRY VOICES

4th CONCERT POLKA

A.W. LANSING

Tempo di Polka M.M. ♩ = 108

Musical score for 'Merry Voices' 4th Concert Polka. The score is written for piano and features a variety of musical notations including treble and bass staves, dynamic markings (mf, cresc., cen., do, D.S.%, mp), and articulation marks. The piece is in 2/4 time and includes a 'Trio' section marked 'mp'. The score is divided into systems, with some measures containing fingerings and slurs. The piece concludes with a 'Fine' marking and a 'D.S.%' instruction.

THISTLEDOWN

WALTZ

M.L. PRESTON

A very useful exemplification of the alternation of the hands, in arpeggio work. Grade 3.

Allegro M.M. ♩ = 72

Tempo di Valse

Musical score for 'Thistledown' Waltz. The score is written for piano and features a variety of musical notations including treble and bass staves, dynamic markings (mf, cresc., rit., a tempo, Fine, mp), and articulation marks. The piece is in 3/4 time and includes a 'Trio' section marked 'mp'. The score is divided into systems, with some measures containing fingerings and slurs. The piece concludes with a 'Fine' marking and a 'D.C.' instruction.

A very easy chime piece; a good cross-hand study also. Grde 2.

RING, EASTER BELLS

WALLACE A. JOHNSON, Op. 116, No. 3
Moderato M.M. ♩ = 52

Andante moderato M.M. ♩ = 72

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Originally for Violin, this number will serve to display a good solo stop of string quality.

Sw. Diaps.

Prepare Gt. Soft 8' & 4'; Coup. to Sw.

Ch. Viola da Gamba or Clarinet, Coup. to Sw.

Ped. Soft 16'; Coup. to Gt.

Moderato con sentimento

Pedal

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THE ETUDE

THE ETUDE

APRIL 1925

Page 275

NOCTURNE

JOSEF HOFMANN
Transcribed for violin and piano by
ARTHUR HARTMANN

A beautiful *legato* melody. To be played with broad and singing tone.

A beautiful legato melody. 19. 36 p.

Andante

VIOLIN

PIANO

espr. *p* *mp* *espr.*

p *poco rit.* *a tempo* *mp*

pp *mf* *cresc.* *mp*

cresc. *mp* *mf* *p* *cresc.* *mf*

p *pp* *poco rit.* *a tempo* *poco accel.* *pp* *p* *pp*

BY THE SEA

AM MEER

FRANZ SCHUBERT

For a lesson on this song, see the *Vocal Department* of this issue.

HEINRICH HEINE

Molto lento

Molto lento

1. Be - fore our glance the wide spread sea. With eve's last rays in - vest - ed; We
1. Das Meer er - glänzt so weit hin - aus im letz - ten A - bend - schei - ne; wir
tears fell fast on thy dar - ling hand, And low be - side thee - kneel - ing; From
sah sie fal - len auf dei - ne Hand und bin auf's Knie ge - kniet - en; ich

molto legato

p *pp*

sat in the des - o - late fish - ing - hut, A - lone, and si - lent - ly rest - ed. The
sa - ssen am ein - sa - men Fi - scherhaus, wir sa - ssen stumm und al - lei - ne. The
that white - dail I sipp'd a - way The tear drops of - h - steal - ing. With
das' von dei - ner - wei - ssen Hand die Thrä - nen fort ge - trun - ken. Self

pp

mist a - rose; the wa - ters heav'd, The sea - - - gull kept round us
Ne - belsteg, das Was - - - ser schwellt, die Mö - - - ve flog hin und
fa - tal long - ing consumed from that hour, die See - - - and bod - - - y vor
je - ner Stun - de verschl - sich mein Leib, die See - - - le stirbt - - -

cresc.

fly - ing; I gazed up - on thy beau - teous eyes Sweet one, I saw thee cry - ing. 2. The
wie - der aus dei - ner Au - gen lie - be - voll, Je - len die Thrä - nen nie - der 2. Ich
wast - ed; They mich
Seh - neht; *decrec.*

p *pp* *ppp* *pp*

had, a - las! a pois - nous pow'r Those fe - ver - ish tears I tast - ed.
hat das un - glück - sel' - ge Weib ver - gif - tet mit ih - ren Thrä - nen.

pp *ppp*

Words by EDWARD W. BOK

OUR UNITED STATES

A SONG OF THE NATION

FOR SINGLE VOICE OR MASSES SINGING

Arranged, harmonized
and orchestrated by
LEOPOLD STOKOWSKI

ff

In ring-ing voice we sing of thee, Our land where free-dom reigns, Whose fruit-ed hills and am-ber fields, Whose steep-led
A-cross the seas we stretch our hand In broth-er-hood of man, In free-dom's name the dream make true, A hu-man

ff

towns and crad-led homes, Rich blest of God: our peace-ful shores, Sun-kissed and o-cean washed, We love thy name we give our
bond un-bruised by strife, Of homes un-dimmed by wo-man's tears, Un-marked by va-cant chairs: We all who love our land so

faith to thee, Our flag a sym-bol true. For ev-ry state a glow-ing star, Our home, our own U-nit-ed States.
great and free Blend heart and voice in song. To ways of peace we pledge our faith, To God and our U-nit-ed States.

fff

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RUTH G. DOVENSPIKE

BE THOU MY GUIDE

SACRED SONG

GERALL G. DOVENSPIKE

Andante moderato

con espress. p

The two-light-shad-ows are fall-ing At the close of a van-ish-ing

p *mp* *poco rit.*

day, And dark-ness o'er us is creep-ing As the blue-sky slow-ly turns gray: My spir-it weak and wea-ry And

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burdened with life's dai-ly care — Feels the Mas-ter's pres-ence near me When I seek His face in prayer.

poco rit. *a tempo* *poco rit.*

Have mer-cy up-on me, O Lord, — And teach me to walk in Thy way; — Have mer-cy up-on me, O Lord, — And let me not wan-der a —

p a tempo

stray: — Be Thou my guide and my Shep-herd, Be near me by night and by day; — Wash me and cleanse me, dear Sav-our,

cresc. *mf* *cresc.* *mf*

poco rit. *mp*

This I hum-bly pray. — Swift-ly the years pass

poco rit. *Fine* *a tempo* *mp* *poco rit.* *a tempo*

on-ward, And soon life's evening will come; — I'm near-ing the end of the way, Lord, The end of the course I'm to run. — Oh

poco rit.

give me strength and cour-age To al-ways walk a-right; — And when life's day is o-ver, Mas-ter, lead me to Thy light. *D.S.*

poco rit.

COME BACK ALONG TO ME

AN IRISH LULLABY

TOD B. GALLOWAY

* Helen Coale Crew

Moderato

Heav-en is a fine place, a fine place en-tire-ly. Oh, like Kil-lar-ney in

mf *poco rit.* *con Ped.* *un poco meno mosso dim.* *pp*

rose-time 'will be, With Ma-ry in a blue gown flower'd like the mead-ow And Lit-tle Christ-as like a rose As an-y rose you'd see.

a tempo *mf* *colla voce* *dim.* *pp*

Him-self is high up-on a throne; But her-self sits a rock-ing, In a low-rock-ing chair, her

a tempo *mf* *colla voce* *dim.* *pp*

babe on her knee, Sure, now hold go to sleep at once And her-self a croon-ing And not lie with his eyes—wide The way—you treat me. Now

a tempo *p* *allargando* *rit.* *ad lib.* *morendo*

fast-en-down your eye-lids and get you gone a sleep-ing And in a lit-tle heart-beat-ing heav-en you will be, And when you've bow'd to Him-self, and

a tempo *acc.* *rit.* *ad lib.* *morendo*

made Her-self a curt-sey, And kissed the lit-tle Rose O' Heav'n, Come back a-long to me.

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Some Points on Pronouncing Italian Musical Terms

By Sid C. Hedges

Most musicians, particularly amateurs, suffer occasionally from considerable embarrassment, through their inability to speak the little Italian required in some musical phrase or instruction.

But the violinist suffers even more than others, for he is so often playing in an orchestra or with one or two other players, where it is frequently necessary to say: "Let's go back to the *l'oca più adagio e misterioso*," and things of that sort.

It is astonishing how few teachers have the least idea of the proper pronunciation of Italian; yet, since it is the language of music, it should be a part of every musician's education. As it happens, Italian is easy and regular, especially for one who has a knowledge of Latin or French. To further illustrate the need for study of this matter, a list of words most commonly mispronounced is appended.

Andante should be ahn-dahn-tay, not ahn-dan-tee.

Concerto should be con-chair-to, not con-shir-to.

Capriccio should be cah-pree-cho, not cap-ressio.

Diminuendo should be dee-mee-noo-en-do, not div-in-ew-en-do.

To avoid all such faults as these it is only necessary to learn a few simple rules. First, the vowel sounds must be understood.

A should sound like ah

E should sound like ay

I should sound like ee

O should sound like oh

U should sound like oo

Practically all of the consonants are pronounced as in English, though H is never sounded at all.

Usually, the last syllable but one, of a word, is accented.

Each vowel, even though two may come together, has its separate pronunciation.

The following words, which should be accurately memorized, embody the commonest rules:

Vivace (lively) pronounced Vee-vah-cha.

Giusto (just, exact) pronounced Joos-toh.

In these two words are found the five vowel sounds.

The pronunciation of C and G should be noticed. These two letters always have a hard sound, as in "catgut," except when they are full-voiced by I or E. (The I in "giusto" serves simply to make the G soft.)

Con *Grazia* (with grace), then, is pronounced Con Gragh-zia. This makes clear the c and g, but introduces a new letter Z.

A single Z sounds like tz, as in the foregoing; but ZZ has a still more solid pronunciation, thus:

Mezzo (half) is pronounced, Med-zo.

Let us just collect the words which illustrate all the rules so far—they are few.

Music and the Sense of Hearing

THAT music develops the sense of hearing is self-evident; but that it may help to train an individual for a higher proficiency in his life work in some other direction seems to be a new aspect discussed by Dr. Charles E. Nammack, an eminent heart and lung specialist of Bellevue Hospital, and for twenty years Professor at Cornell University. He says, in a statement in the *Musical Digest*:

"We judge by percussion, tapping on the hand and by listening to the heart or lung action, either with the ear or with the stethoscope. I really believe that you develop a sense of accurate pitch by listen-

Vivace, giusto, con grazia, mezzo.

There are scarcely any other necessary points for the musician, though the remaining consonants which differ from English may be included here:

CH is pronounced like ch in "chord."

SC is pronounced like sh in "slake" when it is followed by i or e. At other times it sounds like sc in "score."

S has the same sound as in English; but when it is between two vowels it is harder, like z.

The following words embody these last few rules:

Chiara (kee-ah-ro-clear), *Scerzoso* (shay-mah-doo-diminishingly), *Scherzoso* (skert-zo-zo-playfully), *Sempre* (sem-pray-always), *Chiesa* (kee-ay-zah-church).

In every word mentioned the penultimate syllable is accented.

When a consonant is doubled, as are the t's in *Allegretto*, they are pronounced very distinctly. They should be lingered on so that the i sounds twice.

GL before i, sounds like the lli in "million."

Scogliato (awakened) is pronounced svel-jee-ah-to.

GN, before a vowel, has the sound of ni in "onion."

Segno (sign) is pronounced say-nyo.

Remember always that any vowel on the end of a word forms a separate syllable.

For example: *Grave* (grave) is pronounced gray-va.

It will not be difficult to master the foregoing rules if the illustrative words are memorized.

It does not require very much practice before any word can be spoken at sight, accurately. One should get into the habit of using Italian phrases at every opportunity; by this means they will come more and more readily to the mind. For instance, do not say "We had better take this movement a little slower," but "un poco più adagio" or "un poco meno mosso."

Of course, it is still more important that the correct meanings of the words should be understood; and no word should be passed until it is known. Some musicians simply ignore every foreign phrase that they come across; but this is as ridiculous as ignoring all the sharps and flats.

The fact that Italian is the language of music should serve to make us remember, gratefully, the vast debt that music owes to Italy.

Lento dolcissimo (funeral march) would be strange played *Vivace giocoso*; yet in classical music, usually, nothing but the Italian words give any clue as to how the piece is to be performed.

So, let the violinist study this matter of musical Italian and its pronunciation, and in a few weeks his difficulties will be swept away, for good.



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MANY are the combinations to which amateur musicians lend themselves. Most of them are very loud. They grow out from the terrible trio composed of violin, cornet and piano to the more ambitious small orchestra, boasting a membership of perhaps twenty. But in almost every case the instrumentation is not balanced properly, or the ability of the various members, even where the personnel approaches anything like symmetry, is so divergent that the results are anything but exhilarating to listeners.

The current and erroneous idea that noise is the better part of musical expression, which was held by the amateur of yore, seems happily to be on the wane. The lower strata, addicted to saxophones and other crimes in brass in their multifarious shapes, cavort in batches of five and six and Jack becomes their guardian feith.

But the ambitious amateur, wishing to better himself, sees that such tactics are unsatisfactory and scorns them. He turns to the small orchestra because there the classics, or near-classics, are played.

Here also he is beset with difficulty. There is a ratio of one good musician to three who are not so. It is, then, incumbent upon the great to drag along the lesser, and the resultant cacophony is easy to imagine. There is also a notable lack of good flutists, bassonists and players of the oboe, and the trumpet player who can negotiate the difficult parts of most of the newer orchestral compositions is difficult to find. If, perchance, one is run to earth, he does not stay long in amateur ranks, but wanders off into professional fields.

This discrepancy means that the utilitarian violinist must play all melodies. The effect is monotonous to an extreme. The various voices of the orchestra are chief charm, but the small orchestra, with its inadequate personnel, degenerates into nothing more than a violin solo, accompanied by various cackles, ideas and groans emanating from instruments improperly handled by players whose enthusiasm transcends their technique.

For the violinist, the violoncellist or the player of the viola, chamber music is the proper outlet. There tone and technique are appreciated and more is learned. Every player is a responsible and contributing member of the organization. There is no such a thing as a blaring trumpet or a vociferous bass drum covering a multitude of sins. No one is relegated to the duties of counting and keeping the innumerable measures of rest against the coming of a solo which, when it does come, is spoiled by the intrusion of someone who has no business to be there.

The Combination

Chamber music combinations are, by all balance and keeping the caste of the instruments seem to be the result desired in all of them. Starting with the well-known and admired trio consisting of violin, violoncello and piano, one finds the string trio, the string quartet, the quartet of piano, two violins, viola and violoncello; the sextet, and combinations of seven, eight and nine instruments, which in reality nothing more than the representatives of each orchestral section.

Of all the most beautiful and best is the quartet, for four parts bring out all that is necessary, and no more. There are quartets of every variety and species; from the quartet for flutes; cello; violins; two violins, cello and piano; violin, viola, cello and piano; to the somewhat more ambitious endeavor, the string quartet. This is the most perfect of all combinations, for it represents the family of bowed instruments by its principal members.

It seems unnecessary to state that the string quartet consists of two violins, a viola and a cello, but, strange to say, not everyone knows that such is the personnel.

The Violinist's Etude

Edited by ROBERT BRAINE

It is the Ambition of THE ETUDE to make this Department "A Violinist's Magazine Complete in Itself"

The Amateur String Quartet

By Alfred Sprissler

We recall the time when our quartet was requested to play at a local church. The organist sent her little sister to us to get the organ parts of the string quartet. We were going to play, so that she could study them.

This organist had been employed in the practice of music for some fifteen years, and had attended recitals and concerts through all that time. Yet her case is typical of some of the ignorance current bearing on the string quartet, its function and the resultant cacophony is easy to learn concerning its charm and value as a teaching medium.

The salient fact in the selection of the personnel of the quartet is in the quartet is a soloist. No one is to be "better" than any other one, and no one's work is to be more evident than that of any other. The four temperaments are to be merged into one. All thoughts of individual glory are to be forgotten. Each one of the four is to work for the common weal.

"Playing Second"

The first violin part is no more important than the second. This is welcome news to the amateur violinist who abhors the idea of "playing second." There is no point of similarity between the orchestral second and after-beats, and the second violin in a string quartet; in which every note must be played with exactness, and in which melodies occur with alarming frequency.

It is very hard to find a good violinist who. Those extant are mostly violinists who, by reason of degenerating process, have seen fit to be relegated to the comparative seclusion of "playing second" rather than be out of the running altogether. Hence, there is always some misconception as to what the viola does in the quartet. Suffice it to say, however, that the viola is just as important as the violin, and has just as much difficulty in the way of technique. Its part frequently rises to heights never reached in a lifetime of duties accorded the several instruments in other combinations. The viola takes on new dignity, loses its modest niche and becomes of unparallel importance. The cello comes out of the cellar and takes the player into the intricacies of the thumb position, something which demands a peculiar technique.

Above all, let the injunction stated above be remembered. Individuality and the desire to be heard above the rest of the organization must be forgotten. All must be done to make the quartet sound as one instrument, with no differences of opinion. There must be a constant reciprocity of "give and take" in which each man listens for his companions and regulates his playing accordingly.

Constant practice together will do this. One enables each player to know what to expect from the other, his faults, his idiosyncrasies and his possibilities.

Literature

The amount of music composed for string quartet has been appalling. The amount of this which is bad is devastating. Estimating roughly, about one-fifth of the compositions for the string quartet are useless to professionals and impossible for amateurs.

The form reached its culmination with Beethoven. Since then, the works of Tchaikowski, Dvořák, Brahms and Smetana have been only extremely difficult and often melodious twittings. The Brahms is only played as an index of ability and courage, and the Smetana is performed because of the movement immortalized by a "Clonazky" on a certain phonograph disc. Mendelssohn and Schubert, especially the posthumous work of the latter, which embodies his "Death and the Maiden" note should be in the repertoire. The four can attack a new quartet as one player, for the combination is just as strong as its weakest member. If coordination has improved the weakest member, the quartet is ready for action.

Scales and Arpeggi

MISCHA ELMAN, the eminent concert violinist, tells me that when he is on a concert stand, and his time for practice is exhausted, he finds nothing so good as the practice of scales in double stops—thirds, sixths, octaves and tenths—for keeping in condition.

Scales and arpeggi practice are the two keys by which the acquirement of violin technique progress the most rapidly. This is practice in its most highly concentrated form, and the minimum practice of technique is easily equal to thirty minutes spent in playing miscellaneous pieces. These two forms of practice are labor saving, and cut down to a remarkable extent the amount of time which must be expended on the technique on the violin.

The student who does the scales and arpeggi in all keys daily gets practice in every note and an arpeggi used in playing with various bowings as well as in the use of the bow. There are instruments, each key having the melody in a separate variation against the accompaniment of the other three. The second variation is usually the most ingenious that the two violins, the viola and cello rest.

For the study of Haydn the amateur violinist will do well to produce the *Finezza, Quartette*, published by Peters is an excellent edition. This contains the melodious Opus 54, No. 1, the *Kaiser-Quartet*, and others of equal interest.

THE ETUDE

est. They are all melodious and easy in rendition.

But do not think Haydn is easy. All music is difficult. The quartet, especially the string quartet, is the most difficult form of musical expression. In Haydn much depends upon the interpretation, and good organization is required in interpreting his works in their repertoires because of this very thing.

After Haydn has been mastered, and the true worth of the quartet is brought home to the players, Mozart should be studied. This composer's works require more study than Haydn's; for they are intricate, and the contrapuntal labyrinth, although not as difficult as that of Beethoven, are rather above the average amateur's capacities.

Later, however, Beethoven may be approached with the same respect. On the way up to him, one may attempt Schubert and Mendelssohn for diversion. Then the general ruination of quartets, Brahms, may be attacked gingerly. This composer's writings seem to hold a strange and awful fascination for quartets. His compositions are the goal for which many quartets strive, and during their striving the agony of the audience is pitiful to endure.

A word to the incipient quartet! Forgo the blandishments of the many "albums" of transcribed chamber music, which are too often foisted on those wishing to play quartets. These transcriptions are often not in true quartet style. They are frequently very poor, in the first place, and will have the melody to the total exclusion of everything produced by the remaining trio of the organization.

What Two Years Will Do

Two years of constant practice and careful study should enable the quartet to meet anything and subdue it pathetically. By that time the quartet should be comparatively easy and the true enjoyment will be found. Then the four may sit down to a new quartet, and play it with the same confidence and stability. The four can attack a new quartet as one player, for the combination is just as strong as its weakest member. If coordination has improved the weakest member, the quartet is ready for action.

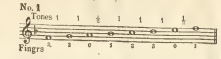
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forms can be practiced after the first few weeks of violin study, the easier scales being taken first, commencing of course with the G major scale. No other scales should be attempted until the pupil can play this scale in reasonably good tune. Theoretically it might be supposed that it would be better to begin with the C major scale, but this does not work out well in practice, since the position of the hand is unsettled by having to reach back with the first finger to make the F natural on the E string, which is always difficult for the beginner. The key of G is the natural key of the violin, and the easiest for the beginner, and for this reason the authors of some of the latest first books of instruction, including the late Henry Schradieck, the famous violinist and writer of violin studies, have commenced their books in the key of G, instead of C, as was the almost universal custom in earlier years.

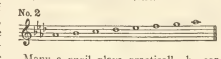
In teaching the scales, the teacher should continually call the pupil's attention to where the half steps lay in the scale, for if this matter is not pressed on his attention, the average pupil will play the intervals in a slurred manner, without bringing out the half and whole tone intervals with precision.

A very good plan is to have the pupil write out the scale to be studied for the next lesson, putting figures indicating the

whole and half steps between the notes of the scale as in the following:



Or the pupil should be made to name the notes of the scale, stating where the ones and half tones come, as in the following scale in A flat, as follows: A flat to B flat, one tone, B flat to C one tone, C to D half tone, D flat to E flat one tone, E flat to F one tone, F to G one tone, G to A flat half tone.



Many a pupil plays practically by ear, although looking at the notes, for he does not realize exactly what notes he is playing. If he is made to name each note of the scale, naming the sharps or flats wherever used, his intonation will be vastly improved, since if one realizes that the next tone is either a half or whole step, he will play that way. It is a bad idea to have the pupil in his daily practice name all the notes in his scales, studies and pieces before playing them. This will waste his matters wonderfully for the teacher.

The Amateur Violinist's Repertory

By Sid G. Hedges

There is so much music about that the inexperienced amateur finds it very difficult to know which to buy. Unfortunately, he runs the risk of missing some "studs" that he ought to know if he just selects pieces haphazard. There are many things that the whole musical world has, for generations, been continuously in praising.

Of course, a list of this nature does not seem very original—there have been many others. But most people who recommend pieces to amateurs, their aim is to leave alone a sort of Paganini who does not care to appear in public. I do not intend to be a guide of that sort, and to talk of things that only an expert can play.

The ordinary amateur often never gets a thorough mastery of Kayser's *Thirty-six Studies*; so it is not of much use recommending him to try the Mendelssohn *Concerto* or Bach's *Chaconne*. Still there are many classic masterpieces within the scope of first or third position, which are playable by the student who has done but two or three years' work, or even less.

La Serenata, for example, by Braga, is one of the most popular violin melodies in the world, and does not necessarily require practice in its most highly concentrated form, and the minimum practice of technique is easily equal to thirty minutes spent in playing miscellaneous pieces.

Tchaikovsky's *Chanson Triste* is simpler still, because of its slowness. A use of violin is tremendously improved this piece as it will most other playing, but the "sad song" can actually be performed by the novice with twelve months' experience.

Suffice it to say, however, that the *Serenade* which all should know from memory.

Les Muses de Rhone, by Brugnollet, are almost as easy as they are popular. Some selection of the popular music of the people are familiar with them long before knowing their identity.

Rubinstein's *Melody in F* is of this type; no young violinist need wait long before he plays it.

More famous still is the celebrated *Large*, of Handel, a very simple thing, so far as style there notes are concerned.

All of these pieces are best accompanied with pianoforte accompaniments, and many of them will be found in cheap albums.

There are two *Ave Maria*'s with which

every violinist should be familiar—that by Schubert and the Bach-Goodman one; this is the case, providing the pianist is very good.

That great violinist, Spohr, has left a beautiful *Barcarolle* just a trifle more difficult than the things mentioned in praising.

Of about the same standard is the universally known *Caravina*, by Raff. There is just one high measure in this; but the fiddler should try the rest of it as soon as possible, as it is so good to leave alone.

Wieniawski's pieces are very showy. His *Chanson Polonoise* and *Kuyavische* contain splendid three-note chord passages, but they are not nearly so difficult as they seem.

Bach can be tasted in his *Loure*. The wonderful thing about Bach's works is that one never wearies of them.

There are many movements in the sonatas of Corelli which the comparative beginner may find his way through; and more difficult melodies are not easy to find.

Glorious opera airs are numerous, but some have an unchallenged preeminence.

La Morte is one of these. It is from Verdi's "Il Trovatore." First position covers it adequately, though third can be an obvious improvement.

There are many movements in the sonatas of Corelli which the comparative beginner may find his way through; and more difficult melodies are not easy to find.

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