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James Francis Cooke

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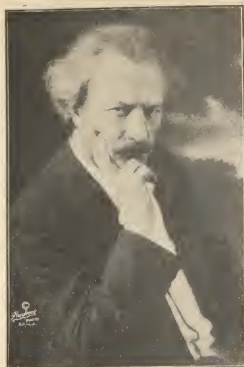


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THE ETUDE

JULY, 1925

Single Copies 25 Cents

VOL. XLIII, No. 7

The Turning Tides

RESPECT and gratitude are the virtues of the dutiful child. Let us never forget our natural debt to the heritages of art and culture which we have received from our motherlands in the old world.

Because we are not ungrateful for our ancestry is, however, no reason why we should at this remarkable stage of our musical progress be ignored.

Only a few years ago it was necessary for the young artist who desired to gain the interest of the American concertgoer to spend time and money in securing a training abroad. The stamp of European success was absolutely necessary to make a reputation come up to the American gold standard. Press notices from Paris, London, Berlin or Rome were the only kind of advertising that could wake the somnolent dollar and lead it to the box office window.

Now we witness a phenomenon. Such a young American as Reinald Werrenrath goes to London and wins great success without European background. More than this he did it after he had had years of success in America.

Mme. Amelita Galli-Curci, became an American citizen long before she essayed her London debut, possibly the most sensational English singing success since the heyday of Patti.

Recently we have been surprised to read in the front page advertisements of the *Daily Telegraph* notices of the London performance of the pianist Poushneff, recently returned from an American tour. Are they from the *Temps*, the *Tagblatt*, the *Press Notices*. Are they from the *Temps*, the *Tagblatt*, the *Courrier della Sera*? Hardly; they are from the *Boston Transcript*, the *New York Sun*, the *Chicago Evening Post*, the *Cincinnati Enquirer*, and other leading American newspapers. Surely the tides of musical appreciation are turning.

Help the "Beginners" Teacher

GENERALLY speaking, the great weakness in American education is neglect of the "beginner" teacher, the teacher in the lower grades.

This was recently emphasized by an excellent article in *Collier's Weekly* by the Right Honorable H. A. L. Fisher, former British Minister of Education.

After an expression of whole-hearted admiration of American buildings devoted to education, Mr. Fisher quickly puts his finger upon the real sore spots. He makes it very clear that buildings alone do not constitute the "all in all" of education. We need fine buildings; but, "We cannot altogether neglect the flesh—where so many dollars have gone into school equipment and school buildings. Too little regard is had for the human beings without whose agency for good all this outlay of bricks and mortar is in vain. Somehow or other, the teaching profession seems to stand on a lower plane of public esteem in America than it does in Britain. It has less prestige; it attracts a smaller proportion of the ability of the country; it is, proportionately with average earnings, less well remunerated."

If Mr. Fisher's statements are correct, we shall be forced to admit that we are still upon a considerably lower plane of civilization than our English brothers. Perhaps our ideals are directed toward more material and at the same time less substantial beams in the structure of a great nation. A nation is made of its people and by its people. The true status of a people is in a large measure represented by the respect and the support it gives to those to whom it intrusts the education of the children of the land.

Our critic also points out that our chief weakness seems to be that we do not offer sufficient inducement to attract serious educators to the lower teaching grades.

The standing of a profession cannot be estimated by the rewards given to its great leaders. Because certain metropolitan teachers of music now receive more per minute than the ordinary teacher used to get in an hour, does not mean that the music teaching profession is in a wholesome condition. Our leading teachers are now generously rewarded as they should be. They have something of importance for mankind to give and this should not be sold for a pittance. The little teachers, however, often do not receive nearly enough. Our musical strength of the future will be measured, financially, by what we elect to give the teachers of beginners, not what we spend upon the teachers of advanced performers.

Our weakness is rarely among the advanced teachers, but much more often among the teachers of beginners. Not until the remuneration of the beginners' teacher is sufficient to attract enough people of high ability and keen intelligence, can we brag so very much about our musical educational standing. True, there are already hundreds of self-sacrificing young men and young women, with the beautiful missionary spirit, who give the best in their lives to "beginner" teaching; but only rarely are they rewarded as they should be. Yet upon them rests the burden of the entire super-structure of the student. They are the foundation builders. Let us command more respect, honor and remuneration for the work they are doing.

Socrates' Dream

IS Plato's dialogue upon the immortality of the soul he quotes Socrates as saying that forms had visited him repeatedly in dreams, saying, "Socrates, apply yourself to and practice music."

Thus over four hundred years before Christ we have a record of the attitude of the keenly artistic, supremely sane and exceedingly practical Greeks upon a certain phase of music. Notice that they do not stress the study of music but rather the PRACTICE of music. Music is an art which must be incessantly practiced. It is not enough merely to read about it. It calls for action. We feel that the chief value of this periodical is that we have the privilege of inspiring action and, when possible, giving our friends the material to employ in this action. Music is movement. It can not exist without it. When you study music you must depend upon the rhythmic movement of your brain or of your nerves and muscles.

There are thousands of dreamers in music who might do well to dream the dream of Socrates, "application and practice."

Character Education in a Great City

We are delighted to note that the City of New York has taken definite steps to institute work in the Public Schools to develop Character.

The Board of Education, after serious consideration of the menace which threatens the lives of young people who have had their characters jeopardized and undermined by social conditions for which their parents and not they themselves are responsible, has taken definite steps to formulate a plan to correct this terrible evil, which might undermine our entire nation.

Readers of THE ETUDE will recollect that over four years ago we outlined in these columns an ideal known as "The Golden Hour"—a plan for regular instruction in character building in the Public Schools, to be presented with the necessary background of fine music. We have rejoiced in the privilege of labor-

ing sincerely and earnestly in this cause ever since. We were most anxious that this plan be adopted as widely as possible, and we made it particularly clear that the name "The Golden Hour" was merely a slogan to promote a great cause and that it was not in any way based upon proprietary or personal ambitions of any interest, individual or group. The slogan has disappeared, as it properly should; but the whole movement has taken on an impetus which is nation-wide.

The Committee of Character of the New York City Board of Education reported the shocking code of morals which many boys and girls in the city schools seemed to have acquired.

The report runs:

"These same delinquent young people believe that it is all right if they can get away with it. They lack respect for parents and for authority. To copy home-work is entirely honorable if they are not caught. To sign a signature is a simple way of saying a lot of trouble. 'Cutting' is to be commended if they can get by. Throwing is a matter of chance and occurrence. Cheating is no disgrace if the offender is not detected. 'Shooting craps' is an ordinary pastime among boys. When called to account they are seldom sorry that they have offended, but they are extremely sorry they got caught. 'Now this characterization does not apply to the whole high school student body by any means, but it does apply to a large percentage of our boys and girls. They have adopted the code of the street because they have never learned a higher code of morals."

"In the face of these facts this committee believes there is urgent need of moral instruction in the high schools. We must give definite, positive instruction as to questions of right and wrong. The school program must provide opportunity for frank discussions of matters of conduct and behavior. The aim should be to develop clear-cut conceptions of positive virtues, to present the principles of right living that will govern boys and girls in making moral decisions, rather than to stress the negative. 'Thou shalt not.'"

There is no doubt in the minds of thoughtful observers that the wave of crime and banditry which has disgraced our land is due more to this lack of moral training than to anything else.

The Committee therefore made the following recommendations:

- "1. The formulation and adoption by students of ethical codes and their use as the sanction of school collective opinion for standards of right.
- "2. The use of section and general assemblies for instructional and inspirational work in character education.
- "3. The training of students in responsibility for standards of conduct, manners and taste, through student organizations.
- "4. The use of citizenship or character ratings on the permanent records and on the reports to parents.
- "5. Instruction, based on sympathetic understanding with attempt to change student's attitude. Services of psychologists for better understanding of emotional problems.
- "6. Sympathetic cooperation with the home and with welfare agencies.
- "7. Revision of wording on diplomas to include both character and scholarly qualifications.
- "8. Emphasis on demands of colleges and business firms for credentials of good character.
- "9. That the position of Dean be established in high schools, for direction of character education."

These recommendations are most excellent and far-reaching. We feel, however, that the modern trained psychologist reviewing the list would center his attention upon the second recommendation. It is here that the group attention may be inspired by music in connection with the instruction in character building. Scientific men have in recent years been amazed at the results achieved through music employed for such an end. Its effects are perhaps more sensationally observed in connection with the use of music in mental disease, where numerous cases of various kinds of insanity have been greatly benefited.

What music may do to the abnormal mind which thinks along crooked brain channels it may do in even more wonderful manner with the normal mind. The use of music in combination with regular work in Character Building is literally indispensable. The subject is one which should interest all broadminded music teachers enormously. THE ETUDE will be glad to send gratis to any reader reprints of its plan for "The Golden Hour." By urging such program as this through your local newspapers, your clergy, your business men and your Board of Education, you may do the youth of your country immeasurable benefit and also render great service to the art of music by commanding the proper attention for it.

Temperature and Tune

Does music sound as well in summer as in winter? This is an old question. Of course it sounds as well, if the instruments employed are in tune. Pianos should be tuned more frequently in hot weather. It often happens that they are more neglected in Summer than in Winter.

A Little Nonsense

ONCE a be-wrinkled, rabbit-chinned, mandarin-whiskered wizened-up old school teacher cautioned the editor to avoid carefully humor of any kind in making a public address. This old gentleman with his atrophied giggles looked upon life as a kind of terrible experiment where gravity and seriousness meant a degree of stupidity which shut out all kind of fun. Fun was a thing for clowns. Such a character as Lincoln, with his delicious appetite for good humor, was unthinkable to the old pedagogue.

Fortunately we forgot all about this queer character until it came time to write this editorial. Then it occurred to us that there are thousands and thousands of teachers who do not realize the value of fun and laughter. The dignity that can be lost with a smile never amounted to anything. Dignity and earnestness are something entirely apart from the disagreeable and worried demeanor that some people regard as the chief ingredients of discipline.

If you want to make your pupil eager to return to your studio, send him away each time with a smile. See the merry things of life. Keep good-natured. Remember little humorous incidents and smart sayings to repeat at the lesson, when appropriate. Don't irritate him with your bad temper and think that he will forget it. Keep cheerful and optimistic. The pupil comes to you to be helped, not to be chastised. See his faults clearly and tell them to him truthfully and with force; but never let him get the idea that you are scolding. Youth is the glad time of life. What right have you to rob it of its sunshine and cheer just because you feel a little ill-natured?

If you are tired, over-worked and out of sorts, you may be inviting failure as a teacher. Remember the old saw:

"A little nonsense now and then is relished by the best of men."

In the Hour of Greatest Need

EATE is not equally kind to all.

There may not be good theology but it is tragically true.

Some souls are born to great wealth, boundless opportunity, fine health, and a life of long happiness.

Others are cast upon the world poor and hemmed in by apparently unsurpassable obstacles. Some are gifted with the power to rise over mountainous barriers, to immortal greatness. Such a one was Abraham Lincoln.

Others do not have this triumph spirit nor the strength to lead them out of their difficulties. They deserve our sympathy and our brotherly help.

Many musicians in the history of the art have found themselves in terrible predicaments, without anyone to give them a helping hand to help them out of the slough into which Fate has cast them.

Bank failures, bad investments, protracted illness, swindlers, fires, floods, tornadoes, and the mysterious sword of Fate itself which often cuts down the most brilliant careers at the brightest moments; all come into the lives of music teachers.

Fortunately most of the teachers are invested with the spirit of struggle and pride which often lifts them out of the catastrophe. Some however need help in the hour of greatest need.

Emergency help has been provided in many cases by different funds and organizations. On the whole the comparatively few applications that have been received from musicians who have been really among the deserving is a testimony to the fine spirit, the willingness to struggle and the ambition to find a way out through ability. No really worthy person asks for aid, if it can possibly be earned without asking. Sometimes, however, assistance is legitimate and proper. When this is the case it is comforting to know that assistance can be obtained in great emergencies by those who are really deserving and who would appreciate a little help at the right time.

Plan your studies for next Fall at once. It is none too early to begin. A good start is half the race.

THE ETUDE



The Era of Great Orchestral Conductors in America

By FULLERTON WALDO

EDITOR'S NOTE—While this article deals with the conductors of several of the larger established symphony orchestras, it should be remembered that there are numerous other conductors of the highest standing, such as Wassili Leps, Josef Stransky, Modest Altschuler, Sam and Nahan Franko, to say nothing of the great band conductors, John Philip Sousa, P. S. Gilmore, P. Conway, N. F. Goldman, Arthur Pryor, and others.

On the spot, Strauss and Scheel blighted the troth of a compact of blood-brotherhood, a compact further sealed by what happened a few days later.

Strauss at his New York hotel had a "piano four hands" version of his new "Domestic Symphony." He telegraphed for Scheel to come and play it with him. Arriving in the evening, without unpacking his trunk, Scheel sat down to con the part of the second pianist. At midnight, his wife roused friends in the hotel: "Have you spirits of ammonia? He is sitting up all night to learn the music!" The next afternoon Strauss and Scheel sat down at the piano together. Strauss inadvertently knocked the music from the rack. Scheel went on play-

ing. He was not perfect in the part, after his all-night session.

Whether a conductor has a mental photograph of the music in his mind or not, he must unerringly divine, by his intuition as well as by his execution, the capacity of each of the mettleome and temperamental virtuosos before him.

When Mengelberg first came to rehearse with the Philadelphia Orchestra there were amusing scenes. High on a stool he sat, his brown sweater sprolled to his elbows, singing and shouting through the measures of "Ein Heldenleben," to say nothing of his Strauss. Soon he called a halt in the tumultuous proceedings.

"Gentlemen," he pontificated, "it is Napoleon. He has killed off all the women and children in the world and he is sorry. He has tears in his eyes. You have in other languages, for the benefit of those who might not understand his English: 'Er hat Thranen in den Augen.'" He shouted at Oskar Schwar, master of the tympani. "Il a de l'arme dans les yeux." He vociferated at Marcel Tabaneau the cello player. And they gave him the "lachrymae rerum" in a way that would have satisfied Virgil himself.

"You see," he said to me, "when I meet a new orchestra I know in five minutes all about every man in the room, and just what he can do. You must get two new tuba players. One of them can't play and the other is crazy."

Leopold Stokowski is an enigmatic personality. He is a strange compound of seeming childlike and profound sophistication. I have heard him vigorously denounced as a charlatan, but the charge is palpably absurd. He is a genius, and a genius always provokes the violent resentment of those who cannot find a rule and a classification. He undoubtedly likes to mystify his audiences, and he does not mind at all the veil of the occult and the esoteric with which his devotees envelop him.

He is, in the first place, pre-eminently satisfactory to watch in action. His hands are not to be caught in an ungraceful attitude in their plastic, curvilinear gyration. If each gesture were recorded on a blackboard there would be spirals and convolutions as beautiful as those of sea shells. He dresses to abet the design described by the tapering, elegant figures. His spare, slim figure is elegant and debonair; the tussled thistledown of his



WALTER HENRY ROTWILL

hair, though thinning, seems an orfime of perennial youth.

It is apparent that he gives and does not take the cue; his wits are nimble, mercifully on the *qui vive*; he is not to be caught napping. From the first, his habit of conducting without a score enhanced the popular respect for his photographic memory. Evidently his particular relish is for sentiment and romance, such as we find in Tchaikowsky symphonies; but in the knowledge of Beethoven and Brahms he has grown from season to season, even his sharpest critics are convinced of this. Perhaps Stokowski to-day is the foremost American conductor. He has built up an instrument such as no other leader in the land controls. Neither the historian of what has been, nor the prophet of what will be, can rob of him of the credit for what is; and he did not get the finished product of the hour without unparagoned and incessant toil. Temperamental as he is—capricious, mettlesome, wayward, unpredictable in his moods and tenors—he has steadily built his life into the biography of this great organization, and the need of praise for the result, by those who are aware, is not denied him.

II

The orchestral season of 1924-25 was distinguished for the number of foreign conductors, newly domiciled or transient, and the variety of methods they have illustrated. Igor Stravinsky, as guest conductor, persuasively represented the hierarchies of modernism; Koussevitzky has revived the former glory of the Boston Symphony; Willem Mengelberg has again revealed his compelling "psychic" potency with the New York Philharmonic; Furtwängler has come from Berlin; Albert Coates remained for ten weeks with the Rochester Philharmonic; Willem Van Hoogstraten, of the "Jugend" orchestra in Bonn, has made friends everywhere. The list might be considerably extended, and as one observes performances under their own initiative to the predominant personality of the man upon the dais, and the audiences, with its communicative fervor, adding a similar allegiance to the music and the musicians under a spell created by the wand of a magician, the mystery deepens, and one is the more perplexed to find the sufficing answer to the question: How is it done?

I have often asked conductors how they do it, and they all reply that they have not the slightest idea. By long-distance telephone from the Canadian wilderness—where he had fled from office-seekers, divas and typhoids—Leopold Stokowski answered: "I never had any training, so I do not know how it could be done. I found when a young man that I could do it, but I do not think any kind of training will enable a man mentally to dominate an orchestra. I think it is how to conduct an orchestra myself, but I am perfectly honest in saying I do not know how I do it. I often think about it, but I cannot penetrate the mystery."

How to Learn to Conduct

Oswald Garrison Villard replied that he heartily believed in giving young conductors a chance to prepare their work in the quiet atmosphere of the class-room before putting them in front of a large audience and a large orchestra. This system of gradual preparation is comparatively new, and I realized the benefits of it when in 1905-06 I had the privilege of attending a class conducted by Arthur Nikisch, in Leipzig, on those principles." Koussevitzky said that conducting is a special gift, beyond all rule or recipe, defiant of analysis. The conductor might or might not have orchestra training, but he must have the baton placed in their hands, have known intuitively what to do with it; for others, the skill in their métier has developed through a long period of diligent application. "Conducting in itself is so complicated an art that it is scarcely feasible to devise a course of specialized training; but in time, as the art develops, it may be possible to find a way." Koussevitzky himself, it is said, began to learn by waving the baton about an orchestra of chairs and music-stands. He got into the conservatory by learning to play the double-bass, an instrument much needed in the conservatory orchestra, and continued to practice on the "bull fiddle" till he became the world's foremost virtuoso in this instrument.

The face of Willem Van Hoogstraten was illumined on the instant with enthusiasm when the query was put to him. "You could not have asked me a question that interests me more. I should like first, that a person should learn by playing in a small orchestra, to know from within what it all means. May I cite my own case? I played with beer garden and summer orchestras as violinist. I became a concert-master, and thereafter leader of an orchestra of thirty-five players at a seashore resort in Holland. As a result of my insistent pleading, the sympathetic burgomaster increased the number of players to seventy, so that we attained the dignity of a symphonic organization fully equipped.

"I consider study in an orchestra class a matter of secondary importance. But the observation of other conductors is valuable. A leader must know by intuition how to make an up-beat; the down-beat will almost take care of itself.

"You have the eight beat orchestras in the world here in America. But you have not the innumerable little beer garden orchestras of Germany, which give the practice that makes perfect in one's métier. However, the motion picture orchestras are inaccurately supplying the deficiency."

"Something of my control of the baton I attribute to the fact that I was a violinist; and thus acquired the simon motion of the bow-arm which was transferable to the baton." He cites Adrian Boult's instruction, at the Royal College of Music: "I do not know if there is any system of that kind in America. If a student lives where he has no chances of this sort, God knows what he does! Probably he does not do anything at all, but he has a fair number of conductors being as orchestral players."

Getting Practice

Michael Press, of the Curtis Institute, answers: "Can the art of conducting be imparted? Just as much as any art can be imparted. It is undoubtedly possible to train a person to conduct, given the necessary talent. The pupil must be able to read a score, a requirement that entails a definite kind of musicianship. This musicianship is the ability to play at least one instrument with a knowledge of all instruments and of orchestration. In addition, the pupil must have the special talent of being able to draw out all the latent possibilities of the various members of the orchestra; he must have an ear that hears and detects errors in the relative pitch of the voice sound with the tone quality required for correct intonation. In short, the technique (of which there is a decided kind) can be taught; and such learning acquired in a formal class is extremely valuable to anyone who desires to lead, or has a talent for leading, an orchestra."

"The greatest difficulty is in the orchestra itself; for the orchestra is an instrument that aspiring conductors must play on. Because it is made up of men, it can any day be used for daily practice as any other instrument. The student-conductor can be taught a fessie in using the orchestra for the purpose of his own development. It is greatly to his advantage to be guided by an instructor, who can show him how to get the practice he needs without resorting to those endless repetitions that are such a bore to the orchestra."

"Insofar as any teaching is valuable, I believe the teaching of conductorship is valuable despite its extraordinary technical difficulties. It is a matter of the individual. Albert Coates describes a ten weeks' course for orchestra conductors under his direction in Rochester. The members of the class are advanced conservatory students, all of them capable of playing an orchestral instrument. Their program is of a symphonic orchestra of sixty-five high school students, who must be singularly complaisant. There are four classes a week. At two of these, with the piano, Mr. Coates explains their duties to the ensemble, and at the other pair of classes he explains they have their opportunity to demonstrate, with the orchestra what they have learned. The public schools of Rochester have developed instrumental playing to such a degree that the student conductor is usually proficient and of most valuable assistance in the work of the conservatory."

Any contemporary who may be preening his plumes for that he has now coined ideas in the discussion of "Mistake of the future," may doff his cap to a correspondent of the *Fremington* (*Free Opinion*), who, after the first performance of the "Sinfonia Eroica" wrote: "Some, Beethoven's particular friends, assert that it is just this symphony which his masterpieces, as such, is the true style for high-class music; and that if it does not please now it is because the public is not cultured enough, artistically, to grasp all these lofty beauties. After a few thousand years have passed it will not fail of its effect."

"There is always a great danger in comparing music with any other art; for of all the arts it is the most individual and detached."

—A. EAGLEFIELD HILL.

THE ETUDE

Hand Position Taught Through a Game

By Viola M. Seaver

Why not play "Captain and the Pirate," a game, with the younger lads when learning hand position on the piano? It will teach them to sit with their hands in the proper position below the keyboard, and it will keep their fingers from the position in all directions when not playing. Play it with him, for he will like it, and you will, too, because without much effort you will get the results you want.

Change the keyboard into a mighty ocean or a deep, blue sea, as the little lad wishes. Let him name it. His wrists will become big ships. Let him call them "sailor boys"; while he, himself, will be a mighty captain of the boys; while he, "Miss Teacher," will be Captain Kidd, or the Pirate of "Peter Pan." I mention the latter because the movie was here a short time ago and is very vivid to the children.

Now we must almost ready to start the game, because we have the ocean and all the characters to lure and fascinate. He starts to play his lesson, and if he should drop his wrist lower than you teach, if he a sign you have captured a ship of his. If his fingers do not keep their position at the keyboard, it is another sign that you have taken some of his sailors and will keep them prisoners until he can let them from you. This can be done by playing one line of music through with correct finger position, and then he must write out the necessary lesson, a ship from you also. Thus the game goes on until the end of the lesson, when the number of lost ships and sailors on both sides are counted and the victor is determined, he, the captain or the pirate, holds.

Lesson time is over, and the pirate holds. He will be eager for the next one. I have often had them say to me, "Can't we play the game?" Possibly older students might like it, too, from a remark that I have added to-day by a high school class. I was playing "Captain and the Pirate," while the lad was staying. After the lesson was over she said to me: "Why don't you do things like that for me? I like that, that was real fun!"

Gottschalk Bit His Nails

By R. A. Di Dio

LOUIS MOREAU GOTTSCHALK was not only the first American piano virtuoso, but also was something of a character as well. In *Some Musical Recollections of Fifty Years*, Richard Hoffman has this to say about the composer of *The Fashion* and *The Dying Swan*: "At his second concert in New York, after his return from Paris he (Gottschalk) chose to play Weber's *Concertino*, rather a strange choice, as it was physically impossible for him to extricate the octave glissando passages as marked from a habit of biting his nails to such an extent that his fingers were almost devoid of them, and a glissando under those circumstances was out of the question. He substituted an octave passage, played from the wrist with his hands, very cleverly to be sure, but missing a good deal of the real effect of the piece, so persistent in the habit of biting his nails that I have known the keys to be covered with blood when he had finished playing."

"It was the fashion at that time among of wear white gloves with evening dress, and his manner of taking them off, after seating himself at the piano, was often a very amusing episode. His deliberation, his perfect indifference to the waiting audience was thoroughly manifest as he slowly drew them off one finger at a time, looking and smiling meanwhile to the familiar faces in the front rows. Finally disposing of them, he would manipulate his hands until they were quite limber, then preludize until his mood prompted him to begin the selections on his program."

"I have often seen him arrive at a concert in no mood for playing, and declare that he would not appear; that an excuse might be made, but that he would not play; but a little coaxing and a few minutes' work would drive him onto the stage, and in a few minutes he would play with all the brilliancy that was peculiarly his own."

First, be sure of your ability. Second, work intelligently. Third, have a variety of repertoire for the present but in art, and for the achievements of other persons; yet possess a wearable self-esteem. Fourth, be deaf to flattery, be free of flattery, and never think of your own improvement. Fifth, and play with love in your heart."

—LUTHERA MEYERS.

THE ETUDE

The Everlasting Fight for Good Music

Why Dumas Detested Even Bad Music

By the Eminent Critic—Author

HENRY T. FINCK

French Writers and Music

There is a world of suggestion in Romain Rolland's remark that "Dumas detested even bad music."

Detested even bad music? What a story that tells—a story both funny and serious.

If you said about anybody that he "detested even bad eggs" it would of course seem supremely ridiculous; for everybody detests bad eggs and likes good ones; the better they are, the greater the demand for them.

But in music it is just the other way. In this country, at least ninety out of every hundred persons emphatically and passionately prefer the very worst music to music that is better; while the very best is appreciated by possibly two or three per cent of the 110,000,000 Americans.

Sad but true. Do you remember Edison's wall, uttered in *THE ETUDE*, that if he wants to know in advance which of the new phonographic records will have the largest sale, he simply has to pick out those which seem to him the poorest from a musical point of view?

Every dealer in records will confirm this verdict. One of the last utterances of my distinguished friend and colleague, Henry Edward Krehbiel, was a lament over the fact that the introduction in nearly every home of the phonograph did not, as it was hoped it would, gradually increase the demand for better music. Trash still holds its own triumphantly; and the better the more one of the good things in his catalog, he is almost sure to tell you that it is not in stock because there is no demand for it.

Pebbles Versus Diamonds

To be sure, high-class dealers have grown wealthy selling the music of classical and romantic masters; but if they did not sell also what the majority of the people would like, they would starve. For further confirmation, look in the newspapers for the programs of the radio broadcasters. What deplorable, incredible predominance of trash! And there is so much good music, and even best music, that is sure. Nor does it cost any more than the other kind.

If a Fifth Avenue jeweler had two counters, one loaded with pebbles, the other with rubies and diamonds, and sold them at the same price, he would not sell a single pebble. How different from the music seller! He banks chiefly on his pebbles.

Good music, and even the best, is heard in our concert halls rather frequently, which is encouraging; but compared with those halls, vaudeville houses, and cabarets where worthless music is sung and played.

Nor is it much better in the churches.

The Same in Church

A few years ago Mr. Harvey Grace, editor of the *London Musical Times* and Fellow of the Royal College of Organists, wrote a book in which there is an amusing dialogue between an organist and his vicar. "You would be horrified," the organist remarks, "if I suggested that the choir should sing a hymn the first lines of which were:—

"I is a awful sinner

"And you are just the same."

He is a awful sinner, he added, often quite as execrating as the other lines. The organist goes on pointing out to the vicar that if he is right in his contention that the majority care only for cheap and nasty music, then he should, to be consistent, try to please them also by playing the old choir hymns with stripes of red, white and blue and similar cheap decorations.

On the subject of noise, also, the organist tells the vicar some plain truths. "You demand that the service shall be hearty. By the way, the vicar values the word 'hearty.' Good congregational singing, I agree, may well be loud and strong; but the loudness is nothing in itself. It is a mere by-product. To prove the absurdity of this fetish of noise, I need only to remind you that of all musical effects the most thrilling is a real pianissimo by a choir."

ORGANIST: "Precisely! It is not a case for subtleties but facts; and facts are crude. You, as well as ninety per cent of your fellow-clerics, mean 'loud' when you say 'hearty.' Good congregational singing, I agree, may well be loud and strong; but the loudness is nothing in itself. It is a mere by-product. To prove the absurdity of this fetish of noise, I need only to remind you that of all musical effects the most thrilling is a real pianissimo by a choir."

vicar: "Well, I didn't really—aren't you rather crude?"

ORGANIST: "Precisely! It is not a case for subtleties but facts; and facts are crude. You, as well as ninety per cent of your fellow-clerics, mean 'loud' when you say 'hearty.' Good congregational singing, I agree, may well be loud and strong; but the loudness is nothing in itself. It is a mere by-product. To prove the absurdity of this fetish of noise, I need only to remind you that of all musical effects the most thrilling is a real pianissimo by a choir."

To come back to Dumas we see by the foregoing paragraphs that he was perhaps somewhat exceptional in that he "detested even bad music." Most people love it. Among my clippings I have one in which I condensed an article written by another French writer, Alphonse Daudet, in the *Paris Figaro*. He confesses that literary men, in France at any rate, are not usually music lovers. As examples he names Victor Hugo, Leconte de Lisle, Banville, St. Victor, and Théophile Gautier, to whom music was "the least disagreeable of all noises," which recalls the answer of our own novelist, W. D. Howells: "Oh, I see no harm in it."

Gounod "turned up his nose" when a piano was opened. Zola vaguely recollected to have heard certain pieces, but could never remember by whom they were composed. But Daudet himself loved music of all descriptions—cheerful, sad, or learned. His emotions were aroused by Beethoven or the *Spanish Etudiantina*. Gluck and Chopin, Massenet and Saint-Saëns, Gounod's *Fantaisie*, folk songs, barrel organs, the tambourine, even the triangle, music to dance to, music to dream by, all speak to him he says. Wagner seems hold of him, shakes him, hypnotizes him—and the gipsy bands always draw him wherever they perform.

How much luckier Daudet was than those other men of letters named by him! Their ears served only practical uses whereas his ears gave him access to the whole world of tonal delights on which I need not dwell, for reasons of space. Daudet's musical tastes were of the highest. All of my readers, I am sure, know persons who are not only absolutely ignorant of music but are rather proud, may even boast of it.

"Can you imagine anything more foolish?" They might as well be, boastful H's, having such enough eyesight to avoid danger in the street, they were unable to see the gorgeous colors of a sunset, or of autumn leaves, or the overwhelming outlines of snow mountains.

Daudet was lucky, too, in having a congenial taste. He enjoyed dance music as well as Wagner, a student's band as well as Beethoven. He liked Polish, German and Italian music as well as French. He found something to like in barrel organs, too.

What Is Bad Music?

Did he then like bad music as well as good? Not necessarily. Barrel organs are sometimes in tune and play good music. The answer to the question just asked depends upon what is meant by bad music.

Altogether too many persons seem to think that the only first-class music is German. Others there are to whom only Italian music, or French, or Russian, appeals, and who, therefore, consider that the only good music of all these persons are to be prized. They are not as lucky as Daudet, because they have fewer sources of tonal pleasure.

To be pitted, also, are those who sincerely look down on dance music as unworthy of serious attention. To be sure, most of the dance music played in public is bad—very bad—vulgar, commonplace, devoid of all originality or merit of any kind. One often wonders why the hands play such awful trash. Do you know why they do it? Because the Bandmaster A. B. plays the pieces composed, or rather perpetrated, by Bandmaster B. In turn, he plays the products of Bandmaster A's pen. In politics this sort of thing is known as "log rolling."

Dance music, as such, is not necessarily of a low order. Many of Bach's gems are dances of the kind in vogue in his day. And think of the dance specialist, Johann Strauss! His finest waltzes rank with the best music in existence, in melody, harmony, modulation and orchestral coloring. His waltzes are dances, but they are really bad music. They are simply uninspired, unoriginal, as compared with the others. Even Homer nodded.

Bad music is music which is ungrammatical, or rapid, flabby, vulgar, catchpenny, written deliberately to tickle the ears of those who have a minimum of musical knowledge and taste.

It would be unfair to compare bad music to the colored comic supplements in the Sunday papers. Those are not the highest art, to be sure, but often the cartoons are cleverly drawn and the jokes are good. The same may be said of music, with which the country is flooded is far worse than those colored pictures, as a rule.

Some of them, to be sure, run the bad music a close race in downright stupidity.

Movies to the Rescue

It may seem funny or sarcastic to speak of the movies as coming to the rescue, but that's just what they are doing. The rescue of good music, the routing of bad!

Much of the music heard in connection with the moving pictures is undeniably bad. But in the larger houses the excellent make-up of the orchestras, some of which include first-rate artists who have left the symphony orchestras because the movies, being prosperous, can pay more.

Thus, at the movie shows, thousands of persons who previously had eaten nothing but bad eggs, musically speaking, are gradually brought face to face with the fact that good music is easier to get—better—than the rotten ones they thought they liked best. Theodore Thomas, the greatest of our foremost musical educators, came before the days of the movies. He said to me more than once that the reason why so many persons preferred bad music to good was simply that they had no opportunity to hear the good. He would have been all about them. He would have appreciated the aspect of the movies I have just spoken of.

Enemies of Music

Among the worst enemies of music are the stern, academic, superior persons who condemn the practice of interweaving tunes borrowed from diverse sources. They want nothing but sonatas and symphonies, and are down on everything that interests the public and descends to the lower and lowest. Then the purveyors of good music wonder why so few come to hear them—why good music "doesn't seem to pay."

It would pay if the academic and critical enemies of music did not habitually insist on good music when it happens to be simple and pleasing to the multitude. Let us take Grieg and Gounod as examples.

On one occasion, when Grieg gave a concert in London, the critic of *Truth* bit the nail on the head when he wrote: "The size of the audience was a sight to all, and the warmth of the reception accorded to the hero of the occasion left no room for doubt as to the continued popularity of his music."

"From this latter point of view, the case of Grieg is indeed rather curious. It is at least an arguable proposition that his reputation with the quidnuncs would rest much higher if his music were less generally liked. A striking feature of Grieg's music is, however, despite its originality, and even audacity, its uniformly pleasing quality. Although it is so individual, there is nothing in it which the humblest music lover cannot understand and enjoy; and this, from the standpoint of a certain type of critics, constitutes a serious defect."

Grieg and Gounod

A splendid diagnosis! Read it over again. Concentrate your attention on it. Think it over a few minutes and you will understand why I insist that those enemies who avoid the high-class and really best music of Grieg, because it is simple and popular, are enemies of music. In the whole realm of the art, there is nothing more divinely inspired than this "Peer Gynt" suite. Audiences applaud it frantically; yet it is seldom played at symphony concerts, though it is a million times more interesting than the "Peer Gynt" and symphonies regularly inflicted on bored and disinclined audiences. You have no doubt read a good deal

arm, will cause it to stick down forever, because the weight of the hand and arm is far greater than that of the little lead counterweights. These last are little round pieces of lead about the size of a dime, which are sunk into the same sized holes in the levers at various intervals throughout their length. Piano actions are made this way, thus making the hand and fingers conform to its way of thinking. It seems really too bad, does it not, that there is no other kind of mechanism invented, which might be of some assistance in our work instead of making us do its bidding?

Few of you will imagine when you attempt your octave the main difficulty you encounter is the fact that one of the prime forces of nature is working against you, as you endeavor to raise the hand or arm, as the

To refer back to the beginning of this article, which concerns the neglect of the development of the extensor muscles, in order to arrive at a point in your playing where you can play faster, rapidly and accurately, and where you can play efficiently and absolutely necessary practice this up-stroke of the finger, firmly resolving to make it a department of your work for itself. If you will consider a moment the reason is obvious. You will agree, no doubt, that the sooner you release your finger the sooner you can play. And you are already ready to see this, thus proving conclusively that the rate of speed to be attained is not dependent upon the strength of the striking apparatus but on the lifting, for the quicker you are able to raise a finger just so much the quicker are you going to strike. And the quicker the finger is raised the sooner you can get that certain finger to its second important down. If you find you have been practicing certain passages many, many times, if you find yourself stumbling and blurring the notes, nine out of ten instances are due to the extensors not being strong enough. You can test this easily by the use of muscles, and if you find that the up-stroke of the finger is weak, if you find that the up-stroke of the key is weak. It has happened

of our piano, forgetting the position already ready to strike which brings the finger to the key. The position is not the cause, but the plain that by practicing in this manner the flexors become stronger and stronger, but what good does it do? It strengthens finger if you neglect that other set of muscles? It is like having a fine automobile with no gas in it. If students would devote half their time spending technical exercises on the motion and perfect it so that it is lightning fast, most technical troubles, from sluggish finger work, would disappear like mist before the rising sun. As was stated before, it is not necessary to raise the finger to its utmost, which causes a tenseness in the whole arm. About the time the finger is raised, the thumb is playing very rapidly the fingers seem to leave the keys.

Practice so that the up-stroke receives the accent. It will make a sort of syncopated way of playing because the sound will come after the main beat. It is the same idea of "cross accent" or "false phrasing," which is such a help sometimes. Let the main accent, as far as sound is concerned, alone for awhile. Try this, too, on your piano. Play a slow scale using white notes only—about one note to the metronome set at sixty. As you play do not listen for the tone nor watch the surface of the key, but lean back as far as is comfortable looking at the square ends of the keys, those ends which are directly in front of you.

The student who commences his music lessons in the Fall at any time after the regular term begins handicaps his own success by every minute he loses in this manner. Because you are studying privately with a teacher and not in a school where your lateness would be "penalized" should make little difference. If the term opens on September first or September seventh, remember that date is the starting date, not one day or one week or one month later.

"A physical temperament may be defined as a combination of organic matters which individualizes the physical constitution; and a mental temperament a grouping of the human faculties which create the propensities by which mankind is swayed, subjection to the propensities giving cast to the features. All of these factors inseparably combined establish individuality and personality."

—WILLIAM ARMSTRONG.

SOME of the most infectious music of the last few years has been composed of extremely short motives. Possibly this is a natural concomitant of this neurotic age—an age in which even the ears are not permitted the pleasure of sustained action.

Beethoven was often capable of short melodies, as is manifested in his *Menuet* from the *Septet*, *Opus 20*, a tune which he liked so well that he used it in his *Sonata*, *Opus 49, No. 1*.

The famous master, however, inclined toward sizeable motives, even those eight measures in length, such as the motive of the Allegretto of his *Sonata, Opus 10, No. 2*.

Please note that of these two themes one is famous and the other rarely heard. The human mind, in general, is greatly limited in its capacity for receiving

is apparently very limited in its capacity for receiving and retaining musical messages. Some long themes are retained by especially musical races; but on the whole the short theme seems to be the most infectious and the most readily grasped.

We have just had an epidemic of short themes. One singularly infectious theme may be traced to *The Merry Wives of Windsor* Overture by Nicolai.

This theme has been conspicuously reflected in some of the song hits of last year, such as *What'll I Do?* and

Ex 4

The famous song by Lieurance, *By the Waters of Minnetonka*, is really made up largely of two-note motives.

Note also the captivating *Tea for Two* theme in the comic opera hit "No, No, Nanette!"

Ex. 6

etc.

Numerous other illustrations could be given of tunc that have become very popular because they have been given out in homeopathic doses.

As everybody knows, von Bülow was the husband of Cosima, the daughter of Franz Liszt, before she left him in favor of Richard Wagner, to rule as a queen in Bayreuth. Clara Kathleen Rogers, in her *Memoirs of a Musical Life*, tells the following story of von Bülow which shows how gaily the sarcastic little genius of the piano took this domestic bereavement.

"One evening, when the Langs were about to entertain von Buelow at dinner (in Boston), Mr. Lang said to his wife, 'Fanny, I want you to be careful not to allude in any way to the Wagners, as it might bring up unpleasant recollections and prove embarrassing.' The dinner passed off happily, but in the course of the evening—*apropos* of some picture under discussion—Mr. Lang said, 'Let me see, where did we see that?' To which Benjamin himself promptly replied, 'It was at Wagner's.' Whereupon Buelow exclaimed cheerily, 'Ah, you were at Wagner's? Then you must have seen the Wagners."

We might add that in spite of Cosima's desertion, von Bülow remained an ardent believer in Wagner's genius and continued to conduct his works at Bayreuth. Von Bülow had real greatness in him.

By PRESTON WARE OREM

IN the present day the attention of thousands of musicians and students is directed towards the art of conducting. And the general public is beginning to take an interest in the conductor and his doings. It is beginning to be found that a conductor is something more than a person who stands up simply and makes a series of more or less intelligible motions.

Now, what is a conductor? What does he do? And whence does he come? Rousseau (1712-1778) tells us that "The ancient time-beaters beat time not only with the foot, but also with the right hand." Up to less than one hundred years ago it was the general custom for the conductor to "preside" at the pianoforte (harpisichord) or organ and keep things moving by playing along with the orchestra, while the "leader" (principal violinist) nowadays called the "concert master") occasionally beat time with his bow, when not too busy with his instrument.

time with his bow, with the *bûton*, or conducting stick, nowadays so much in evidence, did not come into general use in England until 1832; although used by Spohr in 1820, and by Mendelssohn in 1829. Samuel Wesley, in 1827, makes mention of the use of a roll of parchment (or paper) in "marking the measure for the orchestra."

Now, what is conducting? It is the art of directing the simultaneous performance of several players or singers by the use of gesture. It is the duty of the conductor to concentrate the minds and purposes of the individual players and singers into one, forming thereby an instrument upon which he plays, just as would any other musical executive. Richard Wagner, who has been so much about the subject in his departments: "A) that of giving the *triumph* to the orchestra; (B) that of finding where the melody lies." Hector Berlioz demands that "the conductor should see and hear; he should be active and vigorous; he should know the composition, the nature and the power of the instruments; he should be able to read the score, and to perform almost indefinable gifts." Concerning a possible end, more anon.

In former days, in this country, there were few opportunities for the development of conductors, with the exception of such as concerned themselves with choirs and choruses. Symphony orchestras were few, and theatrical orchestras, although good in many cases, were restricted in their growth. Nowadays, all that has changed. The growth of the moving picture theatre has increased the numbers and importance, with the consequent increase of permanent orchestras, many of them large and complete, has brought about a decided alteration in the situation, creating a real demand for capable and intelligent conductors. The past few years have been a period of rapid growth when have been developed. But the demand is still much to be done. The increased interest in the study of all orchestral instruments, especially the string instruments, and the remarkable development of the study of music in the public schools, have brought about another demand for trained conductors. The symphony orchestras, the school orchestras, and the Sunday school orchestras all show an upward trend, and many astounding results have been attained.

Now, for the conductor's equipment. Conductors are taught, and taught much, but they cannot be made order. Granted some natural aptitude, much may be accomplished. To return to the "gits" demanded by Berlioz. The conductor must, first of all, have a sense of leadership; he must be an organizer, with the power to attract and hold the attention of those for whom he would work. He must be a cheerful and tireless worker, with a sense of humor, and with imaginative powers. He will need also confidence, enterprise and presence of mind. All these are purely personal attributes. Added to these, certain musical instincts are absolutely necessary. The conductor must be able to hear the "Absolute" in music, not positively essential, but it is a great help. He must have an exact sense of rhythm and of tonal values; a feeling for dynamics, for color, and for tonal values. We have known many a conductor possess one, or nearly all, of the foregoing qualifications, and yet get away with a mediocre performance. Very rarely, if ever, did real musicianship back of it all. But this is a limit to this.

To return again to Berlioz: *Know the composition and read the score.* And to Wagner: *finding where the melody lies.* There we have it! The most *musicianship*. But how will we attain this musicianship? A conductor should be able to play well on one or more instruments and have a working knowledge of others. If only one instrument, let it be the piano/forte. He must have a good working knowledge of Harmony, Counterpoint and Instrumentation; otherwise he will never be able to read and understand the score. *And find the melody.* What does this mean? By *find the melody*, I mean a sense of form, outcome. It is a proportion that comes only with intense study and concentration. To be able to play on the piano/forte direct from an orchestral score is consummate musicianship. Yet there have been many who could do it. The conductors should be able to sing (most of them can't) in company with organists and singers. They should be able to understand voice production and the principles of vocal art.

Now, for the practical side of conducting. The better part of the real work of the conductor is accomplished at rehearsal. After he himself "knows the composition" he must impart it to the choral or orchestral body working under him. Here he becomes both teacher and drill-master. Here he plants the interpretative ideas which will later come to fruition in public performance. And here enters the element of *truth*, whose influence, no art work is ever really free from. The conductor must believe in the composition he is directing; he must believe in himself; he must believe in those working with him, and he must hold the confidence of his singers or players.

[illegible]

There is a *technic* of the bâton. The bâton should be light in color and in weight, thin and flexible, tapering gradually from the part held in the hand to the striking point. There has been a great improvement in the making of bâtons. The old-fashioned presentation bâtons of ebony, with gold or silver trimmings, held like a basketball, is a monstrosity. The action of time-beating should be graceful, quiet and unobtrusive. The attention of the audience should not be distracted from the music by unnecessary gestures or extraneous noises. The long-haired contortionists of the '80s have been relegated to obscurity. The great point in beating time

During the past ten years new orchestras, bands and choruses have been springing up by the hundreds in all parts of the country. Many of the high school bands and orchestras are exceedingly fine. There is a natural curiosity regarding the work of the conductor and a natural ambition to conduct. Mr. Preston Ware Orem has had an extensive experience in conducting orchestras, choruses and opera. His article gets right down to "hard facts" and tells the average musician how to start in becoming a conductor.

is to give a firm, decided stroke, especially on the *strong* and medium beats. This cannot be accomplished by waving the arms or by swinging from the shoulder. On the other hand, one should not stand stiffly, like an automaton, drawing imaginary geometrical diagrams. The bâton is held ordinarily somewhat as a violinist holds his bow: lightly, between the thumb and fingers, at a point a short distance from the end. In certain more strenuous passages it may be grasped more firmly. The wrist should never be stiff or contracted, since the hand must always move freely.


The general directions of the bâton movements now in use are shown as follows:

Simple Duple Measure: $\frac{2}{2}$ ($\frac{2}{2}$), $\frac{2}{4}$, $\frac{2}{8}$.
Compound Duple Measure: $\frac{6}{4}$, $\frac{6}{8}$, $\frac{6}{16}$.
All two beats to the measure: Down (strong)—up (weak), thus:

Simple Triple Measure: $\frac{3}{2}, \frac{3}{4}, \frac{3}{8}$.

Compound Triple Measure: $\frac{9}{4}, \frac{9}{8}, \frac{9}{16}$.

All three beats to the measure: Down, right, up; thus



Simple Quadruple Measure: $\frac{4}{2}, \frac{4}{4}$ (C), $\frac{4}{8}$.

In slow motion, where it may be necessary to employ more beats to a measure, these general directions may be varied and the motions multiplied at the discretion of the conductor. Many passages may need special emphasis or specific indications. A five-pulse measure offers no difficulties. It is merely a combination of three and two. In the case of a piece beginning on other than the first beat, it is not necessary to give the preceding beats. The conductor, after a preliminary motion of the baton, merely indicates the first beat by a slight downward motion of the wrist. When the piece begins on the second half of a beat, merely indicate the particular beat. A pause on any beat is indicated by holding the baton absolutely still; resuming the motion, one goes on with the following beat. A hold (as at the close of a piece or in a repeat) is indicated by a brief motion of the baton slightly to the right; a brief motion to the left indicating cessation of sound.

WAGNER'S ADVICE TO HUGO WOLF

"I HAVE been no-guess when? ... to the master, Richard Wagner." Thus excitedly wrote Hugo Wolf, the great song-composer, then a fifteen-year-old student in Vienna. His letter to his parents is quoted by Romain Rolland in "Musicians of Today." Wolf got his interview through the intervention of Cosima, Wagner's maid.

"Wagner was going into his room without paying the slightest attention to me, when the maid said to him in a beseeching voice: 'Ah, Herr Wagner, it is a young musician who wishes to speak to you,' he has been waiting for you for a long time."

"He then came out of his room, looked at me, and said, 'I have seen you before, I think. You are—'"

"Probably he wanted to say, 'You are a fool.' (Wolf had run ahead of Wagner's cab and opened the door for him!)"

"He went in front of me and opened the door of the reception-room, which was furnished in a truly royal style. In the middle of the room was a couch covered in velvet and silk. Wagner himself was wrapped in a long velvet mantle bordered with fur. When I was inside the room he asked me what I wanted."

"I said to him: 'Highly honored master, for a long time I have wanted to hear an opinion of my compositions, and it would be—'"

"Here the master interrupted and said: 'My dear child, I cannot give you an opinion of your compositions; I have far too little time. I can't even get my own letters written. I understand nothing at all about music.'"

"I asked the master whether I should ever be able really to do anything, and he said to me:—"

"When I was your age and composing music, no one could tell me then whether I should ever do anything great. You could at most play me your compositions on the piano; but I have no time for them. When you are older, when you have composed bigger works, and if I chance to return to Vienna, you shall show me what you have done. But that is no use now. I cannot give you an opinion of them yet."

"When I told the master that I took the classics as models, he said: 'Good, good. One can't be original at first.'"

"SYMPHONIES and operas don't pay. A prominent American composer told me a few years ago that his symphony had thus far cost him just one thousand dollars."

—HENRY T. FINCK.

A FISH STORY ABOUT WAGNER

"WAGNER's love of animals was not merely the semi-selfish emotion which the reciprocated affection for animals gives us," Henry T. Finck reminds us in "Wagner and His Works," and continues: "It was manifested also in his deep compassion for their sufferings. Fish stories are not usually accepted as trustworthy, but the following may be accepted literally, as I have it from Mr. Anton Seidl:—"

"One morning Wagner was at the station at Bayreuth, waiting for the departure of a train. Presently he noticed a peasant woman with a covered basket in which there was a constant wriggling motion. He walked up to the woman and asked thoroughly what she had in her basket. She removed the cloth and revealed a dozen fish in the agonies of a slow death. Whereupon Wagner suddenly burst out into a furious tirade against the astonished woman, took his pocket knife and cut off the heads. He got so excited over this incident that, in spite of repeated summons, he missed the train."

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

Conducted by A. S. GARBETT

TRUST YOUR OWN MEMORY

NORMAN that fully enters the depths of the mind is lost, and those who wish to memorize their pieces might do well to take account of this psychological fact. Aubertine Woodward Moore makes the process of doing so quite clear in a chapter on memorizing in her book, "For My Musical Friend."

"Do not forget to trust your memory," she says, "for however great it may be, you will make it greater by confiding in it. An anecdote to tell of a gifted Norwegian pianist, Madame Erika Lie Nissen, sister of Jonas Lie, illustrating what may be accomplished by trusting a practiced memory. On arriving at a foreign concert hall one evening, Madame Nissen learned that she was announced to play a composition she had not recently reviewed. Dabbling to change the program, she sat quietly down

in the green room and called up the piece mentally, following it with her fingers on her knees—a habit of hers. A few complicated passages failed to become clear to her, and it was time for her to go on to the stage before the messenger sent for a copy of the notes had returned. Trusting to the inspiration of the moment, feeling sure what had been her own could not forsake her, and believing that the accustomed muscular sense would help suggest the sequence of the movement, she began to play. She was rewarded by having the piece flow in an unbroken stream from her highly-wrought soul, helped by skilled fingers."

A serene confidence in herself and a refusal to be "scared" by her predicament doubtless helped Mme. Nissen to do this.

MENDELSSOHN REHEARSING "ELIJAH"

THE rehearsals of Mendelssohn's "Elijah" (first produced in Birmingham, England, 1846), were attended by Richard Hoffman, who writes of his experiences in his *Musical Recollections of Fifty Years*.

"I had a seat by the side of the organist, Dr. Gauntlett, whom I assisted afterward by pulling out the organ stops for him," says Hoffman, "and full of delightful excitement, I awaited the entrance of the great Mendelssohn."

"How well I recall that small, little figure, the head rather large, face long and oval, eyes prominent but full, large and lustrous, beaming with the light of genius. I followed every motion and gesture and in breathless expectancy, waited for him to lift his baton. I cannot hope to describe my musical impressions and emotions on this occasion, since someone has aptly said that 'music begins where language leaves off,' but I remember well how he drilled the chorus, making them repeat many times the Recitative in the first part, which illustrates the talking together of many people,

and his evident wish to give the effect of a confusion of voices. Once or twice during the rehearsal he came up to Dr. Gauntlett to say: 'Not so loud; push in such and such a stop.' But as soon as his back was turned, Gauntlett would say to me quickly: 'Pull them out again; pull them out again!' He was obliged to play from full score, as no organ part had been written out, and his own discretion was all he could rely upon in many places. But Mendelssohn had perfect confidence in his judgment and specially selected him to be the organist on this occasion."

"Mendelssohn was one of the best of conductors, but he would seldom beat more than the first sixteen or twenty-four bars of an overture or movement from a symphony; he would then lay down his baton and listen, often applauding with the audience. He would take it up again when he wished a crescendo or rallentando, or any other effect not noted in the parts."

MUSIC AND A GREAT SCIENTIST

Few greater naturalists than Louis Agassiz ever lived, and in her book, *Memoirs of a Musical Career*, Clara Katherine Finck gives an interesting account of a summer visit spent at his home.

"One afternoon, when he had seemed unusually thoughtful, and I thought, somewhat troubled, he burst out impulsively with, 'I want have some music! I am feeling the need of it. What can we do about it?'"

"As there was no piano in the Agassiz cottage I suggested that we go over to the Carys in the evening."

"The very thing!" exclaimed Agassiz. "Why didn't I think of that before?" So to the Carys they went, and Emma, nothing loath, took her place at the piano, I standing at the right, with Agassiz facing us, buried in an easy chair. We made music for two hours, selecting carefully all Agassiz' favorite songs. He made, however, no response whatever, but seemed lost in a far-off world. When we stopped our music, he started up suddenly with, 'We must go home now.'"

THE ETUDE

A GOOD ACCOMPANIST

In his book, *My Long Life in Music*, Leopold Auer, teacher of Elman, Zimbalist and others, tells of a visit to Warsaw, where he played for the students at the Conservatory.

"When I reached the Conservatory, I was received by the director (de Kotski) and several professors and conducted to the concert-hall where I was made the object of a triumphal reception, in which flowers were very much in evidence. When I asked who among the pianists present would accompany me, Kotski smiled reassuringly and beckoned to one of the young men who had gathered on the platform. The director in introducing the student of fifteen or sixteen mentioned his name, and stressed the fact that he was exceptionally talented, both as a pianist and as a musician, though I must confess that the boy's name did not mean much to me at the time."

"When I handed him the music I expected to play, he glanced through it with interest, and I then noticed he had a remarkable head, two eyes which glowed with the most pronounced intelligence, though he said not a word, and a great mass of blond hair which completely framed his face."

"As a matter of fact, M. de Kotski had not exaggerated the accompanist's merits. The whole program was played as though we had carefully rehearsed it in advance, and after the séance, when I thanked the young man, I asked him to tell me his name, which I had forgotten as soon as Kotski had mentioned it."

"He replied: 'Ignaz Padereewski.'"

"I have not forgotten it since, and, strange to say, the great master himself has not forgotten that incident of his student days, and has recalled it to me at various times both in Europe and in this country."

—JOSEPH HAYDN.

MOZART AND OPERA

MOZART is never regarded as a reformer of opera in the sense that both Gluck and Wagner were, but that he contributed much that was new to the art no one will deny. Sir Hubert Parry, in his *Evolution of the Art of Music*, points out that among other things, even in his early opera, "Idomeno" (1781), he did much to improve the orchestra.

"To begin with," says Sir Hubert, "he used an unusually large orchestra, and he used it in a way which was quite new to the world. He did not aim at characterization so much as Gluck had done, for in that respect Gluck was speculatively too much ahead of his time. But his method shows far more spontaneous skill, through his keen feeling for beauty and variety of tone; and his perfect use of each separate instrument in the way best suited to its special idiosyncrasies gives the effect of security and completeness. Nothing is wasted. No player of a wind instrument merely blows in his pipe to make a sound to fill up a gap, nor do the violin players now and then merely draw out an isolated sound to make a chord complete. Everything is articulate, finished, full of life, and that without adopting a contrapuntal manner, or obtrusively introducing figures that are not wanted and merely distract attention."

"Mozart at this early stage shows himself a completely mature master of all the practical resources of orchestration, and in almost every department and every aspect of the work alike, fine artistic sense is shown."

"What you cannot hear you cannot play. Hear the classics and study them seriously. The moderns come last."

—JULIUS EICHBERG.

THE ETUDE

THE COURT JESTER

A taking little air de ballet, in idealized waltz form, Grade 8.

Tempo di Valse M.M. 6-72

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A. E. LUMLEY HOLMES

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AN OLD FASHIONED MELODY

THE ETUDE

A companion piece, by the same composer, to the popular drawing-room number, *Love Dreams*, Grade 4.

ARTHUR L. BROWN, Op. 70

Andante e espress

THE ETUDE

FAIRYLAND BY MOONLIGHT
BARCAROLLE

H. D. HEWITT

A graceful drawing-room piece, lying well under the hands. Grade 3.

Allegretto M.M. ♩ = 54

A PIRATE'S TALE

THE ETUDE

A very good example of what is known in theatrical parlance as "shiver music." Follow the dynamic markings. Grade 3.

W. BERWALD

Un poco Allegretto M.M. ♩ = 108

pp

p

mp

mf

f

sf

pp

ppp

cresc. poco

dim.

sempre dim.

THE ETUDE

MOONLIGHT ON THE PRAIRIE

JULY 1925

Page 481

RICHARD J. PITCHER

A pleasant little recreation in slow waltz time. Good for the left hand. Grade 2½

Moderato cantabile M.M. ♩ = 63

mf ben marcato il canto

f

p

mf

p

1

2

rall.

D.C.

PEACE AND PROSPERITY

GALOP-MARCH
SECONDO

WILLIAM R. SPENCE

When played at $\text{♩} = 126$, this piece becomes
a march in military style; at $\text{♩} = 144$, it is
turned into a lively galop.

Vivace M.M. $\text{♩} = 126 - 144$

First time only

To Trio

Last time only

Fine

Trio

p-f

PEACE AND PROSPERITY

GALOP-MARCH
PRIMO

WILLIAM R. SPENCE

Vivace M.M. $\text{♩} = 126 - 144$

First time only

To Trio

Last time only

Fine

Trio

p-f

SECONDO

THE ETUDE

A fine arrangement of a classic masterpiece. Originally for string Quintet.

MENUËT CÉLÈBRE

Tempo di Menuetto M.M. ♩ = 108

Fine of Trio

D.S. al Fine

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

I. BOCCHERINI

Fine

D.C.

THE ETUDE

PRIMO

At end only

Fine of Trio

D.S. al Fine

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

Tempo di Menuetto M.M. ♩ = 108

MENUËT CÉLÈBRE

I. BOCCHERINI

Fine

D.C.

BY THE WATERS OF MINNETONKA

THE ETUDE

AN INDIAN LOVE SONG

THURLOW LIEURANCE

Andante moderato

A new and brilliant arrangement (as played by the composer) of the famous Indian Song, Grade 3.

mf con grazia
rall.
Ped simile
Poco agitato
ff
rall.
dim.
Cadenza

THE ETUDE

Tempo I.

rit.

CUBAN SERENADE

FREDERICK A. WILLIAMS

Play rather lazily, but very distinctly, and with rhythmic swing, Grade 34.

In moderate time M M = 72

p
dolce.

p

f

mf

dim.

slower

Pianologues and Musical Recitations

Many Elocutionists, Pianists and Singers Enjoy Great Success in the use of Recitations with Pianologue Accompaniments as Novelties on the Entertainment or Recital Programs. Here are a number of such Offerings including the Humorous, Characteristic, Dramatic and Sacred. Some few of these are Songs Adaptable to use as Pianologues.

Now is the Time to Work Up Novelties for Next Season's Programs

Cuddles

By Clay Smith Price, 30c
Catalog No. 19743
The audience gets behind you in an interesting way when you sing this song. The audience will laugh and cheer at the end of the song.

Fishin'

By Clay Smith Price, 30c
Catalog No. 19744
A running tale of three fishes, one being the fish. The audience will laugh and cheer at the end of the song.

Was, But Isn't

By De Loss Smith Price, 30c
Catalog No. 19923
The folly of saying "I might as well" in an excuse. This is a highly original and clever song. The audience will laugh and cheer at the end of the song.

Of Man Conscience

By Jessie L. Pease Price, 60c
Catalog No. 18811
The "high-moral" of all audiences is the moral and the "high-moral" of the song. The audience will laugh and cheer at the end of the song.

A Home Run

By De Loss Smith Price, 30c
Catalog No. 18924
Nothing much going in the hall game. A home run is needed. The audience will laugh and cheer at the end of the song.

Toy Shop Heroes

By H. Wakefield Smith Price, 60c
Catalog No. 18945
Love plays heroes in a toy shop as well as in the halls of the palace. The audience will laugh and cheer at the end of the song.

Crossing the Bar

By W. H. Nedlinger Price, 60c
Catalog No. 12333
Tennyson's immortal lyric is most appropriate for a vocal recitation. The audience will laugh and cheer at the end of the song.

The Dachshund

By Thurlow Lurance Price, 30c
Catalog No. 13176
A very short poem describing a very long subject.

Daddy

By A. H. Behrend Price, 30c
Catalog No. 12484
This beautiful old English song of Mary, Mark, Luke, and John is a lovely subject for a recitation.

A Fable

By I. Oliver Price, 30c
Catalog No. 13515
A conversation between two of our most comical animals and the third man. The audience will laugh and cheer at the end of the song.

A Wise Bird

By Thurlow Lurance Price, 30c
Catalog No. 17054
Not the best, as one might suppose, but the wisest is a subject for a recitation.

A Dear Little Goose

By August Haler Price, 30c
Catalog No. 19980
Here is a darling little girl who is a goose. The audience will laugh and cheer at the end of the song.

De Hoot Owl

By Shirley Dean Nevin Price, 30c
Catalog No. 19984
A delightful dialect number, giving a story of the owl. The audience will laugh and cheer at the end of the song.

A Good Girl

By Mildred Adair Price, 30c
Catalog No. 18277
The story of a maiden who is a good girl. The audience will laugh and cheer at the end of the song.

Retribution

By De Loss Smith Price, 30c
Catalog No. 19923
With the advent of vacation time, the audience will laugh and cheer at the end of the song.

Ain't You Got Me?

By E. R. Kroeger Price, 60c
Catalog No. 14337
A one-time colored dialect number with a quaint touch of pathos.

April First

By Thurlow Lurance Price, 30c
Catalog No. 13188
With "April" the audience every time.

The Boston Cats

By Edgar A. P. Newcomb Price, 40c
Catalog No. 5412
A musical fable about the cats of Boston. The audience will laugh and cheer at the end of the song.

Fair Warning

By Jessie L. Pease Price, 30c
Catalog No. 16594
A small boy "tired of being bored" gives a warning to everyone. The audience will laugh and cheer at the end of the song.

Food for Gossip

By Walter Howe Jones Price, 40c
Catalog No. 17146
Two recitations to the same music. The audience will laugh and cheer at the end of the song.

The Foolish Little Maiden

By Carlos Troyer Price, 40c
Catalog No. 3509
A young little maiden receives quite a lesson. The audience will laugh and cheer at the end of the song.

The Good Little Boy

By Jessie L. Pease Price, 40c
Catalog No. 13513
The subject of this sketch has some good points. The audience will laugh and cheer at the end of the song.

The Lord is My Shepherd

By Phyllis Fergus Price, 30c
Catalog No. 22525
This is a most acceptable number for a recitation. The audience will laugh and cheer at the end of the song.

Kids

By Phyllis Fergus Price, 30c
Catalog No. 22747
Just as cute and as humorous as a little child. The audience will laugh and cheer at the end of the song.

The Night After Christmas

By Frieda Peck Price, 30c
Catalog No. 18366
The story of a night after Christmas. The audience will laugh and cheer at the end of the song.

Cured

By Mildred Adair Price, 40c
Catalog No. 18379
With the advent of vacation time, the audience will laugh and cheer at the end of the song.

The Bow-Legged Boy

By Carlos Troyer Price, 40c
Catalog No. 2861
A setting of Eugene Field's well-known story. The audience will laugh and cheer at the end of the song.

By the Zuyder Zee

By Louis F. Gottschalk Price, 30c
Catalog No. 4136
A dramatic Dutch folk-music number. The audience will laugh and cheer at the end of the song.

A Child's Philosophy

By Walter Howe Jones Price, 30c
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Wherein the young philosopher reaches conclusions for the future generation.

Foolish Questions

By Deems Taylor Price, 30c
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Some of the thoughts, questions that you hear most frequently are answered in a most effective manner.

George and His Father

By Thurlow Lurance Price, 30c
Catalog No. 13111
A very new and very short version of the old story. The audience will laugh and cheer at the end of the song.

The Gipsy Trail

By Ted B. Galloway Price, 60c
Catalog No. 14738
Judge Galloway's setting of Kipling's "Gipsy" is a most effective number.

Woes of a Boy

By Frieda Peck Price, 30c
Catalog No. 17237
This little play has no use for props and doesn't hesitate to express his feelings.

I Doubt It

By R. Jefferson Hall Price, 30c
Catalog No. 2418
A question of a skeptical countess. The audience will laugh and cheer at the end of the song.

I Know a Cave

By Maudie Bilbro Price, 30c
Catalog No. 17085
A clever little excuse recitation with a suggestion of the ghostly. The audience will laugh and cheer at the end of the song.

I Wonder Why?

By Thurlow Lurance Price, 30c
Catalog No. 13119
A very short, but effective excuse, suitable for a lady or young man.

Katy Did

By Walter Howe Jones Price, 40c
Catalog No. 16591
Has no reference to the well-known story. The audience will laugh and cheer at the end of the song.

King Solomon and King David

By James Francis Cooke Price, 30c
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Has no use as a song or recitation. The audience will laugh and cheer at the end of the song.

Lissen Ter Dis Story

By Jessie L. Pease Price, 40c
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Little Blue Blue

By John Lilley Branton Price, 50c
Catalog No. 8265
Among Eugene Field's charming stories of "John, John, John" is a story of a little blue. The audience will laugh and cheer at the end of the song.

A Man's Song

By Reginald Billin Price, 40c
Catalog No. 14002
A little recitation with a quiet and a slight accompaniment. The audience will laugh and cheer at the end of the song.

O Mary, Go and Call the Cattle Home

By C. S. Briggs Price, 40c
Catalog No. 13092
The composer of the well-known song "O Mary, Go and Call the Cattle Home" has written this recitation. The audience will laugh and cheer at the end of the song.

The Morning Call

By Walter Howe Jones Price, 40c
Catalog No. 16290
"Morning" doesn't have no use for props and doesn't hesitate to express his feelings.

Willie's Nightmare

By A. Louis Scarmolin Price, 30c
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Nuthin' but You

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Of Course She Didn't

By Geo. Lowell Tracy Price, 30c
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Paying More for It

By Thurlow Lurance Price, 30c
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May be used as a song or recitation. The audience will laugh and cheer at the end of the song.

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* * *

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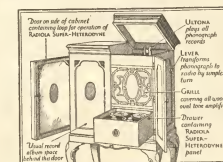
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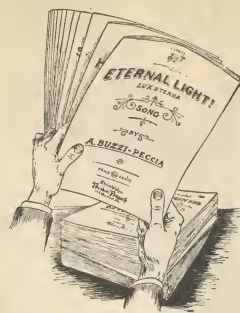


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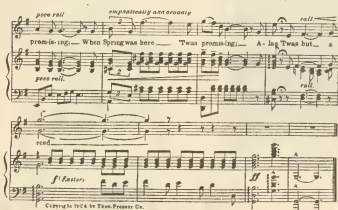
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IN

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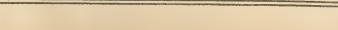
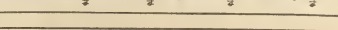
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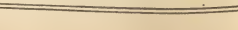
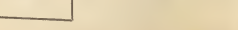
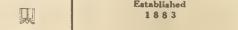
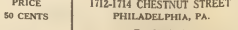
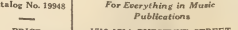
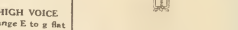
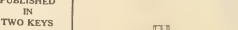
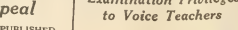
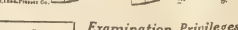
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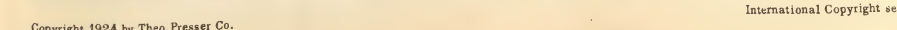
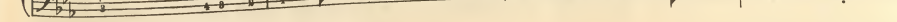
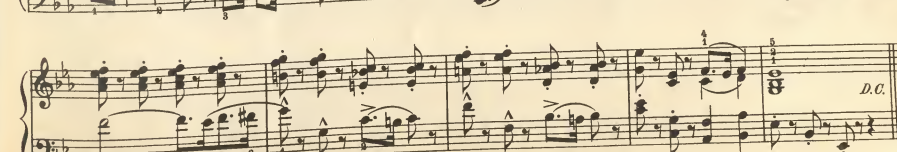
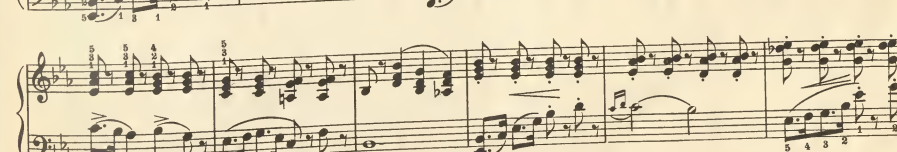
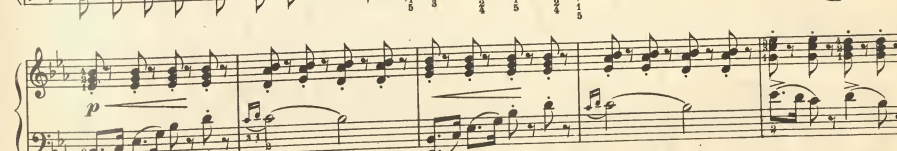
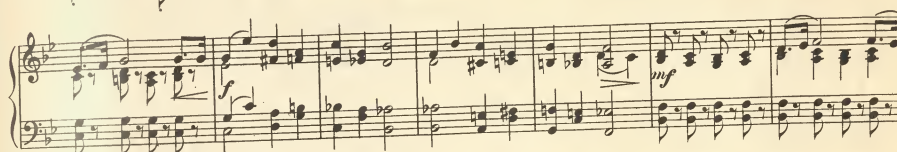
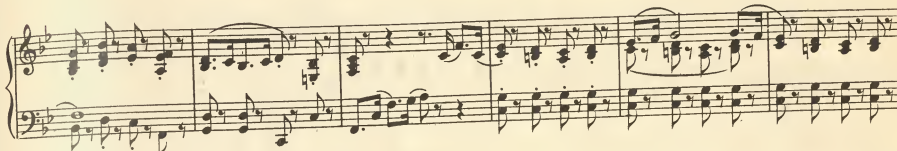


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CHARACTERISTIC MORCEAU

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In "Parade March" style; four steps to the measure, Grade 2½.
Tempo di Marcia M.M. ♩=108



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THE ETUDE

THE ETUDE

REFLETS

A very expressive *revertie*; requiring a smooth
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Cantabile

THE FROGS' CARNIVAL

THE ETUDE

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A clever characteristic piece. To be played with humor and with exaggerated emphasis. Grade 3.

Moderato M.M. $\text{♩} = 120$

Moderato M.M. = 120

Big Frog

mp *f* *mp* *mf* *rall.* *dim.* *a tempo* *mp* *marcato*

f *mf* *rall.* *a tempo* *mp* *f* *mp* *mf* *2 3 4 5*

poco rit. *a tempo* *rall.* *2* *1* *mp* *f* *mp* *mf* *3 4 5*

f *mp* *f* *mp* *f* *mp* *basso marcato*

mp *mf* *cresc.* *mf* *f* *mp* *ff* *2 D.C.*

* Play the grace notes just ahead of the beat in each case, bringing both hands down exactly on the beat

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* Play the grace notes just ahead of the beat in each case, bringing both hands down exactly on the beat.

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UNDER THE ROSE BOWER

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A worth-while teaching piece, giving good independence of the hands. Grade 2.

Moderato M.M. $\text{♩} = 108$

MATHILDE BILBRO

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THE ETUDE

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CHANSON D'AMOUR

PERCY ELLIOTT

In vocal style, with grandiose expression. Grade 4.

Andante quasi lento M.M. ♩ = 72

In vocal style, with grandiose expression. Grade 4.

Andante quasi lento M.M. = 72

con espress.
mp

ten.

dolce
mp

ten.

poco rit.

ten.

poco più lento

ten.

Tempo 1, 1st time only

mp

rall. e dim.

1st time only

tempo
mp

rall.

L'istesso tempo M.M. =

p

a tempo
p dolce

poco

a tempo

poco rit.

poco accel.

dim. e rall.

molto

D.C.

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CAVATINA

FRANZ DRDLA, Op. 101, No. 1

A fine study in the broad, singing style. Effective, if played (as intended by the composer) entirely in the First Position.

Andante M. M. ♩ = 72

VIOLIN

PIANO

mf *a tempo* *cresc.*

f *rit.* *a tempo* *p* *cresc.*

ff *animato cresc.* *a tempo* *meno*

ff *animato cresc.* *pp* *a tempo* *meno*

rit. *cresc.*

p *rit.*

THE ETUDE

THE ETUDE

mf *ff* *rit.*

p *a tempo* *cresc.*

p *a tempo*

f *rit.*

f *rit.*

poco a poco *ff* *mf* *p* *pp*

TOCCATINA

JAMES H. ROGERS

Registration: *Gt. 8' & 4'*
Sw. 8' & 4' with Reeds (coup. to Gt.)
Ped. 16' & 8' (coup. to Gt.)

Toccata = a study in digital fluency, *Toccatina* = a little *Toccata*. This movement is from Mr. Rogers' new miniature suite. Useful as a Postlude or display piece.

Vivace, ma non troppo M. M. ♩ = 108

MANUAL

mf *sempre non legato il mano destra*

PEDAL

cresc. len. poco ten. ten. mp Sw. Gt. to Ped. off mf rit. a tempo D.C.

CODA

Sw. Full Gt. increase

Full Organ

Increase

WOULD GOD, I WERE THE TENDER APPLE-BLOSSOM

Arranged by
WILLIAM M. FELTON

Andante amoroso tenderly p a tempo

Would God I were the tender ap-ple

rit. pp a tempo

blos-som That floats and falls from off the twist-ed bough To lie and faint with-in your silk-en

p a tempo cresc.

bo-som, with-in your silk-en bo-som, As that does now. Or would I were a lit-tle bur-nish'd

poco rit. a tempo cresc.

ap-ple For you to pluck me, glid-ing by so cold, While sun and shade your robe of lawn will

f cresc.

dap-ple, Your robe of lawn, And your hairs spun gold. Yea, would to

dim. mp mf

God I were a-mong the ro-es That lean to kiss you as you float be-tween, While on the

mp

Full Organ

THE ETUDE

mf cresc.

low - est branch a bud un - clos - es, a bud un - clos - es to touch you, queen. Nay, since you
will not love, would I were grow - ing, A hap - py dai - sy in the gar - den path; That so your
sil - ver foot might press me go - ing, might press me go - ing, E - ven un - to death!

Psalm 125

THEY THAT TRUST IN THE LORD

AILEEN WIER DORTCH

Slowly
maestoso
ff
They that trust in the Lord shall be as Mount
Zi - on, They that trust in the Lord shall be as Mount Zi - on which can-not be re - moved.
rit.
p
but a - bid - eth, a - bid - eth for ev
rit. molto
p slower
Andante
slowly

THE ETUDE

Refrain

very slowly

As the moun - tains are round a - bout Je - ru - sa - lem, As the moun - tains are
round a - bout Je - ru - sa - lem, So the Lord is round his peo - ple from
hence - forth e - ven for - ev - er, From hence - forth e - ven for - ev - er.

Più moto

For the rod of the wick - ed shall not
rest up - on the lot of the right - eous; For the rod of the wick - ed shall not rest up - on the lot of the
right - eous; lest the right - eous put forth their hands un - to in - iq - ui - ty.
dim. e rit.
pp slower
Refrain D. S. 8

DON'T WANT TO KNOW

THE ETUDE

FAY FOSTER

Con moto (Joyously and fast)

staccato (banjo-like)

senza rit.

Bees on the hon-ey-thorn and hon-ey-let do!

con Ped.

suc - kie, Birds on the spray; Bright but-ter-flies a - danc - ing, Thro' the long June
suc - kie, Love all the day; Green are the grass-es grow - ing, All the winds at

Ped. simile

day. Ma - sic in the tree - tops, Birds sing-ing in the dell; "Don't want to know a -
play. Mag - ic is a - round us, We two tale to tell; "Don't want to know a -

bout the next world, I love this world too well!"
bout the next world, I love this world too well!"

dell; tell; "Don't want to know a - bout the next world, I love this world too well!"
"Don't want to know a - bout the next world, I love this world too well!"

senza rit.

senza Ped.

senza rit.

well!"

senza Ped.

THE ETUDE

Miss Blank's Method

By Mrs. Louella Yackee

The neighbors on either side of me have children who take piano instructions from a Miss Blank. Often, while sitting on the porch, I have noticed how the Jones children ran out to meet their teacher, and how the Smith boy, when asked if he liked his music teacher, would answer "When you let me do!"

My own little girl dreaded the time for her half-hour lessons. We had the services of Mr. Brown, the most capable and renowned pianist in our city, also the most expensive teacher. The children had all started at the same time, yet my girl could not play as well as the other children, and she seemed just as bright.

I decided I would see what method Miss Blank used in teaching, so I managed to be at the Jones's the next time she arrived, and stayed in the outer-room with the mother, who said, "I actually think Miss Blank believes in fairy tales." I was amazed, but soon found myself listening to the teacher telling the little girl a fairy story. After finishing the story she told the child how

her fingers should play certain exercises so as to be limber enough for the fairies to dance to her little pieces that she played. And when they came upon Exercise No. 129 in *Beginner's Book*, she explained how the right hand had a lot of pep, while the left hand was still lazy; then the right hand gets tired and goes slow, when the left hand wants to show off. Of course this sounds foolish to the older person, but to the young mind it is so funny.

Well, I waited to see how she managed the boy and what was my astonishment to hear her explaining to him how a certain magician had a trick of stretching his thumb. No wonder they liked her so well. I decided to see her and make arrangements, if possible, for my little girl to have lessons of her. Now my girl is doing fine, almost unbelievable things with her music. She learns it in an easy yet thorough way.

Miss Blank when questioned, said, "I always manage to tell a five minute story for each lesson. Although it takes a lot of imagination, still it is fun."

When to Leave a Teacher

By Russell Gilbert

1. Give the teacher a fair trial. Stick to him for at least one season. A rolling stone gathers no moss.

2. If the teacher tries to induce you to take more lessons than you can afford, or to join clubs and enter other activities that will consume more time than you can afford, do not pretend that you could do these things if you felt so inclined, and then leave him. Tell him at once that your finances are limited and he will try to assist you.

3. Should the teacher be the type that confounds harshness with good discipline, bringing you to tears and trembling, so that your lesson is a failure, stop the lesson and fail to return. Explain your nature and he surely will endeavor to restrain himself. If he fails in this, then it is time for you to leave him.

4. Beware of the pupil who tells how much better some other teacher is than your present one. Some people seem born to make trouble; some have been paid to get pupils for the other teacher. Inform your teacher of any such a worker of mischief.

5. Have faith in your teacher. If you do not understand his reasons for certain musical methods, wait. It may all become clear to you some day.

6. Watch your own progress. Ask a few intimate and thinking friends how they feel about your advancement. A friend who is musical and who hears you only at long intervals is a very fair judge. Those who hear you every day will see little progress.

7. Before you leave the teacher tell him why you are not satisfied. Give him a chance to defend his plan of work.

8. Before you decide to leave him, criticize your own work. Find out whether it may not be your own slackness that has prevented your progress.

9. If the teacher is constantly late or makes a habit of giving short time on the lessons, that he may "get in" an extra pupil; if he seems to be anxious to get rid of you as soon as you arrive, look at you as another master.

10. It is not well to study with a teacher who is chronically ill or depressed.

Chuckle Notes

exclaimed the first trombonist, "that's what I just played."

The Aytwode

The following is contributed by Miss Etta Versa, of the National Training School for Girls, at Washington, D. C. "Thought that you perhaps might be interested in this little incident which took place on our campus last week:

"Student (calling to teacher on the second floor): 'Miss Briggs, Miss Versa said please send her the A One'.

"Miss Briggs (in bewilderment): 'The A One?'

"Student (in confusion): 'No, I guess she said it was the A Two! (She meant Ervase.)'

"If music has not had its proper place in the educational scheme... it is because music has never had a part in the educational work of America, as far as universities and colleges have been concerned. The people who are at present in charge of the educational destinies of this

country have never been trained in music. That will not happen in the next generation. The children are coming up through elementary and high schools and into the college, with a full understanding of the great coordinating power of music in education."

—GEORGE H. GARTLAND

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The Vocal Triune

By L. Huey

The vocal triune has for its constituent two primordial controls and one derivative control. The first primordial, the basic manifestation of which is the animal grunt, is the control which governs not only the physical but also the physical-tonal life. The seat of this control is at the diaphragm. In the emission of sound or tone it is characterized by repose of the instrument, under which the normal position of the tongue, soft palate and larynx is not disturbed. The focus of tone is in the pharynx, or upper respiratory surface. The second primordial is engendered in giving voice to fear, as when life is endangered. This control is characterized by a raised soft palate, low-back tongue, low larynx and open throat. Vibratory tendency, when not modified by the ascendancy of the first primordial, destructive. Vibratory tendency, constructive. The third, or derivative, is primarily the control of speech. Focus of tone, during preliminary training, at the front mouth and lips.

The second primordial and derivative control must, through training, be dominated by the first primordial, in order to become effective in the production of resonant speech and speech. This can be accomplished only by equalizing the tones (vowel and consonant sounds) under forward placement, derivative control, before attempting to invest them with resonance under the first primordial. The voice will ascend automatically for reinforcement if correctly developed under forward placement.

Tone in its Primary Manifestation

Prior to the advent of articulate speech, the vocal organ functioned entirely as a sound-producing apparatus, depending on dynamic effects, accompanied by facial movement and bodily gesture to convey thought. Mankind gradually came to recognize certain sounds and combinations of sounds as indicating certain objects, ideas and emotions. This we call language—articulate speech.

The impulse to give voice to sound or tone more or less musical in character no doubt antedates articulate speech by many centuries. In its primary manifestation musical sound or tone is dependent on vowel moulds as vehicles of transmission only, when it is intended to convey ideas and emotions. As the natural tendency of the vocal organ is to employ basic sound in giving voice to tone rather than sounds conveying oral meaning, priority of manifestation, and, to a certain degree, of development, must be accorded the former.

Before the development of derivative control the tones were formed under the first primordial—thus as uniformly sustained tone, but as partaking of the nature of the animal grunt—short or explosive in character, produced by a pronounced movement of the diaphragm. The sustained tone as developed through efforts to make the voice "carry," as in calling to one at a distance, shouting, and in attempting to imitate animal sounds. The first sounds produced as leading to vowel formation would probably approximate very closely the sounds of "ee" in come, or into; "oo" in wood, or of "oo" in wolf, woman. Then the sound of "oo" in now, or ew; "oo" in woo; "oo" in no; "oo" in off, or aw; "oo" in on, or oh, forward. These tones or vowel sounds, when fully developed under the first primordial, are formed in the tone area between the larynx, where they originate, and the "mask" resonating surfaces, where they receive sonic reinforcement, without voluntary or conscious movement of the speech organs.

Next would come "u" in at; "e" in ever; "i" in it; "a" in day; "i" in me. This latter group tends to draw the tones forward into the buccal cavity. They should, however, be focused the same as the first group, depending on the control. That is, the first group, like the second, should focus forward under derivative control, while the second group, like the first, should focus in the masque under the first primordial. Lamperti has defined song as "an extension of speech." As to origin and construction, speech is not elemental but derivative. Primarily, both speech and song are extensions or modifications of basic sound or sound without oral meaning. As sustained basic sound gradually gave place to sounds conveying oral meaning, the demand on the diaphragm decreased, at the same time causing the tones to deteriorate both in volume and resonance, because not only unsupported but diverted from the normal channel in which such tones are formed. Therefore, instead of song being an extension of speech, we find speech to be descended from song.

Returning the Phonative Sounds of Speech to the Plane of Basic Sound Emission Under the First Primordial

Before the phonative sounds of speech can be made use of as resonant song, they must first be returned to, and developed on, the plane of basic sound emission. These tones, however, while maintaining their distinct vocal character under the first primordial, must be returned to, and developed as individual units or as sounds having each a distinctive quality or timbre. Instead, they must be equalized in quality by first being brought to a focus at the front mouth and lips under forward placement, without any attempt to create vowel contrast through lip, tongue, jaw or soft palate action.

Any tone sustained on the plane of speech, the speech, lacking definite pitch, is practically on the plane of song. The only important difference, to start with, between speech and song is that in song the tone is sustained, while in speech, apparently, it is not. In reality, the speech sound is, to a certain degree, sustained. By merely prolonging such a tone it is transferred from the plane of speech to the plane of song. Sustaining the phonative sounds of speech under free voice action is the most important factor in primary vocal development.

In order to return these speech sounds to the basic control of the first primordial we must begin by stimulating diaphragmatic action in speech, formation on the first position. Such action, however, to be effective, must be purely automatic, or indirect control.

To stimulate diaphragmatic action automatically or indirectly we must not exceed normal action in forming speech. Should we exceed this normal limit by going at once from the spoken word to the sustained tone on definite pitch, the result is accompanied by word intention, we would not only lose this indirect control, but we would undoubtedly set up an interference in the throat, which, in turn, would also affect the vocal cords.

During this period of tone building, and after the vowel oh, as formed in the back mouth, with raised uvula, and basic sound lowered (which tends to disturb forward placement, and, later on, resonance, should not be used. The proper oh sound to use is that of the o in oh-ah). At the start it should focus forward, and, under resonant control, in the masque.

About Gustav Mahler

An unusually sympathetic biography of Gustav Mahler has been recently translated from the German of Paul Stefan and published in English. We give a glimpse of Mahler in his youth.

"At this period (while still at the Conservatory in Vienna) he also laid the foundations of the proud edifice of his general knowledge. He became acquainted with the philosophers, especially Kant and Schopenhauer; later Fichte, Lotze and Hegel were added. In Nietzsche he admired the lyricism of his metaphysics and psychology held his attention always. As psychologist and poet Dostoevsky was for Mahler a discovery."

"His fiery manner of speech, his lightning-like readiness of mind, his dominating force of clearing up any situation with one word, were remarked even then. Friends he must willingly and often . . . Hugo Wolf must have been Mahler's friend, according to his own account, even if the two perhaps more respected than understood each other. Precisely this, rough and difficult to handle, Mahler showed his kindness to him as director of the Opera when Wolf's wish to have free entry was fulfilled, and the Correspondor was accepted for performance. Even if it remained for some time unfulfilled, that only showed that for Mahler duty, as he understood it, was of more weight than a service of friendship his duty, because he was convinced of the artistic value of the beautiful opera. These studies which proved only too well founded."

" . . . The young artist gave the best of himself at the piano. All who heard it always he so returned with veneration. At the Conservatory they said that a pianist of exceptional gifts was latent in him, one of those who might enter the lists with Liszt and Rubinstein. But was on an upward path, the spirit of not mere technique. This enormous will-power, the genius that exhausts every possibility of the music, broke out in the pianist's spirit, as later in the conductor's power."

She Sang in the Cracks

Annals of the musical stories in last week's "Salt-Shaker" writes a colleague, how about this one from Irvin S. Cobb's repertoire?

A young woman with aspirations to be a singer, and, as is so often the case, little else, went to a German vocal teacher for a try-out before arranging to take lessons. The professor sat down and played a selection, while the budding but ambitious singer poured out her cherished assortment of notes. When all was over the professor swung round on his stool and in a wrathly voice said:

"Ah, Gott! Never have I heard such a voice. I lay on der keys, and I lay on der black keys, but you sing in der cracks!"

—Public Ledger, Philadelphia.

"The masses go to the opera, if they go at all, to enjoy, to be entertained or amused, but not to be instructed."

—HERBERT WITHERSPON.

"I don't like modern music. You can't find it. I think that to force your voice in these modern dissonant works, to try to make it sound like anything but a beautiful voice, is a mistake. Music that is sung should be heard. I am an old-fashioned person, to like melody. I really enjoy it, and I think most other people do. Audiences, I know, much prefer simple ballads and folk-songs to pretentious futuristic pieces with no tune and no sense."

—MAURIE SUNDELIN.

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As a means of contributing to the development of interest in opera, for many years Mr. James Francis Cooke, editor of "The Etude," has prepared, gratuitously, program notes for the production given at Philadelphia by The Metropolitan Opera Company of New York. These have been reprinted extensively in programs and periodicals at home and abroad. Believing that our readers may have a desire to be refreshed or informed upon certain aspects of the popular grand opera, these historical and interpretative notes on several of them will be reproduced in "The Etude." The opera stories have been written by Edward Ellsworth Hisher, assistant editor.

Wagner's "Die Meistersinger"

Recently the writer has been in communication with a group of some thirty of the foremost musicists of the world, with a view to ascertaining what, in their opinion, should be made as the greatest musical masterpiece of all times. It is interesting to note that none of these contemporaries include Wagner's *Die Meistersinger* than any other work in the entire literature of the art of music.

If such a verdict, coming fifty-five years after the creation of the work, is significant of the future tendencies of musical criticism, every performance of Wagner's *Meistersinger* should be regarded as one of the great events of any musical season. So conspicuous is the position of this work that there is literally a *Meistersinger* literature just as there is a literature of the *Divine Comedy*, the *Centenary* *Prigami* and *Hamlet*.

Wagner completed his "Tannhäuser" in 1845, when he was thirty-one years of age. Shortly thereafter he began to sketch the book for "Die Meistersinger." At the time he was the conductor of the opera at Dresden. A position he held for years. In 1848 he was expelled from Saxony for his revolutionary tendencies and during the next decade of wandering from friend to friend in pathetic exile he rarely ceased his creative work. It was not, however, until he settled in Triebchen, on the banks of Lake Lucerne, that he was able to complete the marvelous work of "Die Meistersinger."

The work met with immediate favor among the musicians of Germany, but was very slow in its progress to operate stages in other lands. It was first given in London at the Irving Lane Theatre in 1882; in New York at the Metropolitan Opera House, in 1884.

Musicians have written volumes upon the building mythology of the work, the striking originality of the orchestration and the faculty with which the composer has preserved the sixteenth century atmosphere, despite the bold modernistic lines of his creation.

Although all of Wagner's works are almost immediately identifiable; so much so, indeed, that the adjective "Wagnerian" is employed in considering the works of countless imitators; yet in all of his work there is what has been called

Story of "Die Meistersinger"

The work is a satire of the musical life of the period of the Reformation. It is intended somewhat as a burlesque of the *Meistersinger* contest in "Tannhäuser." Act I—St. Katherine's Church. Eva, daughter of the wealthy goldsmith, Pogner, and the young Franconian knight, Walter von Stolzing, have promised her hand to the glover's mutual affection. Eva declares that her father has promised her hand to the glover's mutual affection. Eva declares that her father has promised her hand to the glover's mutual affection. Eva declares that her father has promised her hand to the glover's mutual affection.

Act II—A Field by the River Pegnitz. The Meistersingers march in procession to the Pegnitz. In a noble scene in a garden, the Meistersingers march in procession to the Pegnitz. In a noble scene in a garden, the Meistersingers march in procession to the Pegnitz. In a noble scene in a garden, the Meistersingers march in procession to the Pegnitz.

Act III—A Field by the River Pegnitz. The Meistersingers march in procession to the Pegnitz. In a noble scene in a garden, the Meistersingers march in procession to the Pegnitz. In a noble scene in a garden, the Meistersingers march in procession to the Pegnitz.

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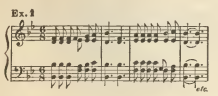
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THE last evangelistic tour of Gypsy Smith in western Canada began in the fall of 1919 and included four cities—Winnipeg, Vancouver and Victoria, taking in London, Ontario, on the return trip. I played for all the services except the Winnipeg meetings, and I certainly was an experience. Not that playing for evangelistic meetings was any new departure for me, but the strenuous work demanded of a pianist who has to help lead the singing of three or four thousand people is no light task. Of course the soloist who was engaged rarely conducted the singing by facing the audience and indicating the time, but I knew by observation and experience that a good or poor accompanist can largely make or mar the work of the finest conductor. Hence I made it a point to study out all the musical possibilities of every hymn we were to use, with a view toward making the lead of the piano strong enough not to be "swamped," and at the same time to establish a momentum or "swing" to the accompaniment which would preclude the possibility of any suggestion of a stand-still on the longer drawn-out notes.

Piano Difficult from Pipe Organ

I do not wish to be misunderstood here. Nothing was farther from my mind than to "rag" the hymns, and yet I realized that to play a hymn simply as written—two notes to each hand—would be of absolutely no effect. On a large pipe-organ the situation is very different; but with a piano the player must originate and put into operation some form of free accompaniment both suitable to the instrument and well adapted to the hymn in question, by which means the accompaniment working out of the harmonic and frequently imitative, not to say contrapuntal, possibilities of the melodies.

First, my attention was given to the dynamics. Adding octaves on the left hand and full chords in the right (using the right thumb for the tenor note) is a simple affair and good so far as it goes. Repeated chords, occasional arpeggios broken octaves, all these have their place, but they become tiresome if unduly indulged in and have an unpleasant suggestion of the "cheap" player, to a refined ear. I felt, too, that many of the hymns we used, while of the type known as "Gospel Hymns," really deserved more thoughtful treatment than is commonly meted out to them. One of the "Showers of Blessing" might be selected for consideration:



For a few voices in the parlor of a Sunday evening, the above, played as written, would be entirely satisfactory. They would probably be around the piano and could keep together with little difficulty. The fourth measure would be the first possible instance of inaccuracy in time, sustaining tones of this kind frequently suffering abbreviation from those who sing "by ear." This measure is a complete stop, and when people want to sing and are "feeling good," they will do something during all the time and to stop like this, after just getting nicely started—why, it's not to be thought of!

The following little device is usually a deterrent to any of the vager ones coming in too soon, and they usually are willing to wait (perhaps they do not know they are waiting!) because the complete pause which formerly existed, has now become alive with movement of an imitative kind, which carries the hearer with it.

The Organist's Etude

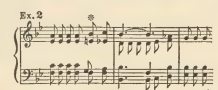
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The Piano in Hymn-Playing at Revivals

By H. C. Hamilton

and irresistibly brings him into the next measure neither too soon nor too late.

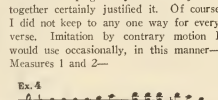


The alto here imitates the soprano in the key of the sub-dominant. At * the liberty is taken of using chromatic harmony—such liberties when directed by good taste may be taken when the singing is largely in unison. However, as an accompaniment to a large audience the foregoing would sound very thin. When we used hymns at the meetings, I made an accompaniment of heavy chords:



At our meetings we usually had a grand piano. The largest attendance was, of course, at night; and the most commendable building the place afforded had been arranged for before our arrival. Gypsy Smith is a magnetic and successful preacher, singer and, if necessary, manager. It was certainly a pleasure to accompany his singing, though one needed to know his style pretty well before the best results were forthcoming. I will never forget his singing of "Where is the Power?" I will follow. He would sing first and we would meet, although our engaged soloist took all the heavy work of his hands.

Two of his most interesting talks were "From Gypsy Tent to Pulpit" and "Three Years with the Boys in France." Every night we were unable to gain admittance. We would start a service about an hour before the time for Gypsy Smith to appear; and the place would be filled long before that time. One night, in Victoria, when he had finished he dismissed the congregation and invited the crowds outside to come in, when he began all over again.



The close of every night found us all pretty tired; but we could take our rest in the morning. The tour of two months was soon over and Gypsy Smith left Canada. It was certainly a unique experience to hear him every afternoon and evening for such a length of time; and I would certainly like to have the privilege again.

(The reader will find the complete "Evangelistic Hymn-Playing" treated in full in Mr. George Schuler's book of that name.)



I have taken this hymn simply as an example and to illustrate what was said here. This kind of treatment imparts a richness and sonority, much better as a steady diet than the arpeggio style, a form to be found in old style variations. Of

course the latter has its place; but ornamentation of a showy kind soon betrays its emptiness, while contrapuntal or imitative devices, when worked out naturally, seem to "grow out of the theme" as it were, always possessing the most interesting qualities. It will be found generally, too, that the average hearer, while not a great lover of the strict fugue style, yet delights in every device for "filling in," anything that imparts movement, and all the more if this "filling in" be just simple notes of any kind but something which has a real melodic interest, or the imitation of something he has just heard. Many times I have had it said to me, "You just make me want to sing!" or "I just love the 'pep' or the 'ginger' in all I was trying to do was to bring to light the possibilities of what I saw before me, as far as I was able to perceive it. If the great masters could evolve such wonderful total structures from the most unpromising themes—take, for instance, Beethoven in the first movement of his Fifth Symphony—what could they not have done with some of the themes of our well-known hymns? For I believe that both words and music of many of our best hymns were inspired.

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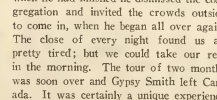
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The Organ Recital

THERE seems not always to be a place in the service for those artistic organ recitals which are so generally introduced. The time when the collection is being made is generally taken up by the choir in singing an anthem, though it might be well for the organist occasionally to play a good organ selection. But he would have to fill up a vacant space. (Again and again organists find themselves in the midst of a good piece obliged to come to an ignominious close, and it is no wonder that some have given up playing sound music.) But if the organist can not play during service, and such really seems to be the case, there is no sound reason why he should not play immediately before or after the service. He can then have a definite time in which to render music worthy of the place and the instrument. This has led to the custom of having the organ play for half an hour or more immediately before the evening service. In many churches the organ recital is an essential part of the work of the congregation, and is appreciated by very many of the congregation.

In the Sunday Evening Service

The organ recital as a part of the Sunday evening service has a real value. It is a time when the organist can give to the people. It is to a high degree educational, or can be made so. The average musical taste is deplorably low. It is based largely upon the playing of the organ for half an hour or more immediately before the evening service. In many churches the organ recital is an essential part of the work of the congregation, and is appreciated by very many of the congregation.

Yet this cut-and-dried—not to say dry—sort of organist is with us in no small number. But he will insist on invading the recital field and lend his deadening influence there, heaping broadcast the already too prevalent impression that the organist is unceremoniously horse-sneering and a good thing from which to stay away.

On the other hand we by no means are free of the organist with small acquaintance with the better class of organ literature. He almost never plays anything of the old classic masters but, muddled, offers up in the worship of God, music of the most melior, trivial character. This is not pleasing they will not attend church. That is a fact with which every organist, as well as every rector, has to reckon. But is any self-respecting musician or seriously minded churchman to be so deceived?

The Old Fogy is not at all to be preferred to him. Now, there is the brilliant young organist who considers that the Postlude is a necessary concession to display his proficiency. What would it profit him to be advised that there are times when his post-benediction burst of Gigue-halle-luh-halle-luh is just-on-here-gone! sort of thing?

Most not the non-musical man educated up to believe that music may demand the highest style of music and appreciate artistic renderings of sacred music.

Now it is we believe, here that the musical salvation of the people is committed to a very large extent to the efforts of the conscientious organist. He can, and in many cases does, educate the people for better and for service. No one can be a better musician than the organist. Many are unable to appreciate a Bach fugue until they have been led up to it by a long and patient training. Recital proper, therefore must contain a variety such as will appeal to many degrees of musical culture, but there is no need of impositions of a popular and pleasing character, which are sound works. The organist who can give himself to the recital, admirable as a course of study but exceedingly limited in range, finds that if he confines his recitals to sonatas and organ symphonies, fugues and toccatas he will not have his recitals thronged.

These have a place, and even Bach's tremendous Prelude in F, when played on a fine organ by a good organist, can be appreciated by many who have never

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paid any attention to the systematic cultivation of their musical taste. But such as this, a great tonal and contrapuntal rolling on remorselessly and irresistibly, cannot serve as a type for the only organ music allowable at a serious recital any more than such a "healing" symphony can be taken as the only type of a serious orchestral composition. Even with a cultivated audience there is need of variety in the programs. We believe that it has not been the reluctance of people to listen to the best music that has made the

organ almost an unused instrument save as an accompaniment, but the lack of appreciation of the music as a part of many organs. They have not taken their art too seriously. It was a good player who complained of the lack of appreciation for Mendelssohn's sonatas, to which we have referred. The fault has been in the organist's lack of appreciation of the vast mass of organ music which falls indeed below the lofty level on which Bach has not been, but it is more low or to be despised—Church Standard.

Advice to Organists

By Frank H. Colby

In the first place, Human Nature is so sensitive about having her faults recognized that she will soon feel herself to be a failure. She is apt to resent the acknowledgment of the other fellow pointing them out for correction, especially if she may have formed the formative—or shall we say, imitative—habit of playing the organ for half an hour or more immediately before the evening service. In many churches the organ recital is an essential part of the work of the congregation, and is appreciated by very many of the congregation.

For instance, you do not suppose for a moment any organist of the sort would recognize the description of himself as a consummate Old Fogy, uttered after his admired Old Fogy predecessors? Nor do you suppose he would think of applying to himself any advice that he wake up to the fact that good organ music really has been written by his own generation or two, music that he should acquaint himself with.

Yet this cut-and-dried—not to say dry—sort of organist is with us in no small number. But he will insist on invading the recital field and lend his deadening influence there, heaping broadcast the already too prevalent impression that the organist is unceremoniously horse-sneering and a good thing from which to stay away.

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ganist of a few stock pieces, probably learned in his more ambitious student days. He finds it much easier to play these well than to learn new pieces equally well. Could he but realize that the congregation eventually becomes exceedingly familiar with those same pieces, the best advice to be given would be to come on the old saw: Familiarity breeds contempt. In this case something that makes for a change of organs.

Though the worthwhile extemporaneous player is rare, rarer still is the player much given to improvising who realizes his own limitations. Improvisation may be the inspired expression of genius; more common, however, it is the banal refuge of a mediocre. It has its place and fortune is the organist gifted with it, who uses it with discrimination.

But the perpetually improvising organist, the one with a fair amount of creative and technical skill, is likely to find himself in the class of the limited-repertoire organist. There is bound to be a general opinion of musical procedure in his work. He cannot recognize himself, but the congregation in due time, will. Advice to him, unlikely to be taken, for he never would consider this meant for him, is that he give the congregation more of a chance at his hands. It would broaden his considerably, and go far towards making his organ position more secure.

Then there is the organist whose questionable taste leads him to over-indulgence in fancy stops, not forgetting the vox humana and tremolo and a few set combinations which he uses to sickening excess.

And the organist given to continuous use of the tremolo! We find him in his element in the picture theater, however, where his music impresses the crowd as an out-in-focus photograph impresses the eye.

Again, let us not forget the omnipresent left-foot-peddaling-and-right-foot-manipulating organist. His real place is in the picture theater—if he have the other requisites, of which a nimble wit is one. It matters not to him that he transposes all pedal notes not within easy reach of his feet, just so long as his right hand is firmly and safely footing on the crescendo or swell pedal, permitting the wonderful lullaby effects of tone, without which he conceives organ music to be utterly devoid of "expression."

Now, one could give loads of advice to these. I have tried it. But I came away with the impression that I had laid myself out, in the minds of the objects of my criticisms, of being—an Old Fogy.

A Toast to the Amateur

"A MOMENT'S reflection will reveal the fact that the musical world would collapse without the successful amateur. It is the successful amateur, who is the backbone of our choral societies and local orchestras. It is the successful amateur who really makes the professional organist what he is or takes his annual holiday. It is the successful amateur, who supports

classical concerts and all worthy musical pursuits. It is the successful amateur who, by his intelligence, culture and sound musical taste, helps to foster a sane and keen-spirited public opinion in matters musical. In short, every devoted layman does to a parish priest, what we simply cannot do without him."—CLAUDE W. PARSELL (The Monthly Musical Record).

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SUNDAY MORNING, September 6th
ORGAN
Anthem in G.....E. Bakiste
ANTHEM
(a) N. From the Altar of My Heart.....H. Fedele
(b) Jerusalem.....G. Henry Parker
OFFERTORY
O Master, Let Me Walk With Thee (Solo, S.).....P. Ambrose
ORGAN
March in E.....R. Barrett

SUNDAY EVENING, September 6th
ORGAN
Calm as the Night.....Bohm-Gaul
ANTHEM
(a) Break Forth Into Joy.....A. L. Scarnhorn
(b) The Lord is My Shepherd.....R. W. Martin
OFFERTORY
Calvary (Duet, S. and T.).....G. N. Rockwell
ORGAN
Marche Nuptiale.....W. Faulkes

SUNDAY MORNING, September 13th
ORGAN
Chant du Matin.....J. F. Frydinger
ANTHEM
(a) Now Thank We All Our God.....C. Hueter
(b) God is Love.....E. S. Hosmer
OFFERTORY
The Voice of Jesus (Solo, A.).....R. H. Perry
ORGAN
Postlude in A.....J. L. Galbraith

SUNDAY EVENING, September 13th
ORGAN
Songs in the Night.....W. Spinnery
ANTHEM
(a) Son of My Soul.....E. Turner
(b) He Leadeth Me.....G. M. Rohrer
OFFERTORY
Lead Us O Father (Trio, S. A. and T.).....K. M. Statts
ORGAN
Cereus March.....C. Harris

SUNDAY MORNING, September 20th
ORGAN
Morning Prelude.....J. G. Cummings
ANTHEM
(a) Praise the Lord, O My Soul.....R. Smart
(b) Rejoice in the Lord.....J. Baines
OFFERTORY
I Know in Whom I Have Believed (Solo, S. or T.).....J. P. Scott
ORGAN
March in B Flat.....W. Faulkes

SUNDAY EVENING, September 20th
ORGAN
Postlude, No. 2.....R. Kinder
ANTHEM
(a) O How Amiable Are Thy Dwellings.....J. E. West
(b) The Day is Past and Over.....J. K. Gillette
OFFERTORY
Who is God Save the Lord? (Trio, S. T. and B.).....H. Widenor
ORGAN
Sortie.....J. G. Calborn

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The Relation of the Minister to His Organist

Rev. John Humpstone, D. D.

LET US consider for a few minutes the relation of the minister to his organist.

The two offices are collateral; the relation is one of parity. Whatever precedence belongs to the minister in the arrangement and conduct of the service, should exist in view of the fact that in the realm which is distinctly his own, the judgment of the organist is supreme and final.

Into the realm of the technical the minister cannot enter, any more than the organist can enter for supremacy into the realm of the theological. Both organist and minister are servants of God to the same end. They are, therefore, fellow servants. The minister is no Lord over God's heritage; the organist is not either.

Neither office exists for the incumbent's sake. Both have their reason in the fact that God's worship must be led, God's people inspired and fed. Each office in the right of it, should be of a divine vocation. It ought to be as creditable for a man to be a mercenary at the organ as in the pulpit; and yet, in each sphere, it ought to be recognized that the laborer is worthy of his hire. It is as much a service rendered to God and man to thrill the soul with a sense of the mysteries, that are unutterable as to instruct the soul in the truth that can be declared.

There is a word of God that can be spoken. There is a revelation that language does not avail to convey. The organ is the choicest instrument for achieving the sense of it in the soul. Then, the organist also, a man of God, a servant of the Highest. He must live on the Heights that this may be true. Let him eschew everything base, let him walk continually in the fellowship of earl's nobler souls living or dead. Let him keep the company of high thoughts and exercise his will upon pure resolves, and let him live in touch with men knowing their

want, their struggle, their sorrow, their sin, and amid all, their aspiration and their hope.

If the minister of the truth may not be a mere didactic expert, neither may the organist delight himself only in the technicalities of his calling. Both the organ and the organist exist for the worshipper, and their life is in sympathy. In each, the man within will measure the force for leadership and the power for uplift. In each sphere, the man is great not by the head alone, but by the heart also. Such is the equal dignity of minister and musician in the divine service.

The minister who will to repress the contributions forces of the organ and singers, defeats and impoverishes himself as the servant of the truth; for the music, if he will, may be both his van and his rear guard. By means of it, his message may fall on hearts lessened from care and soothed to a receptive mood; and by means of it, again his message may be conveyed after utterance, into those inmost places of feeling and appeal where no eloquence can suffice to carry it. It is music more than all that brings the soul in touch with the invisible, and opens for the worshipper the vista of the eternal.

It is music that offers to the undisciplined soul the open, upward way of praise, and of consecration. . . . It would seem then that we may say—man may say—of sermon and service, minister and musician, in the work of God, as Temenos said of men and women, altering but two words of the verse:

They rise and sink together;
Dwarfed, or God-like, hand or free; and so are to,
Sit side by side,
Full summed in all their powers.

Reverent each, and reverencing each
Distinct in individualities,
Yet, like each other, even as those who serve,
The united heart beating with one full
Worship.

"I FIND it even more irritating to come into contact with those admirers of Bach, who are intent on his contrapuntal masteries and have no conception of the emotional side of his genius. According to the ultra-moderns music has neither significance nor emotion, but I play any one who cannot feel the emotion of the Prelude in E flat minor—to instance one piece only—from book 1 of the Well-Tempered Clavier."

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Accents on the Organ

By Helen Olliphant Bates

ACCENTS on the organ may be secured in the following ways:

1. By opening the swell bellows, and closing it immediately after the note is struck.

2. By the use of the crescendo pedal in the manner suggested for the swell pedal.

3. By the use of the sforzato pedal, which brings on the full organ at once.

4. By the addition of stops taken off immediately after note is struck.

5. By a combination of legato and staccato touch. If two notes of equal value are played, one legato and the other staccato, the effect will be that of an accent on the legato note. This is the most useful method of obtaining an accent.

6. By delaying a note or chord a fraction of a second, or prolonging it just a little.

7. In arranging piano music for the organ, accents may be secured by the addition of a pedal note and an accented beat.

With the possible exception of 2 and 3, suggested above, all of these means of playing an accent are possible on the smallest organ.

There should, then, be no excuse for unlyrical playing.

For Teachers with Troublesome Pupils

By Alice F. Horan

HAVE you, teacher, ever come in contact with a blank wall of indifference in a young pupil? When scolding and coaxing, alike, bring no good results? Then try this little plan for awakening that pupil's pride and interest in her practice.

Get a box of gray-colored, fair-sized wash heads and a waxed cord on which to string them. These should be entrusted to the pupil's mother who is to place one head on the string after each hour of practice.

Different colored beads may be used; red for very good practice, green for good, blue for fair, yellow for poor, and black for failure to practice.

The novelty of the idea intrigues the pupil; and the sport of enthusiasm carries her through the first few days. After that the battle is nearly won; for the child has been made to see that careful, thoroughgoing practice is not such a tiresome thing when one's mind is awake. Soon she becomes accustomed to a daily practice hour, which speedily produces encouraging results.

It is astonishing to watch the progress when two girls are started in competition at the same time. A small prize may be offered to the one who first completes her string of beads.

The idea that each bead is a symbol of a type of work makes the completed necklace a lasting souvenir to which one may truly point with pride. Many times these small helps and incentives mark mile-stones on the high road of music.

The anthropologists tell us the growth of the child parallels in way the growth and development of the human race.



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THERE are many things that the would-be violinist ought to know, quite apart from actual playing. Take this, for instance. If you read through it carefully you will realize what a multitude of things cluster round the fiddle. Particular instruments are mentioned, violin-makers, great players past and present, composers, and standard violin music. There may be a reference to Bergonzi, Silvestre, Ole Bull, Alard, Campagnoli, or Viotti, for a reminder, concerning the left-hand *praticato* study of Mazas, and the *Presto* of the *Kreutzer Sonata*. The student sometimes thinks despairingly: "I shall never know all of this; I can never hope to talk of them intimately as some people do."

But it is not so big a matter to gain at least a slight acquaintance with the outstanding characters of the violin world. Customarily the gaining of such knowledge is a long, haphazard process, left entirely to chance. But very much of what should be known can be acquired by no great amount of systematic study.

Whole books, of course, have dealt with the same matters; but the learner, contenting with exhaustive lists of hundreds or thousands of names has little chance of sifting wheat from chaff. Consequently there are included a list of names that they can easily be remembered—and they are the names which most need to be known and which are most frequently met.

The names of violin-makers, here, are divided according to their nationalities. The usual plan of giving date of birth and death has not been followed; but instead a method by which the makers can be easily remembered in their approximate chronological order has been devised. The quarter-century date nearest to the middle of each man's working life has been given—thus: 1800, 1825, 1850. This is as much as the average amateur needs to be able to do; for greater exactness, he can go to the dictionary of dates. The value of violins varies so much that prices have not been considered; but the Italians mentioned rank much higher than any makers in the latter third of the century.

COLLIN, MAZIN, 1900, Paris, was a good modern maker.

TERNER, W., 1850, London, combined good material and excellent workmanship. DUKE, R., 1750, London, copied Amati and Stradivari. Many poor instruments are falsely inscribed with his name. FAYAT, R., 1750, Salisbury, was one of the earliest English makers to follow the Amati instead of the Stainer pattern. PANORIO, W., 1800, London, worked for a time under Bergonzi in Cremona. FURUS, J., 1825, London, was best of a family of violin-makers.

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STRAVINSKY, ANTONIO, 1700, Cremona—the supreme violin-maker. He was a pupil of Amati. His best instruments are frequently distinguished now by special names: "Messiah," "Empress," "Griffin," "Bets." The Strad belonged to Kubelik is said to be worth \$25,000.

GUARNIERI, JOSEPH, 1725, Cremona, is known as "del Gesù" because of the mark of a cross with the letters I. H. S. beneath his labels. His father, Andrea, was a pupil of Amati, with Stradivari. Joseph is the best maker of his family.

MAZAS, CAMILLO, 1725, Cremona, was the first of a big family of violin-makers. He inherited the working materials of Stradivari.

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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"

Some Noted Makers of Violins

By S. G. Hedgis

of makers and is said to have once worked for Stradivari.

PRESENDA, FRANCESCO, 1800, Turin, studied under Storioni. The varnish of his instruments is very fine.

French

BOUQUAY, J., 1700, Paris, was one of the earliest and best French makers. He made many instruments.

GAVINIES, F., 1750, Paris, did not make all his instruments of equal excellence. His son, Pierre, was the celebrated violinist.

LURON, N., 1800, Paris, was the most distinguished of French makers. He made beautiful copies of the Stradivari violins.

SILVESTRE, P., 1825, studied at Murecourt, and later worked under Gaud.

GAND, C. F., 1850, Paris, studied under Lupot. His two sons followed their father's occupation.

VILLALME, J. B., 1850, Mirecourt and Paris, was the greatest of his family, and about the most popular of French makers. He made excellent copies of Italian violins. Once he repaired Paganini's violin.

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JUNIOR ETUDE—Continued

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When listening to good pianists, how many people appreciate the artist's rendition of the music? (especially a student) should be able to interpret the music into which the artist is putting so much feeling. When playing a number, the musician is stepped on the music, heart and soul. To one who understands this, music is never boring. One would just think of all the factors that enter into a perfect performance of a piano composition by an artist, be it male or female, that "practice makes perfect." One should take every opportunity he can to hear good pianists and I am sure they will profit a great deal by it.

SYLVIA COBLENZ (Age 12)
Pennsylvania.

Puzzle Corner

Answers to Puzzle in March
1. Wide; 2. Kid; 3. Red; 4. Weep; 5. Sea. Whole, Padewski.

Prize Winners

Maxine Melville, Arkansas,
St. Louis, Canada.

William Semon, Indiana.

Honorable Mention for Puzzle in March

Now it is just too bad that it is true and there is nothing to do about it but to grin and bear it. The sad story is this—the handsome mention for the March puzzle got lost while The Etude was being printed. It went to be printed and never came back. It was a nice long list, too, and the Junior Etude is very sorry that it happened and hopes that it will never happen again.

Prize Winners for April Puzzle

Theresa M. Ellagant, N. Y.; Stanley Gibson, age 13, Washington; Margaret Stewart, age 13, New York.

Honorable Mention for April Puzzle

Helen Oswald, Marjorie Dean, Ruth Jackson, Virginia Tuppelton, Roger Blackwood, Mary Belle Moser, Nancy Blackwood, Sydney Dillman, Ruth Ellen Hunter, Dorothy Smith, Eleanor Maynard, Margaret Black, Ruth Klumb, Ernestine Buck.

Answer to April Puzzle

A queer thing happened about the April puzzle. You remember it was a composer-square, made by Louis Laughlin. It was to find composer's names by starting one letter at a time in the square and moving one letter at a time in two directions. Very few found twelve composers that could be found in the square, but as one of the Juniors found 101 and another found 40 it seems that the directions must have been misunderstood. Moreover, the list of 101 names included eleven members of the Bach family. That is a clever dodge, but it hardly seems fair!

The answer, as sent by the author of the puzzle, is: Bach, Beethoven, Brahms, Chopin, Grieg, Liszt, Moskowski, Padewski, Rubenstein (misspelled), Schubert, Schumann, Tansig, Massenet, Cui; others may be found also.

MARGARET BLACK (Age 11),
Indiana.

Honorable Mention for Essays in April

Eleanor Partridge, Louise Niptray, Sylvia Brody, Marion checker, Sara Svensen, Rose Madden, Grace Levenhant, Mildred Armstrong, Mary Salsted, Bernice Doherty, Kathryn Turnbow, Elizabeth Hesser, Agnes Freeman, Edmund Lukawski, Irena Schilling, Grace Stevenson, Elizabeth Bosman, Kathryn Miller, Roberta Tait, Betty K. Graybill, Mildred Verrier, Ernestine Buck, Lillian Lowmeyer, Jeanne Abramson.

From Junior Readers

Very often the Junior Etude gets letters from Juniors who say "I have been taking THE ETUDE for quite a long time, but I never noticed the Junior Page until this month." Now, what do you think of that? Do any of your friends come under this class? If so, do tell them about the Junior Etude and the contests and tell them to send in things to the contest, and to the Letter box and Question box. Just think of all the chances they have missed!

DEAR JUNIOR ETUDE:

I read Marion Thawson's letter in the March Etude about her pet cat. My brother, who is older, and I have been reading THE ETUDE for a long time, but we never noticed the Junior Page until this month. We plan to have them out of doors for all the Juniors. My brother plays the piano and I play the piano, violin and sing. I would like to know what Marion's magazine was.

From your friend,
BERNICE RALLARD (Age 12),
Mich.

Letter Box

DEAR JUNIOR ETUDE:

I am writing to tell you about my revival. As I saw a letter about you in March, I will not be too late July; but last year, at the end of my first year of lessons, my teacher let me give a program, assisted by a singer. I am sending you clipping about it. I hope to give another one next fall. My teacher gives a five dollar gold piece each June to the pupil who has done the best work during the year, and last year I won it. My average practice was an hour and a half, and for this year I have been in hour and three quarters. I have played at my Junior Music Club and at church entertainments. I have my music and hope to be a brand new player some time.

From your friend,
MARYLEE LOGAN (Age 9),
Ohio.

Letter Box List

Letters have been received from Margaret Lippitt, Mankline, Ford, Jennamie Beaulieu, Mildred Verrier, Violet R. Smith, Mary Gabriel, Kathryn Turnbow, Anna Bernam, Virginia Poldenord, Dr. K. Deane, Elizabeth Nash, Elizabeth Rogers, Ruth Ellen Smith, Madeline Bell, Myrtle Oakes, Margaret H. Britton, Florence D. Jones, Gladys Webb, Phoebe Vaughn, Madeline Pothman, Elmer B. Brookhart, Alberta Harberg, Frances Wynn, Louis M. Smith, Keith B. Bond, Ella Kierstein, Katherine Mott, Alice Gray Gahner, Violet Leves, Dorothy Lettine, Jerry Ebel, Mary Lucante, Edna M. Hawkins, Margaret Linder.

An orchestra, it seems to me,
Is such wonderful thing.
It fills the hall with music
As the instruments all sing.

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