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### Volume 44, Number 02 (February 1926)

James Francis Cooke

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IN THIS ISSUE:—Master Lesson on Chopin's "Military Polonaise," by Sigismund Stojowski

# *The* **ETUDE** **MUSIC** **MAGAZINE**

Price 25 cents

**FEBRUARY 1926**

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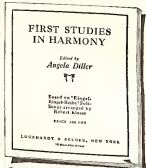
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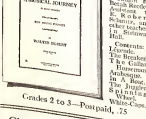
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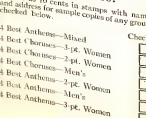
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# THE ETUDE

FEBRUARY, 1926

Single Copies 25 Cents

VOL. XLIV, No. 2

## A Golconda of Melody

IF ANY one were to ask us which of the great masters gave forth the greatest number of beautiful melodies we would probably be prompted to say at once Chopin—and this in full consciousness of the attack we would receive from the devotees of Bach, Mozart and Wagner. Chopin is a veritable golconda of marvelous melodies.

More than this, the product of the Polish master is unique, in that his works present a uniformity of beauty hardly equalled by any other composer. By this we mean, that, taking Chopin's works as a whole, there are very few which could be dispensed with. This cannot be said of all masters. Like Homer, alas! they nodded only too often.

Chopin seemed to have his genius unceasingly attuned to higher spiritual forces. The spontaneity of his melodies and his harmonies have been the glory of all music lovers for nearly a century. At times he speaks with the ethereal whispers of the berceuse, and then he roars with the tempestuous volume of the scherzas. Now, there is the fiery brilliancy of ballades, and then there is the delicate, dreamy rhythm of the mazurkas.

With the exception of his Polish songs and some ten other works, his entire output was focused upon the piano. He is preeminently the composer of the piano. No other master gave his heart and his soul so completely to the instrument, and none seemed to treat it so intimately.

## Too Old!

EVERY now and then THE ETUDE receives a letter from some venerable reader of, let us say, twenty or twenty-one summers, asking the question,

"Am I too old to do anything in music?"

Of course the question is one which never can be competently answered by correspondence, as so very much must always depend upon the industry and native ability of the individual making the inquiry. On the whole, however, age in itself is never a barrier to musical success, providing the ambitious student has the other success ingredients, which are numerous and varied.

After a lapse of years we have just heard again Verdi's *Falstaff*, given with that incomparable finesse which one expects from the Metropolitan Opera Company of New York. We challenge any young musician in the full flush of his twenties, thirties or forties to equal in virility and youth this octogenarian masterpiece. The entire work, from beginning to end, is a musical miracle of sprightliness, romance, poise and piquant humor. There is no vestige of senility.

Therefore, our answer to the question is, Go hear Verdi's *Falstaff*, and then tell yourself that you have sixty years in which to try to equal its inimitable springtime.

Many teachers who were unknown at fifty have become famous at seventy. You are never too old until you admit that you are.

In these days the wise people keep on growing and growing until the final curtain. Grandma's bobbed hair and knee-length skirts are the answer of the times to "Am I too old?"

Twenty-five years ago men at the age of fifty thought it time to "retire" and, in full possession of their senses, sentenced themselves to a term of profitless idleness which usually cut their lives short by many years. Now we retire after the manner made familiar by the Fisk Automobile Tire advertisements. We "Re-tire" by putting new rubber on all four wheels and getting ready for an entirely new journey. There is a great lesson in this for all musicians in middle life.

Too old! Pshaw! You are just beginning at fifty to retire for the most interesting joy-ride of your life.

It is never too old to try.

## Perfect Bliss

MUSIC teaching is work—hard work—very hard work!

Many young people enter the profession with the idea that, if they work in music, all the rest of their lives will be in perfect bliss. Soon they find that life is very much a matter of adjustment to conditions. Some never find this out. Many of the worries, troubles and difficulties of life appear in music teaching precisely as they do in other callings.

There are times when the music teacher's life seems a perfect nightmare rather than Perfect Bliss. At that moment the teacher is given an opportunity to exhibit those traits of character which are all-essential to success and happiness.

If you are overcome with these little enemies of peace and order—the little imps of Fate that churn up continually in the lives of all busy people; if you let their pin pricks make you taciturn, disgruntled, peevish, irritable, don't expect fame or prosperity or happiness.

The rich rewards of life rarely fall upon those who are habitually unpleasant to themselves and to others. Yesterday I heard a workman say to another, "It never pays to quarrel with your meal ticket." My! what a sermon!

## A Special Hungarian Issue

The special issues of THE ETUDE, such as this special Chopin issue, often represent years of patient collection of facts and material. We are pleased to announce a special Hungarian issue in April, with many distinguished contributors including Erno Dohányi, Yolanda Mero, Mme. Matzenauer and a lesson on Liszt's "Liebesträume" by Mark Hamburger.



*Inspiration and Youth*

*This beautiful pictorial editorial is reproduced by courtesy of the artist, Mrs. Edith Traven Wolf. It is one of three beautiful mural paintings by Mrs. Wolf in Public School Number 30 in Queens, Long Island, N. Y., Thomas H. Sweeney, Principal.*

## A Life Sentence, Please

FOR YEARS we have been explaining to our readers, gentle and otherwise, that, much as the late Reverend Dr. Haweis would have us believe to the contrary, music has the most direct influence upon morals. As our subscribers know, we do most emphatically believe that music, given in conjunction with character training or ethical discipline, is one of the most precious assets of civilization.

Now we have learned from two men who have spent much time in teaching music to the unfortunates in criminal institutions that very rarely do they ever encounter among the incarcerated a really finely trained instrumentalist. Mr. Albert N. Hoxie, Philadelphia altruist, who conducts the band and supervises the musical work at the Eastern Penitentiary, is responsible for the statement that his instrumentalists have been trained in the institution, where he also supervises the harmony and piano instruction given by Prof. Ernest Hartmann. Mr. Robert Lawrence, for three years song leader at Sing Sing, who believes that some eighty-five per cent. of the prison inmates are more the victims of circumstances than willful wrong-doers, says that during the entire time he was engaged in musical work at the great New York prison, it was impossible to find among the inmates a pianist good enough to play ordinary accompaniments well. The situation was so amusing that one of the inmates addressed a facetious letter to a judge requesting that if a pianist came up for conviction he would "Please give him life."

Who knows but that in the future some of our teachers may advertise

### "Study the Piano and Dodge the Hoosegow."

The fact of the matter probably is that anyone who becomes an accomplished instrumentalist is kept so everlastingly busy that he has no time to get into trouble.

## The Talisman of Practice

THE TALISMAN of practice is INTEREST.

Without interest, practice is not only likely to be profitless, but it is also likely to become a terrible nervous strain—terrible, because of the dangerous psychological and physiological consequences.

Dr. W. Hama Thompson, in his famous and essentially practical book, "Brain and Personality," says:

"If a man expended the same amount of muscular exertion sawing wood which he does edging rocks or wading streams after trout he would faint dead away."

When you are after a twelve-inch trout work ceases to be work and turns to interest.

Padlowski can practice twelve hours a day when he desires, not merely because of his physical strength—as that ordinary drilling at the keyboard would exhaust a Sandoz—but he endures these long periods of concentrated work because his art interest is so acute and sustained that the work ceases to be work.

When we were very young we had a piano teacher of incredible severity. She had been brought up not on the milk of human kindness but on the wormwood and gall of bitter misfortunes. Poor thing, she had a way of pulling back her hair in a kind of knob-like tourniquet, so that her parchment countenance was drawn tightly over angular facial bones in a fashion that would startle any child. Alas! her conception of music corresponded to her appearance: scrawny, bony, fleshless, bloodless.

Her first step in teaching the incipient editorial was to play the scale of C on the keyboard. She showed us how she did it and we imitated her. Thus, during some six or nine months we played scales without any suggestion of teaching as musical notation, or any thought of melodies or harmonies. This was followed by an explanation of notation, then large doses of unadulterated Herz, and, later, pure and unmitigated Bertini—dullest and driest of technicians.

Thus, by carefully avoiding anything suggesting musical interest, she assured us that we were on the way to musical salvation. At the end of a year we detested the piano so thoroughly

that we frequently wondered whether there might not be some means by fire or flood of destroying the instrument.

Then we got a human teacher. A man with a twinkle in his eye, who saw life as a fascinating experience. Gradually he brought us back to normal and showed us that music was one of the most interesting things in existence.

## Make Your Music Interesting or You Will Never Make a Musician.

### The Music Spot

THAT THERE is a section of the human brain devoted specifically to music is widely known. Some little derangement of the brain may so alter the capacity of the individual to comprehend music as to destroy his musical future.

Dr. W. Hama Thompson, in his remarkable book, "Brain and Personality," says, "A trained musician may be entranced at one time listening to a symphony of Beethoven; but in a few hours, though still able to hear it, he may be wholly unable to recognize it as music."

Is it not easy to conclude from this that there is to be expected a great lack of uniformity in the powers of musical perception in different individuals? This is, of course, confirmed by the experience of all teachers.

Although there is this lack of uniformity of musical perception, we are also told that the musical sense, like all others, can be trained and developed by experience and drill. Therefore, if a pupil does not seem to show pronounced musical ability at the start, the teacher should not despair. We have known some remarkable instances of development. Pupils who seemed at first what might be called "musically dumb" have blossomed forth after some years of honest work in a way which has been a gratification to the performer, the teacher, and to the parent.

Very little musical effort is ever really wasted. It proves an asset when least expected.

### Travel and Music

WE HAVE often wondered why many artists who are continually traveling on tours from city to city show so little of the alleged advantages of travel. Travel is supposed to be broadening, and it may be if conducted for that purpose.

Traveling salesmen, with their minds bent on commissions and orders, only rarely profit by their opportunities. Travel seems to make them alert and responsive and capable of deciding the railroad guides, but at the same time appears to give far too busy and too intent upon making the necessary profits.

We know of one famous musician, however, who made every country and every city a study as he toured around the world. He bought small libraries of books as he went, and by the habit of genial inquiry informed himself, insofar as his time permitted, the geography, the geology, the anthropology, the politics, the countries he visited. Such education, secured through long travel, naturally resulted in ripe and broad erudition and culture. The man was John Philip Sousa.

### Progress Every Minute

"Why does not the curtain rise?" asked the King at the theatre.

"Because, Your Majesty," replied the Lord Chancellor, "because the Queen has not finished shaving." And forsooth, female parts upon the stage were taken by young men—female impersonators.

When real women went upon the boards in London, in 1639, society was shocked by the terrible immorality of the thing. A minute. The music that was considered insufferable twenty-five years ago is hailed to-day as the basis of a new art.



## Chopin

A Eulogy upon the Greatest of Polish Musicians

By the Greatest of Living Poets

IGNACE JAN PADEREWSKI

Pianist, Composer, Statesman, Philanthropist

"The Etude" presents herewith a remarkable address given by Mr. Paderewski at the opening of the Chopin Centenary Celebrations in Lemberg. We are likewise indebted to Mr. H. B. Schaul, the owner of the copyright upon this exceptionally

beautiful and able appreciation. The address is also published in booklet form (Copyright 1911) and may be obtained from Mr. Schaul at Jordan Hall, New York City, upon receipt of fifty cents. The Etology is one of the most beautiful in

WE ARE here to honor the memory of one of Poland's greatest sons.

Lately, in Cracow, on a luminous and unforgettable day of July, we paid homage to those valiant forefathers by whom our country was upbuilt; today we bring thank-offerings of love and reverence to him by whom it was enriched and marvellously beautified. We do this not only in remembrance of a dear past, not only in justifiable and conscious pride of race, not only because our bosoms are still quick with sparks of that inexhaustible faith which was, and always will be, the mildest part of ancestor worship, but because we are deeply convinced that we shall go forth from these solemnities strengthened in spirit, re-inspired of heart.

And we are in sore need of strengthening, of re-inspiration.

Blow after blow has fallen upon our stricken race, thunderbolt after thunderbolt; our whole shattered country quivers, not with fear but with dismay. New forms of life, which had to come, which were bound to come, have waked among us on a night of dreadful dreams. The same wind that blew to us a handful of blessed grain has overwhelmed us in a cloud of chaff and afflictions; the clear flame kindled by hope of Universal Justice has reached us fouled by dark and blackening smoke; the light breath of Freedom has been borne towards us on choking, deadly waves of poisoned air.

## Poland Forever

OUR hearts are dismayed, our minds disordered. We are being taught respect for all that is another's contempt for all that is our own. We are hindered to love all men, even fratricides, and yet to hate our own fathers and brothers should they think otherwise, albeit no less warmly, than ourselves. Our new teachers are stripping us of the last shred of racial instinct, yielding the past in prey to an indefinite future, thrusting the heritage of generations into the clutches of that chaotic ogre whose monstrous form may loom at any moment above the abyss of time. The immortal sanctuary of our race, proof until now against the steadiest foe, is being assailed by brothers who hater at the walls, meaning to use our scattered stones for the building of new structures—as if these poverty-stricken architects were unable to afford material of their own! The white-winged, undefiled, most holy symbol of our nation is being attacked by croaking rooks and ravens; strange, ill-omened birds of night circle around her, screeching; even her own demoted eaglets deride her.

"Away with Poland!" they cry, "Long live Humanity!"—as if Humanity could live by the death of nations!

In such moments of distraction and turmoil we turn towards the past and wonder anxiously: is all that was worth nothing, then, bad condemnation and contempt? Are only that which is, and that which may be, worthy of regard and faith?

The answer is not hard to find.

Here, at this very moment, there rises amid us, above us, the radiant spirit of one who Was. What light, what valor, what energy were in him!—what strength of endeavor he showed in the midst of suffering! Through trouble and affliction, through heartache, through creative pain, he marked to his country's glory the burning trace of his existence. For a lone light he found on the plains of peace, he assured the victory of Polish thought.

Blessed be the past, the great, the sacred past which brought him forth!

A belief has been widely spread that Art is cosmopolitan. This, in common with many other widely spread beliefs, is mere prejudice. That which is the outcome of man's pure reason, Science only, knows



IGNACE JAN PADEREWSKI

nothing of national boundaries. Art, even Philosophy, in common with all that springs from the depths of the human soul and is the outcome of a union between reason and emotion, bears the inevitable stamp of race, the hallmark of nationality. If Music be the most accessible of all the Arts, it is not because she is cosmopolitan, but because she is of her very nature cosmic. Music is the only Art that actually lives. Her elements, vibrations, pulsations are the elements of Life itself. Wherever Life is she is also, steadily, inaudibly, unrecognized, yet mighty. She is mingled with the flow of rushing waters, with the breath of the wind, with the murmur of forests; she lives in the earth's seismic heavings, in the mighty motion of the planets in the hidden conflicts of inflexible atoms; she is in all that lights, in all the colors that dazzle or soothe our eyes; she is in the blood of our arteries, in every pain, passion, ecstasy that shakes our hearts. She is everywhere, soaring beyond and above the range of human speech into unearthly spheres of divine emotion.

The energy of the universe knows no respite, it resounds unceasingly through Time and Space; its manifestations, rhythm, by the law of God, keep order in all worlds, maintain the cosmic harmony. God's melodies flow on unbroken across starry spaces, along Milky Ways, amid worlds beyond worlds, through solaces human and superhuman, creating that wondrous and eternal unity, the Harmony of universal Being. Peoples and nations arise, worlds, stars, sons, that they may give forth tone and sound; when silence falls upon them, then Life ceases also. Everything utters music, sings, speaks, yet always in its own voice, using its own gesture, according to its own particular language. The soul of a nation, too, speaks, sings, utters music—but how?

Chopin best of all can tell us.

## Human Music

HUMAN music is but a fragment of eternal music. Its forms, created by the mind and hand of man, are subject to frequent transformations. Times change, peoples change, thought and feeling take new shapes, men on fresh garments. Sons bow their heads unwillingly to that which moved and enraptured their fathers. Every new generation in its hour of dawn, filled with the dreams of youth, with thirst, intoxication and enthusiasm, thinks itself called upon to sweep humanity towards hitherto unmeasured, believes itself an appointed pathfinder, a thinker of thoughts, a doer of deeds greater

than any of those which came before. Every new generation desires beauty, but a beauty all its own. In this spirit are begotten works of art which come to life, as it were, to serve the needs of the moment, and which some times endure a shorter space of time than their creators. Others, longer lived, bear the stamp not merely of one generation, but of a whole period, whose lights and ideals they still reveal after long years. But there are works of yet another order, strong with undying youth, luminous with unchanging truth, in which there speaks the voice of every generation, the voice of a whole race, the voice of the very earth which brought them forth.

No nation in the world has reason to pride itself on greater wealth of mood and sentiment, on emotions more delicately tuned than ours. The hand of God strong and the harp of our race with chords tender, mysterious, mighty and compelling. Yearning, mistmooded, grave, manhood, tragic and old age, light-hearted, joyful youth; love's enfolding softness, action's vigor, valiant and chivalrous strength—all these are ours, swept together by a wave of lyric insinuation.

Here may be found, perhaps, the secret of a certain enveloping charm that is ours; here, too, may be our greatest demerit. Change follows change in us almost without transition; we pass from blissful rapture to sobbing weep; a single step divides our sublimated ecstasies from our deepest griefs and our deepest despondencies. We see proof of this in every domain of our national life; we see it in our political experiences, in our internal developments, in our creative work, in our daily troubles, in our social intercourse, in all our personal affairs. It is palpable everywhere. Maybe this is only an inherent characteristic; yet we must come to compare ourselves with other happier and more satisfied races, it strikes us rather as being a pathological condition; if that be so, it is one which we might specify, perhaps, as *lubra nationalis* Arthymia.

This Arthymia would serve to explain the instability, the lack of perseverance with which we are generally credited; we might there find the source of our, alas, undeniable incapacity for disciplined collective action; therein, doubtless, lies some of the tragedy of our ill-fated annals.

Not one of those great beings to whom Providence entrusted the revelation of the Polish soul was able to give such strong expression as Chopin gave to this Arthymia. Being poets, they were hampered by limiting precision of thought, by the strictness of words; no language can express everything, not even ours, for all its wealth and beauty. But Chopin was a musician; and music alone, perhaps alone his music, could reveal the fluidity of our feelings, their frequent overflows towards infinity, their heroic exuberances, their frenzied ecstasies which lightly face the shattering of rocks, their impatient desponds, in which thought darkens and the very desire of action perishes.

## Tempo Rubato

THIS music, tender and temperamental, tranquil and passionate, heart-reaching, potent, overwhelming; this music which eludes metrical discipline, rejects the fetters of rhythmic rule, and refuses submission to the metronome as if it were the yoke of some hated government; this music which we hear, know, and realize that our nation, our land, the whole of Poland, lives, feels, and moves "in Tempo Rubato."

Why should the spirit of our country have expressed itself so clearly in Chopin, above all others? Why should the voice of our race have gushed forth suddenly from his heart as a fountain from depths unknown, cleansing, vital, fertilizing?

We must ask this of Him who alone can open the secret words of Truth, who has never yet told us all, and who perhaps will never tell us. . . .



The average Polish listener, unfamiliar with the art of music, hears the masterpieces of Bach, Mozart and Beethoven with interest, but does not understand their importances. Polyphonic ingenuities, wealth and variety of harmonic intricacies, loud enough to the trained understanding, are inaccessible to his ear; his mind loses its way in the mystery of fugues; his attention wanders and strays amid the most formal of the beauties of German Sonata; he confronts the amazing structures of the classic symphony clotted and ill at ease as in a foreign church; he cannot feel the Prometheus pangs of the world's greatest musician.

But let Chopin's voice begin to speak and our Polish listener changes immediately. His hearing becomes keen, his attention concentrated; his eyes glitten, his blood flows more quickly, his heart rejoices although tears are on his cheek. Be it the dancing lilt of his native Mazurka, the Nocturne's melancholy, the crisp swing of the Krakowiak, be it the mystery of a Prelude, the majestic stride of a Polonaise; be it an Etude, vivid, surprising; a Ballade, epic and tumultuous; or a Sonata, noble and heroic—he understands all, feels all, because it is all his, all Polish.

#### The Heart of Poland

ONCE more his native air enfolds his being, and spread before him lies the landscape of his home. Under the sky and sea's vague blue, he sees the wide, lone open upland where the wind sweeps from distant forests, ploughed fields and fallow lands, fruitful fields and sterile sandy stretches. . . . A gentle hill has risen, at whose feet the twilight mist hovers mysteriously above the green hollows of the meadows; the gurgling of brooks reaches his ears, the faint leaves of the birch rustle fearfully, a soft wind plays in the tall poplars, strokes the green waves of yielding wheat; a perfumed breath blows from the ancient pine forests, wholesome, resonant. . . . And all this becomes peopled by strange legendary spirits, and all, so long ago, has been made to sight; so earthly, half-forgotten beings come to life again in the spring night. . . . A Scherzo! he beholds the wild frolics of demigod and goddess. . . .

Phantoms without number haunt field and meadow; in the dense thicket, now-wolves strangle; requiems, moans, and cries, long ago, have been made to sight; so earthly, half-forgotten beings come to life again in the spring night. . . . A Scherzo! he beholds the wild frolics of demigod and goddess. . . . Phantoms without number haunt field and meadow; in the dense thicket, now-wolves strangle; requiems, moans, and cries, long ago, have been made to sight; so earthly, half-forgotten beings come to life again in the spring night. . . . A Scherzo! he beholds the wild frolics of demigod and goddess. . . .

His Pole listens on. Summer's breath on the fields of his fathers blows softly round his soul. The sun of golden wheat has dried away, the dew and slavaea are fading, the sky is rest. The night owl and graven partridge are on the wing, searching the rich stores of the stubble. Waves of harvest song are on the air: from mureh and pasture come the cello of the herdsmen; pipe not far away, their, the flute and the violin. The sky is rest. The night owl and graven partridge are on the wing, searching the rich stores of the stubble. Waves of harvest song are on the air: from mureh and pasture come the cello of the herdsmen; pipe not far away, their, the flute and the violin. The sky is rest. The night owl and graven partridge are on the wing, searching the rich stores of the stubble. Waves of harvest song are on the air: from mureh and pasture come the cello of the herdsmen; pipe not far away, their, the flute and the violin.

The Polonaise

A WAY there, in the stately Manor, lights are flaring in the hall; great oases, country chateaux maybe, are gathered here to the feast of the night. . . . The Polonaise. There comes the clank of swords, the rustle of broadened skirts against white sleeves, purpled and white. The dancing begins. The couples march on roundly, their soft, smooth words begin to flow towards fair cheeks and lovely eyes—the gliss words of the old Polish tongue, well interspersed with manly Latin, and with here and there a thimble touch of French.

The dance has ceased; and now an old man, long-bearded, white-haired, silver-voiced, tells some mitty tale to the sound of lappage, lute and harp. He tells of Lesia, Krak and Popiel, of Bulbunja, Veneta, Grazyna, and he clanks of hands before the sons, of Italian sties, of jousts and tournaments, . . . he

sings of the White Eagle, of Lithuanian's Horsemen, of victorious encounters and of battles lost, of vast, immortal struggles, unswayed and inviolated. . . . All listen and all understand.

Out in the garden where the air is sweet with breath of roses, with sigh of jasmine and of lily, a lovely daughter of the house, under the shuddering murmur of the forest straight, a stately Nocturne, whispers to some and youth the tender sorrows of the summer night.

Summer has passed now, and so have many summers. Gone are the armored knights and their conquering marches, fallen are the wings of the angelic banners; who once victoriously ploughed the Baltic waves; the misadventure of the Lancer's noblest charges is now no more; nothing remains but a memory fast-faded in the annals of our glory. . . . Autumn has come—

—here are Prekies that slings seem to be Epigrams that this life's autumn. No; it is rather Autumn's life that here begins. The days are shorter, the light wanes, the sun shines forth in its glory, it is hard to tear oneself away from so much wealth and matchless color, and to face consciousness of death, of the awaiting shade. The old timepiece that measured fairer days for our grandfathers and great-grandfathers now solemnly strikes a late, a midnight hour. The gloomy wind howls in the empty chimney; one hears the measured drops of rain, the rustle of withered leaves falling to earth, the mournful rattle of the orphaned branches.

The old graveyard is full of ghosts; amid the ancient mounds and hillocks phantoms creep, specters fulfill their shadowy rights. What ghosts are they? Whose spirit walks here? Was this Zdzislaw? or Czarniecki's noble duels? Were these the traitor brothers, Boguslaw and Janusz Radziwili? or Radziwili's equal stain? Was not this the lofty figure of Kordecki—Immortal still in this day's hearts of our youth? . . .

Was this not Sienicki, of discolored bones? Here perhaps Rejtan the patriot, or Potocki the renegade Marshal of Targowica. Here perhaps Bartosz Glocwicki, the peasant hero, or Szeza the infamous. . . .

Ah, not these names belong to him, the immortal! He, the immortal, who lives in the hearts of immortality, fastidious guardian, admits to her sanctuary good and bad alike, provided only they be great.

#### Part of Immortality

BUT the music we speak of is a part of immortality itself and banishes all, great or little, strong or humble, famed or nameless, stripping them only of the errors and guilts of their earthly covering, and bringing them forth from the cleansing depths of the soul, beautiful, unclouded.

Chopin identified, enabled all that he touched. Deep down in Polish earth he discovered precious stones of which he fashioned the most priceless jewels of our treasury. He it was who first conceived the immortal, the exquisite nobility of beauty. He led that simple figure forth into a wider, greater world, into castle halls, glittering with light, and set him close beside the proud Lord Palatine; he set the village herdsmen beside the Knight; Communists he discarded and placed by right of genius, he equalized all ranks; not only on the plains, on the flats and levels of every-day life, but high up on the loftiest summits of human emotion.

The Polish listener to Chopin is aware of all this, because he listens to the voice of his whole race. Beginning with the peace, sweetness, and light of the wind-swayed Berceuse, ending with the two Sonatas, stormy, strong as if forged of heroic metal, he possesses the entire gamut of his own and his nation's life. He sees himself as an infant once again on a golden, burning day when above his cradle orchestra of lutes, lutes played to him in the sun, when swarms of bees hummed out to him his hushed song, when choirs of birds twittered to him softly as if in fear to wake the sleeping child. . . . He sees his boyhood, his youth, his youth, lofty and clouded; his manhood, his affliction. . . . And here is Winter now, Snowflakes, borne on the whirling breath of tempests, have stiffened white the fields of his home. He is the very close of life, the end of struggle, and of pain. . . . His last port, narrow harbor is on the dismal chariot, his frail remains are being led back to the open bosom of the earth, his mother; and on this pilgrimage towards eternal rest he hears the mighty, solemn trumps of the archangels.

The Pole listens and sheds tears, pure and abundant. We all listen so. For none could listen otherwise to

him who, by the grace of God, was spokesman of the Polish race.

#### Chopin Wholly Polish

CHOPIN came into the world after the triple murder of our nation. Napoleon's star was at its zenith then in Europe's sky, that star which, during long years, shed upon Poland illusive rays of hope. In childhood Chopin knew the comparative liberty enjoyed by the Kingdom, newly cut out, as it then might be, from the living flesh of the Nation. That violent storm which was presently to shatter the whole of our country had already gathered in the sky when Chopin left his native land forever. He did not go forth alone. He carried with him that which Mickiewicz so aptly defines as "genius loci," but which we here prefer to call "genius patriae"; he carried with him the spirit of the Land of his Fathers, destined to remain with him till

it was, thanks to this spirit, that when they were desired he took, none could ever take him from us. France herself, in spite of blood-relationship through his father, has never dreamed of using his glory for her own emolument; royal spirits ask to see account of his emolument; royal spirits ask to see account of his nationality of the hearts subject to them; but the ways, truth, depth, sensitiveness and volcanic force of Chopin's creations provide no elements of kinship with the French, who in very form lacks the stamp of courtly elegance, replacing it by a dignified and exquisite nobility.

Not even that nation, mighty in numbers, strong yet careless, which vain would create unto itself a songful all Slavonic streams, not even that nation lift its aspiring hand towards Poland. He too was a Slav—yet with how great a difference! How distant his grace and charm, his wealth of colors, his rights and Russian! . . . whose cheek no smile of humor abays between his yearnings, his griefs, the unfulfilling of his tragic sense, and that suffering despair which blows towards us as a blast from helladen, across steeples immeasurable, boundless, hopeless.

(Continued on page 145)

#### Chopin's Estimate of Fellow Musicians

He placed Bach "very much first." He found Schubert "interesting and said of his works, trivial." For him Weber's music was "too operatic."

He dismissed Schumann, as a composer, "as a composer, with airy pen, bent before Berlioz, to Gutman, he picked up jested, "This is the very Berlioz composer, a spatter is the ink over the pages of ruled paper, and the result is the C-sharp Minor and certain others of the kind."

He admired Liszt as a virtuoso but rated him highly as a composer. But it must not be forgotten that his estimate of Liszt was based on the early works of Liszt.

After Bach he loved Mozart best. Mozart was his beautiful and noble composer, because he "is always he is reported to have said, "You will play in memory master; you will play your sonata, responded, "Yes, one for piano and cello. "Oh, no, not mine," objected for instance; "play really good music—Mozart."

#### Six "Don't's" for Young Students

By Gertrude Conte

Don't keep the loud pedal down for good. Don't play the accompaniment louder than the melody. Don't sit so close to the piano that your elbows stick them by chance. Don't think any music too easy to play.



## A Chopin Pilgrimage in the Mediterranean

BY JULIA E. SCHELLING

Miss Julia E. Schelling was born in Covington, Kentucky. Like her two brothers, Felix E. Schelling, Ph.D., of the University of Pennsylvania, noted for Shakespearean research, and Ernest Schelling, the composer and pianist, she was educated in music at an early age, first with her father and later

with Lavitzky and Joseffy. She also studied organ with Samuel Strang, a pupil of Guitman. For years Miss Schelling lectured with great success, through the north-west, upon Wagnerian Opera and other musical subjects. Miss Schelling has made over thirty journeys to the shrines of great musi-

cians. The article presented herewith is an example of her love for a closer view of "seats of the mighty" and recounts certain incidents in Chopin's life not generally known. The close observation which discovered these makes the article unique in its unusual interest and value.

"MY LIFE," wrote Chopin, "consists of an episode without a beginning, and with a sad end."

This little story is a fragment of that episode, having its beginning and end on the mysterious island of Majorca off the coast of Spain. It was never intended for publication.

My pilgrimage to the shrine of Chopin disclosed to me some unknown facts about his sojourn there; and I am giving them to you as the kind-hearted people on the island and an old monk at the Monastery of Valdemosa gave them to me.

The splendor of an almost tropical sunset was spreading its glow over land and sea when, with passengers comfortably fastened upon the deck, our tiny steamer pulled away from the sea-wall of Barcelona, over the Mediterranean, to the Balearic Islands.

The total population of eleven of these islands, in 1909, was one hundred and seventy-one people; and all were inhabited, even the dread island of Cabrera, a place of banishment from which no exile returns. The islands Majorca and Minorca, from the Latin Major and Minor, were inhabited by savages until the Carthaginians, Moors, Romans, French and Spaniards in succession claimed them.

My destination was Palma on the island of Majorca. It is only one hundred and thirty-five miles from Barcelona; but the boats are small, and the sun was rising next day when we landed.

Ramparts, dark and gloomy, surrounded the city on all sides except the port, where they were demolished in 1622. The ancient castle of Bellver towers far above palaces, churches, medieval prisons, and a wealth of wonderful ruins. The people look as primitive as the fortress and are dressed in costumes almost as old.

### Chopin's Pilgrimage to Majorca

It was such a picture as this which must have lured Chopin to these islands seeking health.

In November, 1838, accompanied by George Sand (Madame Dudevant), her two children and a maid, he reached the island by sailing vessel, after a tempestuous voyage. Exhausted, they at last found a charming villa in a grove of olives. George Sand wrote, "We could

find no small larks, beds were bad, food worse"; and, to add to these discomforts, the Customs Officials held Chopin's precious piano, demanding seven hundred francs (about one hundred and forty dollars) duty to let it enter the island. Later they reduced the amount of duty to four hundred francs.

We are told that Chopin borrowed money to take this trip. Before leaving Paris, Chopin had sketched several of the Preludes and had offered them to the piano manufacturer and publisher, Pleyel. He asked two thousand francs for them; but the necessity for this trip to sunny Spain and the immediate need for money arising, he arranged for an advance of five hundred francs, the

balance to be paid upon the delivery of the manuscript. This remarkable series of compositions, which cost the publisher only five hundred dollars, has in itself produced a financial return that can hardly be measured by figures. Thousands and thousands of copies are sold every year. More than that, those exquisite Preludes have been a ceaseless source of inspiration to the entire world of music for three quarters of a century. And the petty customs officials at little Palma held Chopin's piano, demanding seven hundred francs duty!

The piano was a Pleyel; let us hope that the wealthy firm in Paris advanced this piano with the five hundred francs asked by Chopin. Grove's Dictionary of Music, states that Chopin's piano was sold from November 1838 till February 1839. Information obtained on the islands places the time of detention at two or three weeks. It is probable that the piano was held for a longer time at the port and delivered to him at Valdemosa, his second resting place on the island. I found the people of Majorca reluctant to discuss Chopin's sojourn there! The beauty of the islands delighted Chopin. Settled in a charming villa far from the excitement of Paris, everything was for a time, *colore de rose* with the party; but the rainy season set in and Chopin's illness increased to such an extent that the landlord insisted on their leaving and paying for the process of disinfecting the villa. So little attention is paid to sanitation on these primitive islands that I believe that the Immigration was not for sanitation, but as a rite or spell to ward off the "Evil Eye" so dreaded by superstitious Spaniards even to-day. From the first, Chopin's little party was suspected of witchcraft. The crude Balearic singer (man who fought with stones cast from slings), noted from the time of the Carthaginians for their great strength, looked askance at the frail young foreigner with his strange following. Chopin was twenty-eight years old, George Sand thirty-four, her children fifteen and sixteen. Schopenhauer described her mother's unconventional nature, but not her genius.

Driven from their temporary home, without a roof to cover their heads, misunderstood by the hostile and inhospitable islanders, in a damp climate, at the coldest season of the year, these super-normal refugees could think of no other haven but the church. Accordingly,



JULIA E. SCHELLING

in a chaise drawn by one mule or pilgrims started for Valdemosa, an ancient monastery of the monks of Carthusians, which more than once has given shelter to illustrious refugees.

### The Pilgrimage to Valdemosa

**T**HE DRIVE is a beautiful one through groves of oranges, figs, limea, olive and palm, the twisted trunks of the ancient olive trees looking like dwarfed, lumpy and weird gables of the hillside! The very name Valdemosa exhales the poetic Moorish spirit which is spread over the island. This valley once belonged to a Moorish Chief named Musa, the old Cheloussa of the Moorish Chief named Musa (Valley de Musa, Valley of the Moon) an appropriate place for Chopin to seek refuge.

George Sand, always a practical woman, perfectly indifferent to public opinion and to the opinion of the monks of Valdemosa where they sought hospitality, thus: "Madame is Baron Dadevant, her children, Solange and Maurice, and one of my family who is dangerously ill." It was very obvious that Chopin was in a most grave condition at that time and that George Sand with her family was only admitted to the monastery because he was the nurse of a man believed to be dying and there was no other sanctuary. The humanitarian attitude of the devoted monks thus rendered a great service to art. Chopin to the end of his life was profuse in his expressions of gratitude to George Sand for her tender care during the winter spent at Majorca.

Three cells, opening on the beautiful vine-covered cloisters, were allotted to them. My guide, a picturesque old monk who looked old enough to have remembered Chopin, stood with me in the center cell. "Here," said he, "is where Chopin read and wrote at the piano table was here." An old dagger-shaped of George Sand, with her signature, hung on the wall; but no picture of Chopin. The furniture had not been disturbed; the piano alone was gone.

The cell to the right was Chopin's bed-room, low stone ceiling, tiled floor like a semaphore. To the left of the living-room, the refectory or dining-room. A small window was pointed out to my guide as the one through which food was passed to the occupants. I rested with pleasure that another small cell with stone steps, leading down the mountain side, had belonged to the suite allotted to Madame de Barons, where utensils still testify to additional comforts administered to Chopin during his sojourn with the hospitable monks of Valdemosa.

### Works of Chopin's Majorca Period

**W**ITHIN the silence of those historic old walls, Chopin is said to have developed the music he wrote several Preludes; the Ballade in F#, op. 38; Polonaise in C minor, op. 40 No. 2; Scherzo C minor, op. 39. Hunter attributes the Nocturne, op. 37, No. 1 and op. 37, No. 2 to the Majorca period. He also contends that the Funerale in A major, op. 40, known as "Le Militaire," was written at Majorca and tells the story that, after it was written, "Chopin in the dreary watches of the night was surprised by the opening of a French door and the entrance of a French noble and ladies richly robed, who moved slowly in him. Troubled by the ghosts of the past he had raised the composer, hollow-eyed, left the apartment."

George Sand, more realistic author of her period, while at Valdemosa, wrote *Spiridon*. This remarkable woman boasted of royal blood in her veins. Disregarding her fair sister, she claimed to be a princess. In 1835, Louis XVIII and XVI and XV and XIV and XIII and XII and XI and X and IX and VIII and VII and VI and V and IV and III and II and I and 0 were crowded that George Sand was seen in white draperies, her hair unbound, wandering for long hours at night among the tombs of the dead. She danced a Sabbath in the cemetery. Her daughter, clothed in men's garments, wandered over the cemetery side in rain or about! The village was scandalized. Aristocratic women of Spain, and I may add of France, in 1838, did not go out in the rain. The graceful lines of her drooping gables were unknown in the village. Only monks and the cleric! Alas! George Sand lived a century too soon! What a bewitching flapper she would have made! Bewitching perhaps to-day, but in 1838 bewitched. Oh! the horror of that word "bewitched"! Never left in a vicar, he the young or old, lived she in ancient Spain or in our own New England.

The simple people of the village, always curious, and once so kind to her, became, in 1838, at the whitest once no kind of her presence, as George Sand was known as "her family" approached. Little children fled in terror, lest the "evil eye" fall upon them.

At night small bands of peasants crept stealthily through the cloisters, and were rewarded for their boldness by

bearing strange sounds from a strange instrument. Chopin's was the first piano at Valdemosa. Those wonderful sounds continued at times all through the night. The spirit of inspiration was upon Chopin! The bewitched listeners heard the pianist depicting the perilous journey in storm and danger, the inversions of an oppressed people, the glorious realization of success, the peace and quiet of the monastic home, then the wild longing for the unattainable, disappointment, loss of confidence, of love, of life itself! The little group of prowlers, the audience invisible, crept away at dawn and whispered, "bewitched!"

It soon became clear to Chopin that the superstitious attitude of the natives would make it impossible for them to remain even under the hospitable eaves of the monastery. Again the invincible little band of pilgrims was ordered to move on, despite the desperate condition of Chopin. The dream of rest, of peace, of restoration to health, was ended. The fanciful fear and hatred of the



COSTUMES AT MAJORECA

These are the same to-day as in the time of Chopin

poets knew no bound, as Chopin's precious piano, which had cost him such effort and money to take to Majorca, was dragged from the monastic cell, together with every vestige of his music, and burned publicly in the square before the austere old monastery of Valdemosa. Who knows what priceless scraps of manuscript might have been lost in those flames!

In March, 1839, Chopin still very ill, returned to Mallorca. Later he went to Girona, then to Nohant, and died. During these last years of his life he was obliged to take the greatest care of his health. He died in Paris, October 17th, 1848. At his funeral at the Chapelle de la Madeleine, Mozart's Requiem was sung. Chopin's friends followed the funeral cortege to Pere-la-Chaise, where he rests near the tombs of Bellini and Cherubini. At Valdemosa the "episode without a beginning" found its "sad end," but the genius of Chopin, in his music will live forever!

### What the Piano Teacher Must Know

By T. S. Lovett

**T**HAT learning what to think and how to think constitutes the basic principle of teaching. That the early stages usually accepting without questioning, and the later stages, questioning without accepting, are the two main phases of the process.

That practice precedes theory, but that knowledge precedes practice. That hearing is not listening. That swallowing is not digesting. That remembering is not knowing. That stating is not explaining. That the solution of all problems can be found in nature. That to teach the beginnings of things one must know their origins.

That to teach the notes of the scale one must know a tone and its constituent parts.

### Interesting Class Lessons

By Alice M. Fience

**C**LASS LESSONS, under the following plan, have been found to be of the greatest interest and profit to students. The classes consist of from three to six members each and meet once a week, the lessons being forty-five minutes in length. The groups are just large enough to be companionable and to assist in the class, which grows out of friendly competition, yet small enough to remain informal, so that the teacher is able to give individual attention.

At first a thorough study of notation, rhythm and the correct writing of music, supplemented by ear drills. After this, the study of scale formation and interval building, taking up the scale with music history. A certain amount of home work is assigned, and the pupils with instructions that ten minutes a day be spent on it. If the work handed in is without errors, the pupil receives a gold star on his or her progress card. About once in six weeks a little review test is given. Each pupil is required to keep a notebook.

One feature in which the pupils take especial interest play before the class. Sometimes new exercises, This "something" is decided upon by teacher and pupil at the private piano lesson. Sometimes it is a piece, or if the piece is very long, a portion of it may be played. Often a little study, if attractive and well-prepared, makes a pleasing number. The last five or ten minutes of the lesson time are devoted to this play before the class. The pupils enjoy it, and each is anxious to do his very best when his turn comes. "When is your turn to play today?" is the chorus which greets the teacher at the beginning of nearly every lesson. Where the class is too small to have one member play each week, the teacher sometimes plays, or else uses the piano with a musical story or something of a like nature. This plan has proved to be an almost infallible cure for stage-fright.

Another thing the pupils like is a "practice lesson." Some easy piece with simple harmonies (usually I and V, with an occasional IV and II) is chosen, and each pupil in turn memorizes four measures. One pupil sits at the piano while the rest sit and stand about, close enough to be able to watch both the hands and the keys. The piece is first analyzed by the class as a whole—key and the nature, time signature, rhythm, phrases, harmonies and other features being named. Then the piece is analyzed for its harmonic pattern. After this the first phrase and repeated by the class in chorus, which is memorized. The piano plays the left-hand part twice, the pupil at playing and the right-hand part. Then the right-hand part. Then the book is closed and the notes, fingering and count-left-hand from memory. If he is told to play the once more—"to make it stick." If he does not, it is played again. Then the members of the class may help, or if they also have forgotten, they may play it once more from the book. The average pupil will know it after this. As soon as he can play the phrase, the right-hand part is repeated with the right hand. Now the pupil is asked to play the hands together, from memory, consulting the book after the first playing, to see whether or not it more perfectly from memory, the next pupil is ready to begin.

At the end of the lesson the entire piece (or as much of it as has been learned) is played, (so far as such one phrase, as the work has been done carefully, and the person in an adjoining room is made to know that the work is more than one performance. This is interesting, but also instructive; it helps the one who is poor enough to concentrate.

The class lessons become an incentive to do better piano work. The writer has seen little pupils (girls eleven years old) who must be told constantly not to overdo their practicing.

### Vary the Position

By B. I. C.

**L**ITTLE folks do not like to sit still. Let the pupils stand for ear training and dictation work. Let the pupils stand and make sure they feel the rhythm. Sticks or something of the kind, used in beating time, the rhythm, or condition correctly, drill the pupils. To get teacher pupils, when reading the pupils may stand before the music rack and name the notes aloud.

# The Present-Day Significance of Chopin

An Interview with the Eminent Virtuoso Pianist

HAROLD BAUER

Mr. Harold Bauer was born in London, April 28th, 1873. His introduction to music came through his father, who was a violinist. Later he studied with Adolf Pollitzer, the noted London teacher. His first appearance as a violinist was in 1883. Thereafter he made many successful tours of England, as a violinist for nine years.

In 1892, he went to Paris where he studied piano for one year with Paderewski. The following year he made a tour of Russia, during which he appeared as a pianist. Since then he has repeatedly toured Europe as a virtuoso. For many years his home has been in the United States; and he is now a citizen of this country. Mr.

Bauer's playing is famous for its broad human interest, its sympathetic beauty and aesthetic values, as well as musically faithful. He is also distinguished for his remarkable ensemble playing with such artists as Thibaud, Casals and others. He is an eminent type of the modern interpretative artist who with his music is also a man of broad culture.

THE PRESENT significance of Chopin is possibly greater than ever. Certain it is that no other composer of works for the pianoforte can draw as many ardent admirers to pianoforte recitals. The remarkable thing about the compositions of the great Polish-French master is the quality of high musical interest in all of his works. Many masters ascend to great heights in some of their compositions; but these are alternated by periods when Homer has not only nodded but also has fallen quite securely asleep. Chopin seems to be marvelously alive, musically, in every one of his compositions. He is never lazier, never trite, never inconsequential, even in his lightest numbers.

There is to be observed of course an unmistakable development in his genius. He differs somewhat from Mendelssohn or Mozart in this respect. The works of his maturer years reflect the soul growth of a great genius. This evolution is most interesting and something which the astute teacher should point out to the pupil. Some of Chopin's earlier works seem somewhat old-fashioned now. They represent the care and attention to detail which characterize his later works, but are at times more like the compositions of a talented youth than the outpourings of a master mind. But, as I have remarked, they never have the element of the banal.

Take the case of the famous *Nocturne in E flat* which "everybody" plays. It loses nothing because of its popularity; and, even though it is heard thousands of times, it does not seem hackneyed, when it is played by a master pianist. It is peculiarly Chopinesque. No one but Chopin could have written that emotionally delicious melody. There is a tendency to play this composition with a kind of morbid sentimentality. The student hears rumors of the wonders of rubato and his first experiment is often with this composition. He fails to keep up the regular rhythm of the left hand and distorts the right hand melody as he does so. The result is a kind of meaningless jumble which would have horrified Chopin.



AN IDEALIZED PORTRAIT OF CHOPIN BY DELACROIX

## A Little-Observed Manifestation of Chopin's Genius

One of the ways in which Chopin's genius was manifested was in the extremely artistic manner in which he developed ornamental passages that other composers had treated in a purely conventional manner. He gave such passages a real musical significance; and by this I mean that he related them organically to the structure as a whole. In order to appreciate what I mean, one has only to investigate some of the piano compositions of his contemporary players of the Parisian school. They were filled with runs and trills and arpeggios and cadenzas that can only be described as pretences. The pianoforte pieces of Thalberg, of Henri Herz, of Kalkbrenner, with their interminable variations, were often very tiresome and artificial. With Chopin, however, the smallest trill or turn has an inherent artistic relation to the whole. The result is that literally tens of the music of Chopin's ephemeral contemporaries have vanished, and Chopin is as vital to-day as it was when it was written.

As an illustration of the difference in treatment, look at the first of Hummel's Preludes in all major and minor keys. (Op. 67, No. 1.)



"Contrast this with the first of Chopin's Preludes in all major and minor keys.



"This innovation in treatment, which pervades all of Chopin's later works, had far reaching effects. It influenced all of the thinking composers who followed him; and it is impossible for a composer who is in the least stereotyped to get any recognition whatever in this day.

In addition to this, Chopin's harmonic ideas are original and distinct. Even in his earlier works one may find evidences of harmonic treatment no previous composer had ever touched. The observer will also note that all of Chopin's harmonies are exquisitely appropriate. They are just the right thing at the right time and never seem forced or strained, as though the composer were seeking effects rather than the natural expression of his own ideas. It must not be thought however that Chopin was not regarded as an iconoclast in his day. One severe French satirist went so far as to say in comparing him with John Field: 'Where M. Field makes a graceful gesture, M. Chopin makes a hideous grimace.' Indeed, Chopin was treated to far more bitter criticism than that which has greeted Debussy and Ravel in our day.

"Chopin played very little in public. He was a great social favorite and played a great deal in private. For this reason the public was some time in coming to know his works. Indeed some of his finest things were published posthumously. On the other hand, Debussy and Ravel found a world waiting for novelties and innovations. They had little opposition to overcome. Schumann and Liszt recognized Chopin as a great genius immediately; but there were many others, like Mendelssohn, who showed an indifference which must have been discouraging to the master. I am old enough to remember meeting in Paris some very old people who never could com-



GEORGES MATHIAS

Famous pupil and organist of Chopin. This rare portrait was found among the effects of Mr. Ciani, a pupil of Mathias, who recently died at the Presser House.



ADAM MICKIEWICZ

Great Polish Poet whose works inspired many of the Chopin Masterpieces





## A Character Study of Chopin

*By the Eminent Composer, Critic and Teacher*

FELIX BOROWSKI









CHOPIN'S LAST INSPIRATION

A famous picture by the Polish artist, Joseph M. Kersch, showing the grim spirit of Death creeping in upon the great master

## Episodes on the Life of Chopin

Milestones, Musical and Otherwise, in the Career of the Most Famous Master of Piano Music

By WILLIAM ROBERTS TILFORD

WHEN Frederic Francis Chopin (pronounced Frederic Fran-wah Shoh-pah) was born at Zelazowa Wola, Poland, February 22, 1810, the great conqueror Napoleon Bonaparte was at the height of his career. Victory had followed victory, and he was turning his covetous eyes toward Russia. In the path of his armies was Poland, proud and aristocratic in its age of national life. After nearly a century of warfare during which Poland had been variously parceled out to her neighbors, Russia, Austria and Prussia, the Poles saw some hope in making with the armies of the "Little Corporal" and waging war against her larger oppressor, Russia.

Frederic Chopin was born of a French father (who, in Poland was known as Saopen) and a Polish mother, Justina de Krzyzanowska. The child symbolized the uniting of two great peoples which have long been joined in political quests. The child was brought up with the atmosphere of conflict on all sides. According to Huneker, neither of his parents was musical. The father was a teacher and the home was one of culture and breadth. The mother was of noble ancestry. Frederic had three sisters but no brothers. The child was extremely sensitive and could not hear music without crying. His first music teacher, Albert Zmuy, a Bohemian, was startled with the boy's talent as was his master in composition, Joseph Elsner. His general education was pursued largely at home with his father's pupils, and at the Lyceum.

### A Fragile Child, a Fragile Man

CHOPIN never could be chased as even approaching robust physical power. Last described him as "fragile and sickly." Notwithstanding this, he was vivacious in his youth. His taste was exquisite and he formed in his childhood an aversion for coarse people or those with bad manners. From his earliest years a great part of his work was inspired improvisation. As a

child he had the habit of playing with his eyes cast upwards as though to the source of his inspiration. Once when the boy was playing in the rooms of the Grand Duke Constantine, the gruff Russian bear grasped the little Chopin by the shoulder in apprehension and exclaimed, "Boy—why do you always look upward? What is it you see up there? Does your music come from there?" The frightened child rushed away from the piano.

### List—The Rhapsodist

FRANZ LISZT, always a rhapsodist, spoke of his youthful playing thus: "Chopin could easily read the hearts which were attracted to him by friendship and by the grace of his youth and thus was enabled easily to learn what a strange mixture of heaven and cream, of roses, of gunpowder and teachers of angels the poetic ideal of his nation is formed. When his wandering fingers ran over the keys, suddenly touching some moving chords, he could see how the furtive tears coursed down the cheeks of the loving maid or the young neglected wife; how they moistened the eyes of the young men enmeshed of and eager for glory. Can we not fancy some young beauty asking him to play a simple prelude, then, softened by the tones, leaning her rounded arms upon the instrument, supporting her drooping head, while she suffered the young artist to divine in the dewy glitter of her lustrous eye the song sung by her youthful heart?" Liszt's euphemisms painted a picture that was probably altogether accurate.

After having listened to the honeyed words of the Polish nobility, particularly to those of his patron, Prince Radziwill, Chopin longed for experiences in other countries. In September, 1828, in company with a professor of zoology from the University (Dr. Jarocki), he made the five-day trip to Berlin in stage-coaches over "limpable" roads. There, owing to his companion, he was thrust into scientific circles greatly

to his embarrassment, as he had no desire to pose as a savant. His modesty was striking. At one concert he sat near Mendelssohn and, greatly as he desired to meet the older Master, Chopin could not embolden himself to present himself without a formal introduction. Chopin's playing was so sympathetic and so appealing that even when he commenced to play in the parlor of a hotel auditors came running from all directions to hear him, although he was still unknown. On one occasion the hotel-keeper was so spellbound that he delayed the stage-coach so that the youth might continue.

Chopin then journeyed to Vienna, where he appeared in concert with little preliminary announcement. His success was meteoric. The foremost men and women of the brilliant Austrian capital immediately commenced to idolize him. In Vienna, as in Berlin, he heard many fine operas and was delighted with the metropolitan life.

Chopin's art was so intimate and his improvisations so remarkable that efforts were continually made to hear the pianist apart from the concert hall. Chopin's personal modesty and his hesitancy about meeting people often made this very difficult. In Dresden, for instance, he was persuaded to go to the home of a Madame Dobychka. Desiring to please a compatriot, he went, and found in the company gathered two elderly ladies and a man of thirty. They were delighted with his playing. At the end of the meeting Chopin was introduced to the elderly lady, "Her Majesty the Queen." The others were the princess and the crown prince.

### Chopin in a New World

ON THE first of November, 1830, Chopin left Warsaw never to see his native land again. At this time, it should be remembered, he was comparatively unknown as a composer. It is true that he had already written his masterly *Nocturne in E minor*, had played it at a concert in August of that year and had doubtless written many other compositions. The only works then pub-

lished were the *Rondo for Piano* and the *Variations for Piano* (La Cui d'œuvre).

After the following six years he published fifty-five of his best-known works. Notwithstanding the fact that he must have had these manuscripts in hand, it was a brave undertaking for a young composer to start out into the great world with the knowledge that under the severest criticism of France he would probably never see his work. And yet, in 1833, Frédéric Chopin did it. He did not know that his friends had prepared a dramatic surprise for him. Reaching the first village on his journey, he met his teacher, Elner, and the pupils of the Conservatoire who sang a cantata composed for the occasion. His hands trembled. The *sol* was filled with the earth of his beloved Poland—earth that only nineteen years later was sprinkled upon his casket in Père la Chaise, in Paris.

His first was Paris; but on the way he stopped at many places. At Brussels Schelke praised Chopin's playing, but asserted that altogether he was a fine pianist he could not compose. At Dresden he gave the key to one of his sources of inspiration. He said to a friend, "If I lived here I would go to the Gallery every week. For I have pictures there at the sight of which I might die of joy."

In Vienna he was charmed to find that notwithstanding his previous successes he was literally forgotten. The publishers rejected his compositions—works which gave him fortunes for years. He was so discontented that he contemplated returning to his home, and would have done so if he had not feared that he might bring burden to his father. In fact, he even went so far as to think of suicide. The failure of a concert made it necessary for him to write home for funds to go to Paris.

He started on the journey to the French capital in July. At Munich he gave a concert to enable him to continue the trip. It was fairly successful. At Stuttgart he learned the news of the Russian captivity of his father. He spent days in pain until he learned of the safety of the loved ones.

#### Paris—1831

CHOPIN arrived in the French capital at an hour when the interest in literature, in art and in music had reached a very high standard. Louis Philippe was Emperor. He was surrounded by the names of Musset, Gautier, Chateaubriand, Balzac, Prosper Mérimée, Stendhal and Saint-Beuve were in the full flush of their genius. Rossini, Meyerbeer, Auber, Liszt, Robini, Lablache, Berlioz and others made a brilliant cortege of musicians. Art and literature were at their height. Chopin, with his half-French parentage, found this a land of paradise.

Chopin went to the concert of Kalkbrenner for advice, and tells of the meeting: "He proposed to teach me for three years and to make a great artist of me. But I do not wish to be an imitation of him and three years are too long a time for me. After having watched me attentively he came to the conclusion that I had no method, that although I was at present in a very fair way, I might easily go astray; and that when he ceased to have would no longer a representative of the grand old piano school left."

Chopin made his Parisian debut in 1832. The concert was not financially successful, but it did establish the young composer's reputation. Next, Mendelssohn, Hiller, Felix and other great musicians came to his aid. His peace. Still his income was so slight that he thought for a time of emigrating to America. Through Prince Radziwili, however, he was introduced to the home of the Barons de Rothschild, and from that time on he was enabled to gain access to social circles which placed him beyond want.

#### Chopin as a Pianist

PARIS became the axis of his orbit and thereafter it remained his home. Great men and women were always ready to pay homage to his genius. His style of playing was often too delicate to please some of his critics. There is a story of Thalberg, who returning from a Chopin concert was heard to shout aloud: "After so much pianissimo a little forte is absolutely necessary!"

Chopin realized that his playing was delicate and soft, and that at the time he knew that it was impossible for him, with his nervous, retiring disposition and his slender frame, to become a lion of the keyboard. He did not like playing in public. In fact, he said to Liszt upon one occasion, "I am not at all fit for giving concerts. The crowd intimidates me, the breath suffocates me. I feel paralyzed by its stranger look and the sea of unknown faces makes me dumb."

Heller went so far as to state that at times Chopin's piano tone was scarcely audible. Mathias, his pupil,

said: "Those who heard Chopin play will well say they never heard anything approaching his playing. It was as if he had been playing for centuries, with strength, what force! But it lasted only several minutes." Here we have two sharply contrasting reports, one intimating that his performances were like keyboard colossus, the other indicating great force. The truth is half way between. Chopin's playing was capable of being very short, powerful passages, but he exhausted his strength so rapidly that there were no long-sustained forces. His playing and his teaching were subject to fits of excitement. Mathias reports that he once saw Chopin so angry at a pupil that he raised a chair in the air and broke it upon the floor.

#### Teaching Characteristics of Chopin

IF CHOPIN had a "method" of procedure in teaching pianoforte technique it was certainly based upon Clement's *Gemma di Pianissimo*. It is said that he required all of his pupils to prepare through this book. He was particularly insistent that the pupil should have a thorough technical training in scales, arpeggios and finger exercises. He excused no one from this. The fingers, and particularly those of the left hand, were trained to move with perfect independence. He did not hesitate to break the conventional teaching of the thumb and the thumb and little finger upon the black keys except in very unusual cases. His fingering was absolutely unique in that he always accommodated the fingers to the keyboard. He thought nothing of passing the second and third fingers over the fourth and fifth, and the fourth over the third. His fingering was absolutely unique in that he always accommodated the fingers to the keyboard. He thought nothing of passing the second and third fingers over the fourth and fifth, and the fourth over the third. His fingering was absolutely unique in that he always accommodated the fingers to the keyboard. He thought nothing of passing the second and third fingers over the fourth and fifth, and the fourth over the third.

It is well known that Chopin attempted to write a "method" but never got beyond the opening paragraphs. This fragment was given to the Princess Czartoryska, by Chopin's teacher, and is reproduced here. It is an excellent notice, especially in the covering of the notes of a scale when it is played very fast and equally, as regards time. In a good mechanism the aim is not to play everything with an equal sound, but to acquire a beautiful quality of touch and a perfect sliding. For a long time players have acted against this aim, by seeking to make the notes to come out equal. On the contrary, each finger should have an appropriate part assigned it. The thumb has the greatest power, being the thickest finger and the freest. This comes the little finger, at the other extremity of the hand. The middle finger is the main support of the hand and is assisted by the first. Finally comes the third, the weakest one. As to the Siamese twin of the middle finger, some players try to force it with all their might to become independent. A thing impossible, and most likely unnecessary. There are, actually, many different qualities of sound, just as there are several fingers. The point is to utilize the difference; and this, in other words, is the art of fingering."

The novelty of Chopin's own compositions was such that even as thoroughly schooled a pianist as Moscheles found many passages which he was unable to master. Later he admitted that under the hands of Chopin these very passages resulted in "the most charming originality of execution, the lush and dilettante-like modulations which I could never get over when playing his compositions except to find myself in delicate fairy-land, and when I was asked to play them, was entranced by the playing of Chopin and said of him: "There is something so thoroughly original and masterly about his pianoforte playing that he may be called a truly perfect virtuoso."

#### When Was Chopin Born?

SOME years ago the *Musical Courier* in a short article quoted nine excellent authorities who gave the date of Chopin's death as March 1, 1899, one giving it as February 8, 1810, and another as February 22, 1810.

The dispute is century old. According to Henry T. Plick, who treats the hapless case of the musician in the church in which Chopin was christened, we can have question the written word of the priest who wrote: "I, the above, have performed the ceremony of baptizing in water a key with the double name of Frédéric François in the 29th day of February 1810, in the parish of St. Nicholas, Chopin, Frenchman, and Justine Krzyzhanowska, his legal spouse." Hunter and Baker credit this date. However, since the date of a man's birth is the thing with which he has least to do the matter is purely one of historic interest.

That Chopin himself was uncertain as to the date of his birth is revealed in a letter reprinted in *Dough's Journal of Music* in 1861.

The writer (J. D'Ortigue) is one of the many who

attempted to become biographers of Chopin during the composer's lifetime. In his letter he reports a conversation with the man himself.

"At the period of which I am speaking, Chopin did not exactly know his age, for I find in my notes that he was born at Żelazowa-Wola, about 1810. It is impossible for us, I wrote, to give more exactly the date of his birth. He, himself, could only fix approximately, the day on which he saw the light, by a walk with him, in 1830, by Mad. Cantiani, and on which were engraved the words, *Given by Mad. Cantiani to young Frédéric Chopin, aged ten years*. This, by the way, leads us to suppose that, in his childhood, Chopin was a little prodigy, a fact, however, of which he did not seem to be aware. Chopin's age, M. Barbodette asserts that he was born on the 1st of March, 1810. M. Fétis, in the new edition of his *Biographie musicale des Musiciens*, fixes on the 8th of March in the same year as the correct date."

#### First Lesson on the Keyboard

By M. E. James

MANY children approach the piano as a strange big world to explore. The keyboard is the path to they know not what experiences. They are thrilled, but they are timid. A wise teacher will foster the thrill, but take away the terror by associating the keyboard, the most vivid part of the piano with something intimately connected with child life. Children have stories about almost anything, but a story which can be connected with themselves or other children always makes the strongest appeal.

Reaching this, I tell my pupils that the white keys are little white boys and the black keys are little colored fellows. Now for all of these children we have only seven names; so, in order that they shall all have a name, the same one must be used many times. But it is easy to remember who has which name, because of the way the children are arranged. For instance there are

"Two little colored boys  
Right in front of me,  
E comes above them,  
Below them is C."

Now wherever there are two colored boys standing close together,

"E comes above them,  
Below them is C."

The pupil can pick out E's and C's all over the piano saying the rhyme as he moves his hand over the keyboard.

But the colored boys do not always come in twos. There are many groups of three colored boys, and there are white children among them. When there

"Three little colored boys  
Sitting in a row,  
B comes above them,  
And F comes below."

From this all the B's and F's are found. Knowing these, and knowing how the first seven letters of the alphabet are arranged, it is easy for the child to discover for himself the position of D who is always guided by two colored boys and the position of A who is always guided by A and B sit between E and B.

This lesson fits the child much more than the key with pride. He knows so son, and can claim the acquaintance of the keyboard, and can claim the acquaintance of many new due to the whole family, when he is anxious to introduce in recting. "Three little colored boys," and his next lesson.

#### Can You Discriminate?

By Eustacia Heller Nielsen

CAN you explain the difference between—  
1. Melody and Tempo?  
2. Pulsation and Rhythm?  
3. Melody and Rhythm?  
4. Pulsation and Rhythm?  
5. Accented and Secondary Pitch?  
6. An "Anticipation" and a "Suspension"?  
7. A Prelude and an Introduction?  
8. Musical Orthography and Musical Chirography?  
9. A Conductor and an Improviser?

# The Genius of Chopin

By the Distinguished Pianist

MORITZ ROSENTHAL

[EDITOR'S NOTE: Mr. Rosenthal, world-famed for his playing of Chopin, was born in Lemberg, Poland, December 19, 1862. His first teacher was Goltsh. Later, Karl Mikuli, one of Chopin's most famous pupils and a director of the Lemberg Conservatory, became his teacher. Later, he went to Vienna where he studied with Rudolf Jochky. His debut as a pianist was made in 1876, in Vienna, where he played Chopin's "F-Minor Concerto."

WITH "Chopin doux et harmonieux génie," Liszt began his memoir for the friend that he lost too soon.

Robert Schumann wrote about the Chopin Preludes: "They are like ruins, the wings of eagles scattered around in every wind."

Again in the same criticism, he says, "They are, moreover, like fine pearls, and everything that Chopin wrote has in it the ineffable feeling," Frederick Chopin wrote this:

"We recognize Chopin in the rest, the deep artistic breathing of his genius. He is and always will be the most daring and the most musical genius of his time. Few musicians have had a higher place given to them by their contemporaries in the world of music. Artists and composers are forever battling for their own laurels. Alas! These who follow the Muse rarely have time enough for the consideration of the genius of others."

Only the exceptional personalities ever pay tribute of this kind to one of their conferees. In all the history of music, there are no composers that show such a very great concentration of their exceptional talents in short forms as that with which we find the Preludes and Mazurkas of Chopin. In twelve short measures, it was possible for him to embrace a whole tragedy. His little miniatures are virtually revolutions in music. The intention and the execution of a musical thought were the same thing to him. He did not merely aim, he always hit.

There is a seductiveness to be found in the rare, exotic, and mystical character of his melodies. His musical logic is exceedingly forceful and it has a greatness comparable only to the lines of Raftel.

With all this, there is the volcanic power and richness of the modern soul, reaching into the infinite. In the great climaxes of his flights of genius, he speaks, not in tones, but in thunder-bolts. Indeed, he has charged some of his musical masterpieces with veritable musical dynamite, revealing his phenomenal personality for all future generations.

All through his Nocturnes or his Preludes he leads us into the exalting atmosphere of a tropical night. His immortal melodies seem to flit around as like moon-moths in the flame of his great soul.

## Schumann on Chopin

MANY OF Chopin's contemporaries were extensively reviewed in the writings of critics of the time. In the case of Chopin, however, only a very few of his fellow-artists commented upon his playing. "Like a great eagle, he soared to heights that were beyond short-sighted eyes."

Robert Schumann, however, took great exception to the critic, Rallstahl, who once said, "If Mr. Chopin had shown his Mazurka, Opus 7, to one of the great masters, the master would have torn it up in little bits and thrown them at his feet, which we wish to do now symbolically."

In his day, Chopin was still an obscure composer to many music lovers. They could not comprehend his genius. Therefore, we find in the important English paper, *The Musical World*, during the year 1841, that, in after Chopin had written his *B Minor Scherzo*, the *Preludes*, the *Etudes* and most of the *Mazurkas*, *Scherzos* and *Ballades*, "Mr. Chopin has made an enormous reputation, a veritable fame, for himself, through means that we cannot discover. Indeed, similar distinction is refused to composers ten times more important than he is. It is certainly a biting satire that musicians of discernment in this day find in us as naive and narrow-minded a composer as is Chopin, music that can be played as a duet. We cannot understand how it is that he is widely believed to be so great. His harmonies are affected stiff and clumsy. His melodies are forced and sickly. His far too lengthy works show a complete lack of orderly system and intelligent development. When he has these limitations, how can he be held in better than Strauss or any other manufacturer of waltzes?"

From 1876 to 1878, he was a pupil of Liszt's at Weimar and Rome, keeping in touch with the great master until the latter's death.

In 1878, he began to make extensive tours as a pianist, astonishing the entire musical world with his prodigious technique. He then retired for six years and took the classical course at the Staats Gymnasium in Vienna, at the same time studying philosophy and aesthetics at the University of

Vienna, with Zimmerman, Brentano and the great Hanslick, as teachers.

With this splendid educational background and incessant practice, he has remained one of the very great virtuosos of the age. His comments upon Chopin are worthy of earnest attention. In Vienna in 1913, he was persuaded by Deziel to put these into print. We have the pleasure of reproducing them here as of especial interest.]

and later at the Berlin High School of Music and at the University of Berlin, published in 1903 a valuable review of Chopin indicating the great importance of the harmonic advances made by the Polish master.

Carl Fuchs, a friend and pupil of Nietzsche, has revealed in numerous articles the strong individuality of Chopin; and Adolph Weismann, with his reputation as an extreme conservative, has now written a book upon Chopin. Weismann's book, which, according to the author, is admittedly a confession of his admiration for Chopin, devotes two hundred and seven short pages to a lively and enthusiastic opposition to the sharp prejudices which some musicians of the past have held against the musicality of Chopin. However, when Weismann discusses the music of the great Polish composer, from a psychological standpoint and also from the standpoint of the essence of its real musical worth, especially in those pages where Chopin and George Sand arrive, he is quite frequently in error. Perhaps this is because in his own breast he feels tender emotions marked by ardent desire, and these bring forth a stronger echo than the heroic emotions of Chopin. Since Chopin is not merely the Byron or the Heine of the piano, but also the Tyrtueus of his own people.

## Chopin's Sacrifice

I HAVE never had very much belief in the opinion that Chopin was a slave to his soul and his senses. I would far rather believe that he was more influenced by the immortal chivalry and gallantry of his Polish race. There is no doubt that Chopin sacrificed himself in very things, because he felt that his own life was of very little significance in comparison with the high artistic nature that had been given to him. When, however, he was located at Castle Nohant, in Maiores, he was far away from the inevitable noise and din of a metropolis, and where George Sand with her sole intent upon the music of Chopin, he could transcribe his ideas to paper as they really came to him. His pitiful condition after the breach with George Sand indicated not merely that his pride was unbroken, but also that his haughty and virile strength of character, under such an affliction, was maintained in a manner indicating those characteristics of force which Weismann dwells upon. Chopin, one day, after the breach, met George Sand at the door of Madame Marlin's, wife of the Spanish Consul at Paris. He saluted her, and when he told her that her daughter, Solange, had a child and that she was feeling well, Madame Sand merely replied, asking Chopin how he himself felt. Although the meeting must have been an extremely painful one for Chopin, the master expressed his thanks, asked the porter to open the door, and refused any overtures for reconciliation. George Sand apparently thought little of her grandmotherly dignity and thought a great deal of her more or less motherly attitude toward Chopin.

She, herself, was as proud as Crec. Imagine what humiliation it must have been to have had her friendship discarded in such a way by Chopin in the opinion of Weismann's book reader, "The Psychology of the Musician," he makes a bridge from the man to the composer, although he finds it difficult to deal with determining how much of Chopin's work is intentional and how much unintentional. He cannot fail to notice this unbroken chain of great masterpieces which this composer presented.

Unless the composer has an all-pervading genius, unless his intellect continually unifies his work, we will find in his compositions flashes of inspiration, occasional connected passages mixed up with logical ideas, but Weismann, who was a very acute critic, found in the works

"Tyrtueus was a Greek poet who, according to some, lived in the 5th century B.C. He was inspired by the Muses to sing the life of the gods and their triumphs over the enemies, the Muses, in battle. He was a very famous poet, and his works were highly valued. He lived at one time and was killed through the army for the purpose of fostering the warlike spirit of the soldiers."



MORITZ ROSENTHAL

With this did *The Musical World* persistently and violently attack Chopin, notwithstanding innumerable protests coming from musicians.

Even in our own times, critics have not hesitated to outcast Chopin and place him in the group of virtuosos and drawing room composers.

Even in the year 1910, at the Centenary of Chopin, the famous Viennese, Herr Doctor Julius Korngold (father of the composer, Eric Korngold), committed himself by saying that Chopin cannot be included among the very greatest composers.

In the closing years of the last century James Huneker, the American critic and author, in his estimable book, "Chopin, the Man of Musicians," becomes a lyric rhapsodist in describing the object of his love and of his fervor, Frederic Chopin. Huneker was also a composer and a pupil of Rafael Jochky.

Again, Dr. Hugo Liechtenrich, the Polish critic, who was educated partly in America at Harvard University, where he studied music under Professor J. K. Payne,



CHOPIN'S HAND

From a Cast Made During the Composer's Lifetime (Note the Broad Finger Tips.)





# Advice on the Interpretation of Chopin

By the Noted Polish Virtuoso and Teacher

WANDA LANDOWSKA

(Translated by Miss Florence Leonard)

Wanda Landowska was born in Warsaw in 1877. She was educated at the Warsaw Conservatory, studying with Michalewski. Later she studied with Mazkewski and Urban in Berlin. For many years she lived in Paris studying

at the Schola Cantorum. She devoted herself to the Harpsichord and her appearances here and in Europe upon this instrument have been numerous. In 1913 she became teacher of the Harpsichord in the Berlin Hochschule. This year she is

in America and will teach at the Curtis School in Philadelphia. For many years she has made a close study of the life and works of Chopin. The following article is reprinted from "Le Courrier Musical."

**A** PERSONAL interpretation! How this expression has been misused! It is used most frequently where one should say "a personal style of playing." Each of us has a more or less individual way of playing. A player who leans on the piano with all the weight of his body has, obviously, a different sort of sonority from the player who skims lightly over the keys: one derives his power from the shoulder, the arm, the forearm; another from the hand, or the independent finger-strength; some cultivate the *jeu perlé*, others the *tour de force*; one—very nervous in organization, will have the style called that of the genius, that is, headlong and thick with false notes, and other inaccuracies.

There is little merit attached to having a personal style. But a personal interpretation—that is something excessively rare. If you give a musician a composition unknown to him, he will render it according to his own taste, or perhaps in the work of Beethoven, of Chopin—he will play it, you may be sure, as he was taught by his teachers, and the more positive he is in his interpretation, the more he has been subjugated by many years of work. The more sensitive he is in temperament, the more the impressions of his youth, founded on the interpretations of the great virtuosos will remain crystallized in his imagination. It takes enormous effort to induce our fingers to make different nuances, to induce mind and heart to perceive and feel differently from their old habit. In the history of interpretation, moreover, we are always confronted with two chief conditions: creating and routine. A new composition is created by various artists and the author. One of these interpretations will survive. The best? No, not always, but rather the one which has been propagated by the interpreter who happens to be said to be superior, who has handed it down to his pupils and his pupils' pupils.

That is what happened to Chopin. Most of his disciples were of the fashionable world, while others, like Paul Gunglberg and Caroline Hansmann, did very young from long trouble.

Young Charles Filtzes was Chopin's pupil. Liszt, after hearing him play, exclaimed: "When that boy goes on tour I shall shut up shop." But this boy, too, died young at the age of fifteen years. Gutmann, who started with Liszt, became so homesick, after his first concert, that he returned to his master, retired to Florence, and ended his days as a painter upon satin. Telefunken devoted himself wholly to composing. Others, like Mikulski and Mathias, were, obviously, unable to rival Liszt and Rubinstein in prestige, and the traditions of Liszt and Rubinstein persisted and formed a "school."

The Paragon of the piano had the profoundest admiration for Chopin, the pianist. "No one," said he, "would know how to execute the compositions of Chopin better than Chopin himself." But Liszt's temperament was too different from Chopin's, and he was well aware that his decorative emphasis, and his exuberant virtuosity did not always agree with the delicate dreamer who, for his part, sought for sympathy rather than for burning enthusiasm.

As for Rubinstein, all Chopin's friends agreed that Rubinstein's interpretations diverged even further than Liszt's, from the original idea of the composer.

If the singer of Poland should actually dress in his town, and play for us in his Polish costume, and solemnly his ladies, through which move sad phantoms in splendid costumes—his Mazurkas, which evoke the lively and melancholy dances of our countryside—and especially his Nocturnes, his Valses, his Impromptus, which portray his intimate life and his impressive soul—he would surely be received with the enthusi-

astic cry, "How beautiful! how beautiful! But alas! it is not the true, the real Chopin!"

The traditions of Liszt and Rubinstein have been still more exaggerated, and pushed even to the extreme of monotony, by grimacing romanticism and aerobic virtuosity, and by the pianistic tumults of certain modern artists, who not only seek not to conform to the intentions of the composer, but persist in exhibiting the exact opposite.

The author has had occasion to discuss these questions with certain virtuosos—"But"—they said—"if Chopin had not been ill, if he had had any muscles, he would have pounded as we do!"

How do you know? On what do you base your suppositions? The author would have little trouble in proving to you the contrary. When Prince Maurice Lichowski offered to lend to Chopin, for his second concert in Vienna, a piano more sonorous than that which Chopin had used for his first concert, the composer answered, with irony, "Thank you. It is not the fault of the piano; it is my way of playing—which, nevertheless, is the fault of the music."

In general, when Chopin chose an instrument, he always avoided those which were too sonorous. Most of the critics found fault with him for producing a small tone. But not only did he never try to correct this so-called fault; his greatest care was given to avoiding anything which could suggest pianistic noise.

Liszt said: "He addressed himself to a group rather than to the great public, and could therefore with impunity show himself as he is: a poet, elegiac, profound, pure, and a dreamer. He had no need to astonish, nor to dazzle."

These are not idle anecdotes. You have only to open the memoirs of his friends and scholars, you have only to glance through his letters, and on every page you will find proofs of his aversion for any harsh sonority and the disgust which was aroused in him by the rhetorical audacity that the virtuosos considered indispensable.

After a visit to his compatriot Sowiński, he wrote: "He sits down at the piano, strike about here and there, crosses his hands without knowing why; and in five minutes he breaks a poor innocent key; he has enormous fingers, made to drive a plough and hold a whip, whereas here in the Ukraine. If I had had no idea of the brushiness and market-place cries of the artists, I should have one now. I ran into my room with wounded ears; I had a wild desire to open the door wide."

And the virtuosos imagine that they breathe life into his works by lending him their muscles. Physical force is, in art, a highly relative quality. Let us not deceive ourselves! With few exceptions the works of Chopin are, in significant, as ineffectual in art, as they have been—"it seems"—in love. Pianistic noise has as much connection with beautiful execution as the dazzling illumination of the German fireworks has to do with the niceties of their cookery—both having the same object, to attract the great public.

Muscular force in the pianist may be useful for some work of Liszt, some transcription of that period. But the great art which strikes heavily on the poems of Chopin, crushes the arabesques and the transparent lace of the ornamental network and destroy the modelling of the principal idea. "If the voice is loud in the throat," said Nietzsche, "one is hardly capable of subtle thoughts." The case is perhaps still worse, if the executant who squanders his strength in a false note, does not avoid the arsenal the swooning pianissimo, for thus are created the brutal extremes of light and shade which were absolutely foreign to the character of Chopin.

"His piano is so delicate"—related Moscheles—"that he needs no powerful forte to obtain the desired contrasts."

Gutmann vouches for the fact that his master's playing was always very calm, and that the incomparable poet rarely made use of a fortissimo. For instance, in playing the *Andante in A flat* one must not do anything but play the thundering force to which certain virtuosos have accustomed us. He commenced the famous octave passage in *pianissimo*, and carried it through without too brilliant a dynamic development. He avoided, in general, all noisy effects of all kinds.

"He detected all exaggeration," said Mikulski; "he increased and diminished the tone gradually, and, moreover, with the greatest precision."

"He required of us," says his pupil Frederike Streicher, "that we should keep to the strictest rhythm; he abhorred all exaggeration; all moving about."

And his friends, his pupils, all are of the opinion that when he played, he accented but lightly, as if he were conversing in a group of distinguished persons.

"I indicate, I suggest, mysteriously," he said to Franz, "and I leave to you as much as the color of finishing the picture. Wherefore should one always speak in so declaratory a fashion?"

If the muscular virtuoso will but offer us at least the spectacle of a calm, strike apart, in a robust body! We are forced to see them waiting, trembling and piteous, in the wings, for their turn to throw themselves upon the piano and smite the keys, like a wayfarer who has strayed, in the night, into a deserted street, and strikes the pavement with his cane, to give himself courage, and to frighten away the fear which possesses him.

And these spasms of hysteria, epileptic rages, transports of heat, these sudden relapses into sweetness—and what sweetness! Heavy would seem better in comparison. The honey, heavenward flights of kender butters! All these nocturnal efforts designed to please the public, these aesthetics of the parvenu, which can be summed up in the one word—"much!" Much sound, much clatter, much passion, much sweetness! What is offered to us as great feeling, great music, great art? And of Chopin, this Gergely touched with romance, the players have made a most exaggerated, most clamorous romanticist; they have suggested in him the soul of the streets, the sentimentalism of old music, the gross feelings of the curesmopolitan. "His age," wrote Liszt, "and such distinction, his manner so much the stamp of distinguished society,



WANDA LANDOWSKA AT THE HARPSICHORD



that involuntarily everyone treated him like a prince. His public appearance reminded one of the convalescent, balancing on incredibly slender stems its cups, divinely colored, but as this as mist, so that they tear at the least touch."

His friends constantly reproached him for his restraint of character, his reserve and his haughty modesty. And his modern interpreters have made him avow himself with indignant impatience.

Chopin was never inclined toward the romanticists; he did not admire Victor Hugo, nor Berlioz; Schubert seemed to him too mundane; Mendelssohn too sweetly sentimental; and he had no response to the divine madness of Beethoven. His master was Johann Sebastian Bach. Before every concert, he shut himself up for whole days, and played "The Well-Tempered Clavier." And his god was Mozart. "Play some Mozart in memory of me!" were his last words.

Chopin and Mozart—what an abyss has been dug between these two geniuses!

Chopin would permit no alteration in his works. But what is the sacrifice, or rather, the sacrifice, before which the virtuous, in quest of applause, would recede? What would you say to an actor who, to give life to the monologues of *Othello*, added to them the tirades of Hamlet? Our art has also its logic, a logic more refined than that of speech—too refined, perhaps, for certain persons.

## Chopin's Sombre Moments

By Mattie G. Williams

ONE does not have to go very far in the study of the works of Chopin before encountering certain passages filled with the deepest gloom. These represent the sombre side of Chopin's nature, a nature which at times could be translated into the glittering brilliance of the waltzes and the scherzos.

Chopin unquestionably had a morbid "streak." He seemed to enjoy letting his mind dwell upon horrible things. It is difficult for us to tell whether this was the result of his physical condition of whether it came from his mental inclinations. At a hotel in Stuttgart, for instance, he had a horror of going to bed because he feared to contemplate the number of corpses that might have died in that bed. When the clock struck the hour, he writes in his diary, "How many become corpses at this moment in the world? How much sorrow over the corpses and how much consolation? Virtue and vices are the same; they are sisters when corpses. It seems that death is the best action of the human being."

This morbidity often lasted for some time, indicating an abnormal state of mind.

Chopin died at Paris, October 17th, 1849. After a life marred by great sadness and yearning, he approached death with grim certainty. To his faithful friends he said:

"You will play in memory of me and I will hear you from beyond."

"We will play your sonnets," said Franconme, his assistant.

"Oh no, not mine, play really good music, Mozart, Brahms, Schumann."

The doctor tried to persuade him that death was not imminent, but Chopin replied:

"Do not disturb me. It is a great favor when God permits us to see beforehand the moment of death. He has granted this to me; do not make my thoughts wander."

Later in the night he asked for a drink. Rising in the arms of a friend he breathed heavily and passed on.

## Competent Chopin Commentaries

"He is unique in the world of pianists."—MOSZKOWSKI.

"His playing was too delicate to create enthusiasm."

GEORGE A. OSGOOD.

"He is the boldest, the proudest poet soul of his time."—SCHUMANN.

"I admired the elegance and neatness of his scales and legato playing."—HALLÉ.

"All the Frenchwomen date from him, and all the men are jealous of him."—OSKOWSKI.

"The piano hand, the piano rhapsodist, the piano mind, the piano list is Chopin."—RUBINSTEIN.

## A Master Composer's Portrait of Chopin

By Camille Saint-Saëns

"Chopin!" When the good King Louis Philippe was alive you should have heard with what a shiny accent and great expression words entered the two syllables. The artist's elegant manners, and the ease with which his name was pronounced, certainly contributed largely to the huge success he achieved. And besides, he was consumptive at a time when robust health was infallible; women, on sitting down to table, would thrust their gloves into their glasses and nibble only a few dainty morsels at the end of a meal. It was the fashion for the young to look pale and thin: Princess Belgioioso appeared on the boulevards dressed in black and silver white, looking as won and ghostly as Desdemona.

Chopin's illness, though real enough, was regarded as an attitude he had assumed. This young invalid of slow steps, a foreigner with a French name, son of an unfortunate country whose fate was pined and whose resurrection was desired by all in France, was in every way calculated to please the public of the day. Indeed, all this served him better than his musical talent, which, as a matter of fact, this same public did not in the least understand.

Proof of this lack of comprehension is to be found in the popularity of a certain *Grande Valse* in *E-flat*, now quite forgotten, but in those days strummed on every piano to the exclusion of other works of Chopin that were really characteristic of his talent. He had but few admirers worthy of the name: Liszt, Ambrose Thomas, Prince Czartoriska (his best pupil), Madame Viardot, and George Sand, who entailed him to the skies in her *Memoirs*, proclaiming him the greatest of composers, "approached by Mozart alone," she added—a childish exaggeration, though at the time a useful counterpoise to the general opinion which saw in Liszt merely an agreeable pianist and looked upon Chopin as a performer of amazing powers of execution. This was judged and interpreted the musical ability of the two geniuses whose influence on the art of music has been so great.

Times have changed. After long years of listless strife the great generation of Liszt has taken their rightful place. The *Waltz* in *E-flat* is relegated forever to the lumber-room, and all the dreamland flowers that appeared in the garden of the marvelous artist claimed by both France and Poland now blossom in perfect freedom and dispense their fragrance. We admire and love—but do we understand them?

Chopin's musical studies had been so incomplete that the great vocal and instrumental fields were not for him; he had to confine himself to the piano, in which he covered an entirely new world; he was a specialist, devoted to the impressions produced in him by the signs of nature. But whereas in others—in Beethoven, for instance—those impressions may be pure and unalloyed, in Chopin's music (with the exception of a few polonaises that voice his patriotic sentiment) is ever present the feeling of sorrow, and it is this standpoint we must adopt if we would give his music its rightful character. His music thrills with a passion—now overflowing, now latent or restrained—that gives it an inner warmth of feeling which makes it live intensely. Too frequently this passion is replaced by an affected and jerky performance, by contractions and spasms, opposed to his real style, which is both touching and simple.

This latter word may excite surprise when speaking of music that bristles with accidentals, with complicated harmonies and arabesques; but we must not see, as is generally done, but too too often stress on these details. Fundamentally, the music is simple, it betokens great simplicity of heart, and this must be expressed when playing it, under penalty of completely falsifying the intentions of the composer.

Chopin distrusted himself. He invited—and sometimes followed—perfidious advice, unaware that he himself, guided by instinctive genius, was more clear-sighted than all the savants around him, who were devoid of feeling of any kind.

At the beginning of the famous *Ballade* in *G* Major, the last measure of the introduction, we find in the original

edition a D, evidently written, though subsequently corrected into an E. This supposed E gives an expression of pain, quite in harmony with the character of the piece. Was this a printer's error? Was it the original intention of the composer? The note produces a dissonance with unexpected effect. Now dissonances were at that time dreaded, though nowadays as welcome as truffles. From Liszt, who questioned on the matter, I could obtain nothing except that he preferred the E-flat. So do I, but I have arrived at this conclusion: the conclusion which I have arrived at is that Chopin, when playing the *Ballade*, sounded the D; but I am still convinced that the E-flat was his first inspiration, and that the D was adopted on the advice of Liszt and hanging friends.

These marvelous works are threatened with a great peril. Under pretext of popularizing them, they are being reissued in new editions bristling with erroneous fingerings. That, in itself, would be a small matter; but, alas! they have also been improved upon, and this means that alien imitations may gradually replace those of the composer himself.

I cannot enter into the technical details necessitated by such an inquiry, but it is high time someone thought of bringing out an edition—if not of all his works, at least of those that deserve to be handed down to posterity—going back to the fountain-head and showing us the master's thought in all its purity. This fountain-head consists of manuscripts, wherever they can be found; original editions, however rare, and Teldeffers' edition, at present difficult to find, badly corrected and printed, and containing many faults, though these are easy to see and can be corrected. Before it is too late, may a really intelligent editor raise to Chopin's memory this imperishable monument that has nothing in common with the critic-given versions with which the musical world is invaded as by such destructive armies.

## The Importance of Sight-Reading

By C. Chester Brown

WITH a large majority of students, sight-reading has been justly neglected. The pupil is often efficient in other simple little bits of music.

This is a lamentable condition in this age of music, for so many students are given only a few short years of a musical education; and, without this seasonal of tutoring ends.

On the other hand, if they are fair sight-readers, there is always an incentive to work out some new melody, music, or composition, wisely guided, will continue their work in a measure.

Pupils have come with wonderful technique, and the best of interpretation on many little classics, yet they cannot begin to read a third-grade study piece, in tempo.

In reading this with a new student, a portion of each lesson should be devoted to sight-reading alone. It has to each week.

The current number of *THE ETUDE* is always in my point of view, and I find it invaluable for this particular demands in grade. In the first place, it meets all the needs of the student, in difficulty and variety of style of students, and the sight-reading is new material for the same reason.

The development is really marvellous when the teacher most-need advanced students at it every lesson. It is one of the personally interested in the child.

It would seem that a pupil who can play a fourth-grade piece well with study should be able to handle this aim in a second-grade piece sight; and it is with minutes alone that I devote at least one or two to sight-reading each week.

The *ETUDE* does very much, and it is very period alternate what the pupil plays, a double purpose, as one can see in reading the Bass clef; so many are particular about the second, first, to read.

A record of the pupil's sight-reading test is given; a memorandum book; and a grade is made; and the student's keen interest in their own progress.

"To make a house out of a household, given the raw material—be not; wife, children, a friend or two and good fire and good things are necessary. There are a few good things for good. Having such as we can do without, we can do with the year, I say my music is the best."

—SIDNEY LANTIER.

## Chopin's Famous E Minor Prelude

### A Lesson Analysis

*By the Noted German Composer, Editor and Teacher*

MARTIN FREY

[illegible]

The remarkable Prelude, number four, in E minor, is one

This beautiful process is said to have been used at Chopin's funeral. This must have been a very impressive occasion, the great organ of the Church of the Madeleine in Paris working with rich black curtains. On these curtains were embroidered in silver thread the large initials F. C. Meyerbeer, Felix, Bernhard and many others among the most distinguished names of the French Empire. The organ was said to have followed the casket on the three-mile walk to Père la Chaise Cemetery. Three thousand people attended.

Anton Rubinstein said, "In playing the Chopin Etudes one forgets the whole world around him. The more one plays them the more one finds in them. These apparently innocent little pieces seem to become greater and greater with every note."

If Chopin had ever composed anything but the Preludes his name would have been forgotten. Even Schubert and Franz Liszt were ecstatic in their praise of those evidences of Chopin's remarkable genius. One rarely hears the entire twenty-four preludes played in one evening by famous virtuosi. There is, however, great variety and differentiation in the character of the pieces, although all are, like Chopin's other masterpieces, immediately identifiable as the compositions of the Polish master.

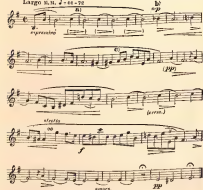
Many of the Pseudos which apparently have minor technical difficulties are often seen, greatly to the surprise of accomplished musicians, in the collections of early and intermediate technical material similar to the Sonata albums. The inclusion of it is to be seriously questioned because any student who attempts to play it will be rebuffed by any but serious and experienced musicians. The notation, easy compositions are really extremely difficult to render well.

The beautiful Prelude Number 4, in E major, probably suit-

fers more to the hands of children than any other work of Chopin. The fact that this work was chosen to be performed at the Madolesco, at the funeral of Chopin, is an indication of its great musical merit. The *Solo Organ Prelude* (Opus 28, No. 15) is said to have been played at the same time. Surely the spiritual content of such a composition does not place it in the repertoire of children.

**F**REDRICK NIECKES, the noted German musicologist who spent the better part of his life in England and Scotland, made an exhaustive study of the life of Chopin, publishing a valuable two-volume work on the subject. He said of the *Prélude in E Minor*, "It is an exquisite little poem, a gem of the art of Chopin, the inner contrast of the *Prélude* when he intimates that it is impossible to describe its fascinating sensuality. This *Prélude* has a far deeper meaning. Adolf Weismann, famous German critic, who also made a study of Chopin's music, wrote of the *Prélude in E Minor*, "This *Prélude* is the voice of the deepest sorrow, the sorrows of love." An even more accurate characterization is that of the great Russian pianist, Anton Kulinich, who in teaching this little masterpiece once said to

"The Chopin *E Minor Prelude* is really a complete



poem. In the left hand we find human life, the daily humdrum of affairs, the terrible monotony of existence. It must be played with very severe evenness, quite softly and with a deep understanding of the movement of the harmonies. The right hand is human suffering, human sorrow, which reaches a wonderful culminating point, a fine dramatic climax in the *stretto* near the end of the composition. Finally the human soul is exhausted—life is extinguished—and in the last chords we have a wonderful little requiem. If Chopin had written only this one work he would still be the great Chopin."

The noted artist Robert Spieess endeavored to portray this Prelude through a remarkable drawing depicting the figure of a woman with both arms leaning on a balustrade. She is enveloped in deepest sorrows. Her tired soul is filled with the bitterness of life and her body shudders at the great tragedy. She gazes blankly and hopelessly over the great waste of waters before her.

### An Analysis

LET us make a closer examination and analysis of this remarkable and expressive composition. The opening phrase is clearly a sigh coming from the depths of a disconsolate soul. This unusual phrase engages our

attention and seems to lay hold upon our emotions in such manner that we are unable to relinquish it until the end of the composition. See how wonderfully Chopin has reiterated this thought in various ways throughout the composition.

With a view of creating a mood in which to play the composition, let us assume that the great tone poet sketched this lovely Prelude at the keyboard, shortly after receiving the news of the death of a very dear friend. This is by no means an illogical fancy, since we have no real assurance that he wrote this at Majorca, nor do we know just when and where he did write it.

When I first studied this composition (I use the term "studied" and not "played," because the latter term does not do justice to a piece in which the left hand alone demands a most careful and detailed study of the harmonic sequences) I saw before me as though in a vision a young mother at the death of a child. It is impossible to overstate the power of this music. It is the cry of a mother to her in all life have been snatched from her doors by some invisible force which she does not understand. This is portrayed to the rocking, swaying repetition of one motive—the surging of irresistible feelings in her breast. It is the terrible awe-inspiring questioning of existence which is embodied in Haendel's great solo of the *Water Music*. It is the cry of a mother who has lost her whole frame convulsively. After four measures of diminishing, the question comes again in the fifth measure, this

time expressed through D-flat and A followed by B and A, a masterly stroke of the tone colorist in depicting emotions. Here there is a slight crescendo. This so-called row motive, as it may readily be called, may be given a little stronger accentuation than the dotted half-note would at first seem to require. The phrase in eighth notes in the ninth measure may be played as a cry of anguish. The mother screams from the depths of her maturity: "It cannot be! It cannot be!" The mother repeats, somewhat mechanically, the last two notes, A and F-sharp, with increasing depth of feeling and possible resentment at the hand of Fate.

As we approach the stretto there is a gathering intensity of feeling which finds the culmination of the tragedy in the stretto, which must be delivered with real dramatic force and feeling.

### The Tragic Rest

**THE SMORZANDO** notes the approaching resignation of the sorrow-stricken mother. The half-remarked with a hold has great tragic significance. It is one of the evidences of Chopin's sensitive genius. Do not pass over this real earnestness, as so many do with these dramatic pauses which grow commonplace with such significance. The real Chopin way of portraying that a kind of divine alchemy is given to the sufferer to assuage the unbearable pain. The three final chords, which should not be played as arpeggios, as marked in some editions, are the final resignation to the inevitable. To belittle them is to belittle Chopin.

Consider for a moment what a real human drama you can act within the unusual space of twenty-five measures.

A great masterpiece taking an entire evening need not be more deeply impressive, need not contain more intense and impressive visions of the greatest of life problems than this beautiful composition of the Polish master. The work is small in only one dimension, and that is its length. It is a tragedy in the sense that it is a tale that calls for the powers of a real musical tragedian. It is a composition that the student may well afford to play many times, not in a spirit of masochist sentimentality, but with the same feeling as though he were called upon to sing the role of the hero. It is a composition that even one who, on the stage for but ten minutes, thrills his audience with a few phrases, is far finer than he who spends hours before the footlights and is forgotten soon after the fall of the curtain. The Chopin *E. Minor Prelude* has a most far-reaching effect upon all musicians. After such an evening as we have given the reader will readily understand why the critic selected us to play at the funeral of the master.

## Keys in Rhyme

By Mary T. Patterson

## 504 + 1988

No sharps or flats belong to C; One sharp will show the key of G; D has two, and A has three; In E are four, and five in B; The F-sharp scale must then have six; And for C-sharp all seven prefix.

## PLATE

F-natural one flat must take; two flats the key of B-flat make. E-flat has three, and A-flat four; And for D-flat, add still one more. For six the G-flat scale is known; And C-flat makes all seven its own.

Chopin's E Minor Prelude, Pictorial Idealization  
by Robert Spies



## A Master Lesson on Chopin's Military Polonaise in A Major

By the Famous Polish Pianist and Composer

SIGISMUND STOJOWSKI

(See Music in Music Section)

### The Importance and Nature of Rhythm

IN THE beginning there was rhythm. . . . From the "revolutions of celestial orbs," the countless vibrations of distant and mysterious ether, through the tidal motions in the vasty depths of oceans wide, down to the heart-thrills of suffering and struggling humanity, even to the life-drawing breaths of the lowliest creatures, rhythm seems the very essence and mainspring of being. Without that all-governing principle of order, the Cosmos would be mere chaos. And, wherever the rhythmic pulse ceases to beat, life ceases to flow. Manifestation of the relentless energy of the universe," as Paderewski once put it, rhythm includes two elements: a *dynamic* moment, the *affirmation*, as it were, of Life through beat and accent, within time and meter, in accordance with the *cyclic* principle of recurrence, repetition, rotation, to which all phenomena conform in their endless diversity and which the mind conceives as law and order.

Man and his art are subject to the universal law. Music—whether it be that of the spheres or simply that which bursts forth in song from man's breast—is indeed inseparable from and inconceivable without rhythm in its dual aspect. In the propelling, dynamic urge of rhythm lies Music's emotional appeal. And what we have come to call musical form is but an extension of the rhythmic principle of order and proportion, which raises the Art to the plane of intellectual perception and achievement. By virtue of rhythm the heart's raptures express into Art. In his desire to perpetuate himself, his Gods and heroes, man moulds his ideas and their deeds into patterns of verse. So, too, the craving for liberty that dwells in man's breast prompts him to devise gestures, steps and mimicry as a self-imposed rhythmic discipline, which is Dance. No less than language, dance is a faithful mirror of racial and national psychology. From the languid or frantic ecstasies and contortions of semi-savage tribes, to the elaborately skillful graces of a highly polished society, from "court-dances" to minstrel, from the Lord of Salisbury's his "Fayn" in some fourteenth century ballad to modern America's "Barley-Corn"—there are differences in time and attitude, mood and temper, taste and education. Yet, the fundamental impulse remains the same, attested by patterns crude or noble, simple or complex, but rich and varied like humanity itself.

### The Dances of Poland

"Le Polonoise Danseant" (Dancing Polonoise)—as a Frenchman defined the nation, was no misnomer. Poland's originality asserted itself since the dawn of history by remarkable inventiveness in rhythmic patterns

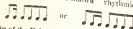
which have survived in a treasury of folk-songs and fertilized the national musical crop. Rhythms, like all vibrations, are commensurate, not to say infectious. So, there was a time—long ago and before sick old Europe "jauned" in the wake of another "Sclavus Sclavorum," originally of darker hue—Polish dances were adopted far and wide. While in France the great Couperin wrote "Air dans le goût Polonois" (Air in Polish taste), Leo Haslauer's "Veensgarten" contained "Jolly and amiable German and Polish dances" (published 1615). From Bach to Beethoven, German masters wrote Polonaises. In the XVIII century the Polonoise was a favorite and fashionable all over Europe. It was cultivated not only by Polish composers like Prince Michael Oginski, Jan Gosławski, Koszowski, but by Germans, such as Friedrich Schumann and Johann Schobert. With Louis Spohr it climbed the operatic stage. Von Weber brought into his treatment of it a certain dash and bravura imparting a glitter of virtuosity and romantic glamour to his "grand" Polonaises. Brilliant as was Von Weber, the foreign giant; and charming as was the native Oginski, whose gentle and graceful creations, sometimes tinged with gentle melancholy, achieved wide popularity, it was left for Chopin to lift the Polish dances to the high level of supremely idealized form, to transform the Polonoise by magic wand into a time-poem and merely characteristic of the Polish spirit, but symbolic of the nation's historic destinies of glory and woe.

Grave or gay, full of vim or solemnly dignified, the manifold strains, changing moods and shifting accents of Polish popular dances faithfully mirror a people ardent, chivalrous and brave, passionate, capricious and dainty, exuberant of fancy, pompous and bright colors, moody, prone to sentiment and reverie, in fact easily carried from extreme joy and enthusiasms to the opposite pole of sadness and despondency. Like the moods reflected, the patterns are infinitely varied. Triple rhythm mostly predominates and syncopations are plentiful. It is this character that the dances are differentiated and recognizable. The Polonoise which achieved such universal vogue, as contrasted with the more regional Mazurka, or Mamrkon, equally in triple time, moves more slowly and solemnly, in stately and dignified fashion, though it is by no means lacking in fire and energy. Its main rhythmic accent usually coincides with the metric one, placed as it is on the first beat, which gives to its peculiar march-like character. Even so, it does not elude the capricious Polish shifting of accents, occasionally emphasizing the second beat as, for instance, in every second measure at the beginning of the Trio in Chopin's *A minor Polonoise*, which we will presently discuss. This may have im-

guided Hamlet into the belief that the characteristic accent of the Polonoise regularly falls on the second beat. Again, the third beat assumes a peculiar significance in cadences. The Polonoise has developed, in phrasing structure, a typical cadence of its own, a graceful melodic curve, winding up as a graceful turn on the second degree of the scale descending upon the tonic, comparable to the feminine ending in poetry.



We may add to these features that of a frequently used pulsating accompaniment of which Chopin was excessively fond, though it remained for Liszt to make of it an almost abusive use (Trio of the E major Polonoise). We refer to the well-known rhythmic patterns

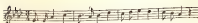


### The Origin of the Polonoise and Its Place in National Life

THE origin of the Polonoise, like all origins, is more or less obscure. One of the early Chopin biographers, Karasewski, relates that after the Polish exile of Poland (1574), a reception was given to the French when the Polish nobles defied with their wives before French Pavane, but to strains of wholly different native Polonoise. This story has led to the erroneous belief that the Polonoise was born right there and then, "tis" from the inference, possibly drawn by some "authoritative" or, still worse, that the Polonoise is but a wholly different French Pavane, a mere caricature of the latter assumption. The Polonoise may, on that occasion, have made its first appearance at court, but that occasion, of which it was steadily to accompany ever since, in dance, but distinctly native, was not an imported and courtly like rhythms and cadences and popular. Its characteristics of ancient origin and are implicit in many folk-songs of old Polish Christmas Carols, such as the well-known "W kochbie koch" (In the Manger He lies),



CHOPIN PLAYING  
From a Monument in the Parc Monceau in Paris



It remains true, nevertheless, that in the course of time the Polonaise became appropriated by the gentry with whom it grew institutionalized, so to speak, and inseparable from all festive occasions, while the peasants more faithfully favored the livelier dances of the Mazurka type. In fact, as the peasant garb to this very day lacks a requisite of the boisterous and jolly Mazurka, so the "Kontars" (long frock-coat) falling down to the knees with its peculiar blousing sleeves, the richly adorned feathered-caps, colored high boots, the whole brilliant attire of the gentry seems inseparably identified with the Polonaise's festive pageant. "A vivid pageant of martial splendor," writes Huneker, "at once the symbol of war and love, a weaving, caudexed, voluptuous dance." "The Polonaise," says Franz Liszt, "is the true and purest type of Poland's national character." But eloquent as is Liszt's description of it, one must turn to Poland's national poet, Mickiewicz, whose great epic, "Pan Tadeusz," is now available to the English speaking world in a beautiful prose translation.\* In order to form an adequate idea of the true character and the place which the Polonaise held in national life. To quote but briefly, "The Chamberlain stepped forward and lightly throwing back the flowing sleeves of his Kontars and twirling his moustache, he offered his hand to the bride. With a polite bow he invited her to lead off in the first coté."

"And the couples followed one another merrily and uproariously."

"The circle would disperse and then contract once more! As when an immense serpent winds into a thousand folds, so there was seen a perpetual change amid the gay, multi-colored garments of the ladies, the gentlemen and the soldiers, like glittering scales gilded by the beams of the western sun and reflected among the dark pillows of turf. Brief was the dance and long the music."

#### Chopin's Polonaise in A Major

It was some vision like the above which terrified, haunted and inspired Chopin on the Island of Mallorca, possibly amid the walls of the convent of Valenciana, in the wake of some sleepless night of meditation, reminiscence of by-gone days and creative effort. The already ill-sick Chopin was seeking relief shown in 1839 in company of George Sand. The two Polonaises published a year later as Op. 40 belong to that most fruitful

ful period when Chopin had reached the height of his genius. Think of the mass-lesions of the day able to secure as primaries in that blessed year: the *Sonata in B flat major*, the *Second Introduction*, second *Ballade*, *Scherzo in C sharp minor*, Op. 39, four *Mazurkas*, Op. 41, the *Polse*, Op. 42, and the two *Polonaises* mentioned!

The richness of the composer's fancy as well as the pliability of his chosen form are wonderfully illustrated by these two companions of Op. 40, the Polonaises in A major and C minor. While deeply contrasted, they seem complementary of one another, brothers in mold; they are each other's opposite in mood. Between themselves, they indeed epitomize the whole tale of "Poland's glory" and "Poland's downfall." They seem to reflect not merely subjective impressions but collective aspirations and experiences. Contrary to the theory propounded that only the major mode is fit to translate collective feelings, the fact being adduced in proof that all national anthems are in a major key, the writer feels that the deep pathos of the C minor Polonaise indeed transcends personal emotion and seems to voice the grief and woe of an entire people. But to none of Chopin's Polonaises does the appellation of "heroic humor of battle" better apply than to the A major. Because of its martial ring, it is popularly labelled the "Military Polonaise." Performers beware, however, lest this does not turn into a sad travesty, if it be made to evoke the rigidity and stiffness of some Prussian drill-sergeant! Nor is necessary to make it symbolic of some cavalry charge screaming a difficult position at top-speed. It is not storm but fire and power that matter. Huneker is justly surprised that this Polonaise should be so much played while being so very "unmilitary." Perhaps it is the total absence of ornamental passage-work that deceives people as to its facility of execution and haphazard amateurs as well as brass bands into hurrying through it. In truth, it demands wrists of steel and iron fingers. One is reminded of a contemporary's surprise at a handsake of Chopin's, at the "bony resistance" of this velvety hand and of Louis E. Jones' judgment about Chopin: "A full-blooded man born to be strong" and "the skeleton of a soldier covered by feminine flesh." Huneker is right in asserting that Chopin "had the warrior in him," for indeed "there are moments when he discards gloves and deals blows that reverberate with formidable clangor." Sustained power is no easy task. For this reason—besides some esthetic considerations—it should be remembered that even the most powerful force is susceptible of alternatives of relaxation and tension, of staccato or less accented tones and rhythmic values, of proper distribution of light and shade, or to use a word discredited in the political world, the right "balance of power." A detailed survey, being here the realization of this point almost at every turn.

#### Structural Analysis and Hints for Performance

A PERFECT balance between technique and expression, form and contents was certainly achieved by Chopin. His constructive ability—for a long time generally underrated—should be remembered that even the most powerful force is susceptible of alternatives of relaxation and tension, of staccato or less accented tones and rhythmic values, of proper distribution of light and shade, or to use a word discredited in the political world, the right "balance of power." A detailed survey, being here the realization of this point almost at every turn.

A prodigious innovator, he could be wholly conservative. For a truly bold and independent spirit does not reject in revolution for its own sake. Genius is frequently content with filling familiar old vases with rich new wine of its own. Thus is Chopin in his Polonaise. In a great epic like the *A flat major Polonaise* (Op. 43) the character becomes enriched and renovated by a novel harmonic scheme, by episodes intertwined of different color, rounded out by Introduction and Coda. The fantastic drama of the *F sharp minor Polonaise* (Op. 44) actually bursts the whole frame asunder by its curious, decorative interpolations and the superimposed vision of a Mazurka. Thus in the A major, this very emblem of conventionalized energy where all is light, sound and power, the unity of mood demanded extreme simplicity as well as regularity of structure. This triumphal pagan adagio the old pattern of the dance-song with its tripartite, cyclic arrangement, A + B + A, wherein B—the Trio—brings a new idea in a related key (the subdominant in this case) while A opens and closes the cycle without resorting to either introduction, transition or coda. Each section, in turn, consists of two parts, the second but a derivation of the first and repeating the same first part so as again to reproduce in a smaller scale the tripartite scheme of the whole. Regular metric structure, demarcated rhythm and dynamics, simple though rich harmony, are made to enhance the essential conciseness and directness of appeal.

The initial phrase sets out boldly with the tonic chord on the strong beat of the measure, membership to the pedal. Chopin's arresting comment about Thalberg, "a pianist who makes his shadings with his feet instead of his fingers," need not be taken too literally but should be remembered in working out with the wrist and fingers, and without pedal, the crescendo in the cadence of the five sixteenths to the accent on the first beat of the second measure. In that second measure, the triplet and the following eighth of the third beat are suggestive of percussion instruments, a rhythmic feature to come out clear and crisp, without pedal, to relieve by short staccato the strain of sustained power. The fourth measure starts with a handful of notes in extended positions the consequence being a loss of power to the accented note. To remedy this, the writer recommends the following for facility:



By a sudden 6/4 chord the fifth measure switches off into the key of C sharp major. Its triplet of chords sounds peculiarly "military" with their brassy ring. But, on the last C sharp major chord, the second eighth of the second beat, the first grip must be somewhat relaxed to render the crescendo of the following ascent possible, while the pedal may come down again on the third beat—the melodic and chordal progressions in this high register being quite immune from blurring. These cues should be consistently observed for effective cooperation of touch and pedal. In the sixth measure—to give one more instance of proper economy of strength—the six sixteenths in notes of both hands in C sharp should be started piano and with a fresh pedal. In measure seven, a series of first inversions of perfect triads beginning with the major triad of B, swiftly turn back to the initial key in which the eighth measure exhibits the typical tendency already described.

The second part of section A boldly starts with a dominant seventh of the key of E. It is, as has been said, solo-diaty and derivative, bringing back some previously heard features such as the chord triads, the six sixteenths in repeated octaves, and requiring the same mode of treatment. As strength is liable to wane, the repetitions at least in the last, may be avoided thus:




Notice how skillfully Chopin contrives, by using several minor triads before, to turn the high light upon the major key of G-sharp in which the subsidiary melody luminously reappears, a major third higher up. Quite



A PENCIL PORTRAIT OF CHOPIN  
(Made by Winternitz in 1847)

suddenly again, and by a modulation analogous to that used at the close of the first part, the distant new key is switched back to E, whence a brief but beautiful sequential transition bridges over the resumption of the entire initial phrase.

#### The Trio

THE Trio provides not so much a contrast as a continuation through new material. While in the accompaniment the characteristic pattern,  prevails,

the melody suggests a trumpet call. Broad and powerful, it seems to sound the high note of a battle-cry for freedom! The call is repeated twice and strong figures must be used to make it ring. Chopin himself is supposed to be the inventor of a proceeding—thumb and second finger joined to strike simultaneously the key—which might prove an excellent solution, though it is not devoid of danger when it comes to the quick skip of a fourth in every second measure. After this danger-point, a sudden *p* and, like some eager response from the crowd to the preceding call, surges a sequential climax to be carefully graded until we reach, through chromatic octaves, by contrary motion in both hands, the return of the main theme scored for full orchestra. (The upper part of the right hand octave and the lower of the left should be carefully fingered—with fourth finger on black keys and the third on A sharp of the right and on F sharp of the left—and practiced separately, *spinto* and *pianissimo*.) Another interruption with the "piano" effect of a distant key and another sequential rise, by diatonic steps in the harmony, carries us up to the familiar cadence at the end of this part.

The second part of the Trio includes a mainly dynamic and rhythmic interpolation before the resumption of the theme of the first part. Kettle-drum rolls and rhythmic pulsations alternate, become condensed, and lead back to the beginning by the mighty union of left hand octaves and right hand trills. Because of this character, we are not averse to a modified disposition of the hands, especially in the initial measure, as used by some virtuosos, for the sake of greater power, such as the following:



This enables even amateurs to make a "big row" at a comparatively small cost, provided the repetitions be quick enough in both hands to give sufficient density to the trill and adequate intensity to the crescendo. In spite of exceptional passages like this, it remains understood that Chopin's wonderfully idiomatic scoring for the piano should not be tampered with. But, since we mention slight alterations to the letter, justifiable only inasmuch as the spirit remains preserved, I will call attention to the fact that we may, at the very close of the piece, follow with impunity Mr. Paderewski's example in adding the low octave of the fundamental as a grace-note to the last beat, thus bringing the whole cycle described to a decisively conclusive stop.

#### Chopin Reflections

"Friendship has no tendency to secure veracity; for by whom can a man so much wish to be thought better than he is, as by him whose kindness he desires to gain or keep."

"For a long time players have acted against nature in seeking to give equal power to each finger. On the contrary, each finger should have an appropriate part assigned to it."

"A little private imitation of what is good is a sort of private devotion to it, and most of us ought to practice art only in the light of private study—preparation to understand and enjoy what the few can do for us."

"So much is clear to me, I shall never become a copy of Kalkbrenner; he will not be able to break my perhaps bold but noble resolve—to create a new art-form. If I do now continue my studies, I do so only in order to stand at some future time on my own feet."



CHOPIN AND HIS FRIENDS

#### What Great Men of Art Said About Chopin

##### Selected. S. Porej

"I AM still enough of a Pole to give up the rest of music for Chopin."—F. NITZSCH, "Ecco Homo."

"I worship Chopin particularly because he freed music from its tendency for all that is shallow, ugly, mean, awkward. Beauty and nobility of spirit and especially a fine cheerfulness, buoyancy and magnificence of the soul, as well as an Oriental depth of emotion, have never been expressed in music before him."—FRIEDRICH NITZSCH. "Yes, one has to admit that Chopin is a genius in the full sense of the word. He is not only a virtuoso, but a poet as well. He knows how to bring out all the poetry in his mel. He is a poet of tone, and nothing equals the delight he renders when he sits at the piano and improvises. He is then neither a Pole, nor a Frenchman, nor a German, but betrays a higher lineage. One feels that he has come from the world of Mozart, Raphael, Goethe. His real fatherland is the world of dreams."—HERNANDEZ. "Liszt possesses a sublime talent of execution equalled only by Paganini, but you can judge Liszt only when it will be given to you to hear Chopin. The Hungarian is a devil, the Pole an angel. This fine genius is less of a musician than of a soul manifesting itself."—BALAC. Written in 1843.

"Liszt possesses a sublime talent of execution equalled only by Paganini, but you can judge Liszt only when it will be given to you to hear Chopin. The Hungarian is a devil, the Pole an angel. This fine genius is less of a musician than of a soul manifesting itself."—BALAC. Written in 1843.

Owing to the great wealth of Chopin material secured for this special issue, the Teachers' Round Table Department and the Stamp Book are to be found later in this issue.

#### The Form and Construction of a Famous Nocturne, Chopin's Opus 15, No. 3

As Analyzed by A. P. Christiansi

IN THE music section of this issue our readers will find the exceptionally fine outline of the form of this famous nocturne as portrayed by A. P. Christiansi, in his invaluable "Principles of Expression in Pianoforte Playing." This gives a great insight into the form and consequent performance of the work. It is most desirable for the student to learn the principles and rules. In the text of his work Christiansi writes:

Periodizing is one of the most important aids in comprehending and interpreting a composition. Being an intellectual achievement, entirely independent of emotion or taste, it can be subjected to proper principles and rules.

The first step in periodizing a composition is to ascertain where each period ends.

##### First Rule

The termination of a period is shown by the reappearance of the old, or the commencement of a new subject; or, by the reappearance of the old, or the commencement of a new subject, another period begins. By examining the periods of Chopin's nocturne it will be found that the termination of the first six periods was determined by symmetrical reappearance of the original subject; and the termination of the seventh and eighth periods, by the commencement of new subjects.

The next step is to ascertain the termination of phrases and sections.

The rule just given is here equally applicable.

The termination of either phrase or section is likewise to be ascertained by a symmetrical beginning of the next one, or through quite a new beginning.

##### Second Rule

Each metrical group should be as much as possible a unit in itself. Periodizing should respect this unity, and not cut into it.

The consideration of such unity is of decisive importance when any doubt arises as to whether

A Section has 2 or 3 Measures,  
A Phrase has 2 or 3 Sections, or  
A Period has 2 or 3 Phrases;

for example: Where two sections have five measures, or three sections have seven measures, or which of the serious the odd number measures be phrases have seven sections, and it is doubtful to which of the phrases the odd number of sections belong, etc.

Compare now the sections and phrases in our illustration, and ascertain whether there is such unity in them.

By examining the first period of Chopin's nocturne, we find that it terminated with the twelfth measure, we see the original subject reappearance in the thirteenth measure. This gave us a period of twelve measures.

By a symmetrical appearance of the subject in the eighth measure, this gave us two phrases, of seven and five measures respectively.

The first section was terminated with the third instead and third measure, by the evident unity of the second

The second, third and fourth sections had plainly two more right to them, on account of greater unity, than three measures, respectively.

If the student will now examine the other periods in and applicable as well as adequate, for all similar metrical work.

"After the hammer and tongs work on the piano-forte, to which we have of the delicacy of M. Chopin's tone, and the elasticity of his passages are delicious to the ear."

—HENRY CHOLBY.

MANUSCRIPT AUTOGRAPH OF CHOPIN



## MAZURKA

Chopin's idealizations of the *mazurka* rhythm are no less wonderful than his treatment of the waltz. The *Mazurka* in B flat is a striking specimen. Grade 3.

Vivace M.M. ♩ = 50





F. CHOPIN, Op. 40, No. 1

A Allegro con brio M.M.  $\text{♩} = 96$ 

The image shows a page of musical notation for a piano piece. The title at the top is "Allegro con brio M.M. ♩ = 94". The notation is in G major (one sharp) and 3/4 time. The piece is divided into several sections, with measures numbered 1 through 35. The notation includes complex rhythmic patterns, such as triplets and sixteenth notes, and dynamic markings like *ff* (fortissimo), *poco rit.* (a little ritardando), *a tempo*, *energico*, *più f*, *criso.* (crescendo), and *f*. There are also markings for "2d Volta" and "TRIO 2nd part". The notation is written for a single piano (piano solo) and includes fingerings and articulations.

*fz riten. e molto creso.* *ff* *più f* *ff* *p* *cresc.* *f* *p* *cresc.* *f* *D. C.*

See an interesting article in connection with this number on another page of this issue.

## PRELUDE

F. CHOPIN, Op. 28, No. 4

Largo M.M. = 66

*espress.* *p* *non staccato* *stretto* *f* *dim.* *p* *sforz.* *sf*

## NOCTURNE

F. CHOPIN, Op. 15, No 3

## FIRST PERIOD—TWELVE MEASURES

## PHRASE—SEVEN MEASURES

## PHRASE—FIVE MEASURES

Subject

*p* *cresc.* *f* *dim.* *p*

(3) (3) (3) (3) (3)

## SECOND PERIOD—TWELVE MEASURES

## PHRASE—SEVEN MEASURES

## PHRASE—FIVE MEASURES

*cresc.* *f* *dim.* *p* *poco rit.*

(3) (3) (3) (3) (4)

## THIRD PERIOD—TWELVE MEASURES

## PHRASE—SEVEN MEASURES

## PHRASE—FIVE MEASURES

*a tempo cresc.* *f* *dim.* *p* *leggierissimo*

## FOURTH PERIOD—FOURTEEN MEASURES

## PHRASE—SEVEN MEASURES

## PHRASE—SEVEN MEASURES

*cresc.* *dim.* *p* *dim. e ritenuto*

## FIFTH PERIOD—EIGHT MEASURES

## PHRASE—FOUR MEASURES

## PHRASE—FOUR MEASURES

*a tempo sotto voce* *p f* *p*

**SIXTH PERIOD—EIGHT MEASURES**

PHRASE—FOUR MEASURES		PHRASE—FOUR MEASURES	
Section	Section	Section	Section

**SEVENTH PERIOD—TEN MEASURES**

PHRASE—FOUR MEASURES		PHRASE—SIX MEASURES	
Section	Section	Section	Section

**EIGHTH PERIOD—TWELVE MEASURES**

PHRASE—FOUR MEASURES		PHRASE—FOUR MEASURES		PHRASE—FOUR MEASURES	
Section	Section	Section	Section	Section	Section

\*The asterisk, at the last measure of the fourth period, calls attention to an irregularity of metrical measurement.

**Religioso**

\*It is unnecessary to analyze this second part, as it consists of perfectly regular periods.





# FUNERAL MARCH

## MARCHE FUNEBRE

FEBRUARY 1926

Page 119

PRIMO

FR. CHOPIN Op. 35

N. M.  $\text{♩} = 66$

*pp*

*più cresc.*

*cresc.*

*più cresc.*

*sempre f*

*p*

*ff*

*f*

*sempre f*

*TRIO*

*p*

*Fine pp*

*pp*

*pp*

*1*

*2*

*D.O. al Fine*

b)  $\text{♩} = 66$

An imposing, sonorous number in processional style. Play steadily and not too fast.

Maestoso M.M. ♩ = 108

# TRIUMPHAL MARCH

SECONDO

THE ETUDE

GEORG EGGEING, Op. 251

The musical score is written for piano and consists of 12 systems of music. The key signature is B-flat major (two flats) and the time signature is common time (C). The score includes various dynamic markings such as *ff* (fortissimo), *f* (forte), *p* (piano), *mf* (mezzo-forte), and *sempre f* (always forte). It also features articulations like *Fine*, *pesante*, and *D.C.* (Da Capo). The score is divided into sections, with a 'TRIO' section starting at the fourth system. The music is characterized by a steady, processional rhythm with many triplets and sixteenth notes.

## TRIUMPHAL MARCH

PRIMO

GEORG EGGELING, Op. 251

Maestoso M.M. ♩ = 108

The musical score is written for piano and consists of several systems of staves. The key signature is B-flat major (two flats) and the time signature is 2/4. The tempo is marked 'Maestoso M.M. ♩ = 108'. The score includes various musical notations such as dynamics (ff, mf, f, mp, p, fff), articulation (accents), and performance instructions (Maestoso, Trio, Fine, Jubiloso, pesante, D.C.). The score is divided into a 'PRIMO' section and a 'TRIO' section. The 'TRIO' section begins with a 'Fine' marking and a 'p' dynamic. The score concludes with a 'D.C.' (Da Capo) instruction.

## THE FLYING RINGS

A very clever characteristic piece, which may be made useful as a study in touch and in interpretation. Grade 3.

Andante con moto M.M. ♩ = 144

MONTAGUE EWING

*p*

*rit.*

*Fine*

*D.C.*

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## MY HEART AT THY SWEET VOICE

from "SAMSON AND DELILAH"

C. SAINT-SAËNS

One of the beautiful modern melodies, that has come to stay. A fine study in the singing tone and in cross-hand accompaniment. Grade 24.

Andantino M.M. ♩ = 72

*p dolce*

*string.*

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## Un poco più lento

*cresc.*  
*mf rit.*  
*pp dolce*  
*cresc.*  
*pp*  
*dim.*

## LARGO

from the "NEW WORLD" SYMPHONY

ANTON DVOŘÁK

Written in 1893, this symphony achieved immediate popularity. The *Largo* should be played tenderly and with emotion. Grade 4.

Largo M.M. ♩ = 52

*mp*  
*una corda*  
*pp*  
*pp*  
*cresc.*  
*f*  
*una corda*  
*sempre legato*  
*p*  
*pp*  
*f*  
*una corda*



*Un poco più mosso*

*trascorre Pedale*

*cresc.*

*f*

*poco ritard.*

*dim.*

*Poco meno mosso*

*pp*

*Post. staccato*

*pp*

*Meno mosso. Tempo I. M.M. ♩ = 52*

*dim.*

*pp*

*ppp*

*molto cresc.*

*f*

*dim.*

*a tempo*

*dim.*

*ppp*

*mp*

*f*

*pp*

*Molto Adagio*

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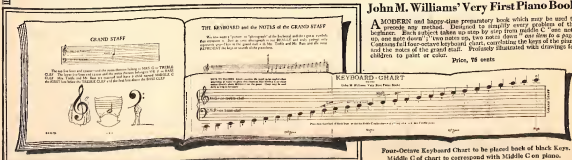
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## BERCEUSE

ARMAS JÄRNEFELT

A quaint old-world melody, beautifully harmonized. Play in a songlike manner with the accompaniment subdued, Grade 4.

Andante M.M. ♩ = 72

pp

pp

pp

# MARCH OF THE NOBLES

THE ETUDE

Very stately, in grand march style, four steps to the measure, Grade 3.

Tempo di Marcia M.M. ♩ = 108

A.E. LUMLEY HOLMES

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## SLEIGH BELLS

A appropriate little teaching number. The grace notes are "rush notes" played right on the count, and almost together with the principal note.

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N. LOUISE WRIGHT

Grade 1. Merrily M.M. ♩ = 144

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FRANK H. GREY

Valse con grazia M.M. = 63

*Don staccato*  
*accel.* *rall.* *mp* *molto rubato*  
*Ped. simile* *poco rall.* *a tempo* *Ped. simile*  
*attacca* *Hurried and detached in right hand, quasi staccato* *mf* *fine*  
*poco rall.* *rall.* *D.S.*  
**TRIO** *Brilliantly* *broader* *a tempo* *rall.* *allargando poco a poco mp* *molto in tempo but mp* *D.S.*

In executing the *glissando* passages, lay the back of the third finger across the keys at right angles, bracing the finger with the thumb if necessary, Grade 4.

Tempo di Mazurka M.M. ♩ = 126

# SATANELLA

## MAZURKA

CARL SCHMEIDLER

The musical score for "Satanella" is a 12-measure piece in 3/4 time, marked "Tempo di Mazurka" with a tempo of 126 beats per minute. It is written for piano on a grand staff. The score is divided into two systems. The first system contains measures 1 through 6, and the second system contains measures 7 through 12. The piece begins with a glissando in the right hand, marked "glissando". The first system includes measures 1-6, and the second system includes measures 7-12. The score ends with a double bar line and the marking "d.c.". The piece is characterized by its rhythmic patterns and dynamic markings, including "ff" (fortissimo) and "dolce" (softly). The score is published by Theodor Presser Co. in 1926.

## THE BALLOON MAN

FEBRUARY 1926

Page 133

E.R. KROEGER

A capital teaching piece by an experienced writer. Light finger work, the singing left hand, and shifting tonalities are all exemplified. Grade 24.

## Allegro

The musical score for "The Balloon Man" is written for piano. It begins with a treble and bass clef, a key signature of one sharp (F#), and a 2/4 time signature. The tempo is marked "Allegro". The piece is composed of 13 staves. The first staff has a treble clef and a bass clef, with the right hand playing a melody and the left hand playing a bass line. The melody includes the words "Bal-loon! Bal-loon!". The piece includes dynamic markings such as *mf*, *p*, *cresc.*, and *dim.*. A "CODA" section is indicated at the end of the piece. The score is published by Theos. Prosser Co. and has a British Copyright secured.



The most recent composition of a very popular writer. The slow and dreamy waltz theme is to be sung upon the G and D strings, as indicated. A full and luscious tone is demanded.

BOHEMIAN LOVE  
COEUR DE TZIGANE  
VALSE CONCERT

THE ETUDE

R. DRIGO

Intro. Lento e languoso

VIOLIN

PIANO

pizz.

mp

mp

A

(arco) sulla IV corda

III corda

f

espress.

B Più mosso

rall.

f

tr.

tr.

rit.

rit.

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## ALLEGRO CON MOTO

THE ETUDE

A dignified and vigorous *postlude*, adapted for any occasion; Also a good teaching number in the *Grand Chorus* style.

ERNEST H. SHEPPARD

With Spirit M.M. ♩ = 120

MANUAL

Gt. F. with full Sw.

add to Gt.

PEDAL

Sw. *mf*

Gt.

add Reeds

rall.

Fine

Sw.

Celeste, Sal. Violina

rall.

in tempo

Ped. Bourdon and Bass Flute 8'

Two systems of piano accompaniment for the song 'I Miss You'. The first system is marked 'Gr. Diap.' and the second 'Sw.'. Both systems feature a treble and bass staff. The music is in a 3/4 time signature with a key signature of one flat. The second system includes markings for 'rall.' and 'D.C.'.

## I MISS YOU

Scottie McKenzie Frasier

GERTRUDE MARTIN ROHRER

Moderato

Vocal and piano accompaniment for the song 'I Miss You'. The music is in a 3/4 time signature with a key signature of one flat. The tempo is marked 'Moderato'. The lyrics are written below the vocal line, with some lines in italics. The piano accompaniment is written in the bass staff. The song includes a first ending and a second ending. The lyrics are: '1. I miss you in the morn - ing and back and let me rest in the at the close of day, I miss you in the Spring-time and a - long the moon - lit way; Come beau - ty of your smile, Come back and make my life one per - fect gold - en while; Come love you, love you al - ways, in the ev - er and a year, Come back a - gain, come back to me, I back and let me live in the beau - ty of your smile, Come back a - gain and make my life One am so lone - ly dear, per - fect gold - en while. 2. Come colla voce'.

## DRIFTIN'

THE ETUDE

Words and Music by  
LILY STRICKLAND

Andante semplice

*mp* *cresc.*  
Moon's a shin-in' clear at night, Might-y fine for drift-in;  
Jas-mine's dream-in' in the dew, Mock-in' bird's a sing-in;

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

*accel.*  
Wa-ter's hum-min' soft an' slow, Shadows gent-ly shift-in'  
Night's a cal-lin' out to you, Per-fume's sweet-ly cling-in'  
Come hon-ey, Come an' drift a-long with  
Come hon-ey, Come an' drift a-long with

*con. espress.*  
mel mel Drift-in', drift-in' in the moon light, Dream-in',

dream-in' jus' we two; While the world's a - sleep-in', Night her vig-il's keep in;

*mf cresc. accel.* *mf*  
Oh it will be jus' Heav-en to drift with you! Drift-in' drift-in' in the moon-light;

*cresc.* *mf* *cresc.*  
Drift-in', drift-in' sweet an' slow; Dream-in' dream-in' in the



moon - light, Oh it will be jus' Heav - en to drift with you!

Oh it will be jus' Heav - en to drift with you!

*dim.*

From the French of Leon Montemachen

English Words by Tod B. Galloway

LIFE  
LA VIE

TOD B. GALLOWAY

Moderato

Ah! life is brief, Love but a sigh; A lit-tle  
La vie est vai - ne, Un peu d'a - mour, Un peu de

*mf* *pp*

grief, And then good - bye, And then good - bye! Life is but seem - ing, A hope so  
hai - ne, Et puis - bon - jour, Et puis - bon - jour! La vie est drê - ve, Un peu d'es -

bright, A lit-tle dream - ing, And then good - night, And then good - night! Life is but  
poi - ré, Un peu de rê - ve, Et puis - bon - soir, Et puis - bon - soir! La vie est

seem - ing, A hope so bright, A lit-tle dream - ing, And then good - night!  
drê - ve, Un peu d'es - poi - ré, Un peu de rê - ve, Et puis - bon - soir!

*rall.* *rall.*

## HUNGARIAN SKETCH

A miniature rhapsody, in genuine gipsy style. Grade 2½.

Not too fast M.M. ♩ = 72

CARL WILHELM KERN, Op. 504, No 1

*p* *mf* *Allegro* M.M. ♩ = 126 *p* *mf* *cresc.* *f* *calando* *a tempo* *Tempo I* *p* *mf* *slower* *p* *mf* *calmato* *cresc.* *morendo*

# Musical Scrap Book

By A. S. GARRETT

## THE SECRET OF LISZT'S SUCCESS

Even to this day, Liszt's technique is regarded as the best word in piano-playing, but Henry T. Finck in his *Scores in Music*, reminds us that this is not wholly true, and that something more than technique established Liszt among the immortals:

"Kindworth wrote that 'Liszt did the most astonishing things with his left thumb, making one think it must be doubly as long as an ordinary thumb,'" writes Finck. "He certainly had an ideal hand for piano-forte playing, his fingers being not only unusually long but connected by such elastic tendons as others can in octaves. But this was not the secret of his success. Nor can his triumphs be explained by reference to the amazing technical facility he acquired by incessant practicing, in his youth—one of his daily exercises being the transposition of one of Bach's preludes and fugues into all the twenty-four keys. Dazzling as was his technique, it has probably, as one of the leading German pedagogues, Rudolph M. Breithaupt, maintains, been surpassed since by D'Albert, Busoni, Godowsky and other virtuoso of our time. What gave him his tremendous power over audiences was the fact that his technique was spiritualized, was made subservient to the will of a unique, inspired personality. That was the reason why, as Tausig said, 'No mortal can vie with Liszt; he dwells upon a solitary height!'"

## THE CHILDHOOD OF SCHARIN

One of the most interesting and original of Russian composers was the late Alexander Scharin, concerning whom A. Eaglefield Hall has written a book of autobiography. His genius manifested itself early. His mother died when he was six months old, and his education was cared for by his father's sister, "Aunt Luhot," who seems to have devoted herself to him and trained him well.

"When only five years old he would extemporize on the piano, though it was some time before he could write music," says Hall. His acute ear and his musical memory were astonishing. A single hearing of any piece was sufficient to enable him to set it down and reproduce it exactly on the piano. In 1857, during the Russo-Turkish war, when the Ismailovsky Guards Regiment was leaving for the seat of war, the young boy was taken to the station to see the units off with the rest of the Guards. During the train's halt he played a quadrille, then very popular, called "The Snowstorm." On his return home the five-year-old musician played the piece through on the piano from beginning to end, greatly to the amazement of the family.

"Later on, when he heard his foster-mother play a *Gavotte* by Bach, and *The Gondolier's Song*, by Mendelssohn, young Alexander, then a boy of eight, immediately sat down and reproduced them without a mistake.

"From the age of eight he composed a few simple pieces and also developed a strong love for poetry, writing many short poems himself. He also amused himself a good deal by cutting things out of wood, and this inventive pastime even expanded to the making of miniature pianos, in which he was particularly successful."

Scharin died from an infected boil on his hip, much as Lully, nearly two and a half centuries ago, died from an infected wound on his foot received from his own lision while conducting.

## IN PURSUIT OF MACDOWELL

ONE of MacDowell's first teachers was the great pianist Theresa Carreno; and in her book on "The Boyhood of MacDowell," Abbie Farwell Brown includes an amusing incident which is given here in somewhat abbreviated form.

"At that time Miss Carreno was about eighteen or nineteen, a very lively and fascinating young woman," says Miss Brown, while Edward MacDowell was only a little boy to whom she took a great fancy and undertook to teach. "Like a true Spaniard she liked to show her fondness for those she loved. . . . But he was proof against her sweet ways. Especially he could not bear to have Madame kiss him, as she liked to do."

"Naturally at first this piqued her. But, with her cleverness and mischief, she soon discovered that she had an unexpected weapon to use for her own purpose. Sometimes he did not play his lesson as well as his fair teacher thought he should. Then instead of scolding him—she kissed him! 'This time, if you play it not right, I kiss you, Edward!'" So the fascinating young creature would say, shaking her pretty head and showing her white teeth, with mischief in her eyes. And he would hasten dutifully to do his best, in order to escape that dreadful punishment."

Years later, Carreno used to tell the story of one such occasion when Edward got the better of her. Madame not only threatened him with the above dire punishment but also proceeded to carry it out. But Edward was a mischief for her. He darted out of the room, down the stairs and out of the front door into the street with his teacher at his heels. She chased him quite around the city block and back into the home again, "doubtless to the great edification of the neighborhood."

## THE PERSONALITY OF BERLIOZ

"EVERYTHING about Berlioz was misleading," remarks Romain Rolland in "Memoirs of Today," adding, "even his appearance. In biographical portraits he appears as a dark southerner (Southern France, of course!) with black hair and sparkling eyes. But he was really very fair and had blue eyes, and Joseph d'Orville tells us they were deep-set and piercing, though sometimes clouded by melancholy or languor. He had a broad forehead furrowed with wrinkles by the time he was thirty, or, as E. Lepoutre puts it, a large umbrella of hair, projecting like a movable awning over the back of a bird of prey."

"His mouth was well cut, with lips compressed and puckered at the corners in a severe fold, and his chin was prominent. He had a deep voice, but his speech was halting, and often tremulous with emotion; he would speak passionately of what interested him, and at times be effusive in manner, but more often he was ungracious and reserved."

"He was of medium height, rather thin and angular in figure, and when seated he seemed much taller than he really was. He was very restless, and inherited from his native land, Dauphiné, the mountaineer's passion for walking and climbing, and the love of a vagabond life, which combined with him nearly to his death. He had an iron constitution, but he wrecked it by privation and excess, by his walks in the rain, and by sleeping out of doors in all weathers, even when there was snow on the ground."

It is difficult, by the way, for an Anglo-Saxon to believe that Berlioz "wrecked his constitution" by sleeping out of doors!

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THE GENERALLY accepted and popular idea as to when the training and development of the voice should begin is that the prospective student should have attained full growth. That is, they should be not less than sixteen or seventeen years of age. This is true in the case of those who are to be singers and will have to use the voice several hours a day and undergo concentrated vocal training. But, and this is the main point, the training of the voice should begin in Childhood. Children's voices ought to have supervision in the home and in the school so that later when the child is grown and wishes to devote the necessary time to become a singer the way will have been prepared and the usual bad habits of tone and speech will not have to be corrected.

All persons should have agreeable speaking voices and pleasing singing voices. The exceptions are in the case of abnormal conditions needing pathological attention. Such cases are rare. Self-consciousness and greater modesty are more people do not become singers. Early voice training would eliminate self-consciousness.

Regarding the vocal training, the late David Blumstein said, "We have heard a good deal when all music, and singing in particular, should be given careful consideration. The voice is so intimate a thing that no one can escape it in himself or others and so great its powers, when properly used, whether in speech or song, that it is amazing that the qualities are not more fully recognized by educators and treated accordingly. But up to the present time it seems that those who have influence in educational matters have viewed their eyes opened to the fact that every human being should be taught to speak properly and sing as well as may be, and that these things are perfectly easy of accomplishment if only correct methods are put before the children as they grow up."

Languages, the most difficult to acquire by adults, are learned by children with perfect ease, from those with whom they come in contact. They will speak them well or ill, according as they hear others speak. In short, example is, as far as voice is concerned, better than precept; and the ear, so intimately associated with everything vocal should be given more to do than has been hitherto thought necessary either in schools or by private teachers.

While most young people do not begin to take singing lessons until their voices are reasonably settled and can bear the strain of study, it does not seem incompatible with the dictates of common sense and the training of voices, of bodies, and of minds, and even of the soul, that earlier than has been thought advisable. The early hours of youth too often are shamelessly wasted. In them this natural talent and aptitude should be brought out. This seems so obvious that it is hardly worth saying; but, as a matter of fact, song by the many is looked upon as a luxury to be indulged in by the few. Whereas it is a necessity that should be used by all. For all not only have a latent impulse toward voice expression, but also more of a natural gift than is usually granted. Persons, selected for the purity of their enunciation and the beauty of their voices, should every day in all schools speak and sing to the class, who in turn unconsciously imitate what they hear.

Even with the interest of so great an artist as David Blumstein and others prominent in the musical world there is still need of agitation and power work; and thus, time. That there is more general interest in the voice than some years ago, there is no denying. But all those preparing to teach in schools should have good and sufficient vocal training to enable them to guide and instruct all students under

# The Singer's Etude

Edited for February by Noted Voice Specialists

It is the Ambition of THE ETUDE to Make This Voice Department "A Vocalist's Magazine Complete in Itself"

## When to Begin Voice Training

By Beatrice Walworth

their change in the correct use of the voice. In the Normal schools there should be courses in the regular curriculum to train the aspiring students to teach the children that are to be their charges when they become teachers.

Young children do not need voice training such as the settled voice requires for its full development. Children should be given beautiful songs to sing, and should be impressed with the fact that their voices are fine instruments that should be cared for and not abused. They can be taught to breathe correctly. Later, when they are old enough, they should be taught some of the vocal mechanisms—just enough to give them an intelligent understanding of the vocal instrument, not to confine but to overcome the natural feeling of mystery that is the general attitude toward the voice. At this time simple vocal exercises may be given and deep breathing always kept before the young students.

The speaking voice should have attention as well as the singing voice. Voices ought never to be strained, particularly in the case of children. The production of the voice is the same in speech and song;

so that the training of the singing voice should act beneficially on the speaking voice.

Correct enunciation is of the greatest importance to both singer and speaker. Clean distinct enunciation is an aid to good vocal production. With the foregoing training in childhood, young people would avoid falling into the bad habits of speech and song that take so much time for the singing teacher to correct and they would already have acquired sufficient control of the voice to take up serious training and advance without the usual handicaps acquired by incorrect use of the voice when growing up. During the adolescent period, boys may sing simple songs of limited range, as well as the girls. Boys' voices should be taught to the younger children and later singing at sight, the voice training to continue through high school. There are some teachers and supervisors teaching just the way here indicated; and they are highly esteemed in their respective communities. There is nothing that makes people happier than singing. What a pleasant place the world would be to live in if all had well-trained voices.

## Intelligent Vocal Practice

By Catherine Cullen

MANY vocal students will recognize as their own, the complaint of one pupil to her teacher, "It's strange how much better I do at home when I practice, than I do at my lessons!"

Under a few conditions this statement is true. The pupil may not yet have become well enough acquainted with his teacher to feel unembarrassed before him; or may be afflicted with weak self-consciousness, and lack the mental poise to possess when asked. But far more often, the cause of this seemingly abnormal result can be traced to the practice book, and is found to be the simple fact that, when practicing, the student fails to listen to his own voice; while at the lesson he does listen to it.

Examine yourself frankly at your next hour of practice. Use, for instance, an exercise like this, with the vowel *Ou*:



Your exercise consists of uttering the first note with a small, firm tone, leaning lightly to the octave above it; developing the upper tone, diminishing it; and tripping lightly down to the first note again. Your object is to do this with an even quality of tone throughout; with every note of the descending scale focused as far forward as its predecessor; with full breath control, and a relaxed throat.

since your last lesson, the actual sound of your own voice. To think the tone you produce, and to produce the tone you think, are two entirely different things; but they should be identical.

When, by unceasing attention to your own practicing, you learn the power of concentration, your work will have become not only intelligent, but productive of quick results. New tone-possibilities will unfold to you: Your voice will be your severest critic; And your lesson hour will not only be as true a record of your practicing as it now is, but a satisfactory record also!

The thoughtful student of voice will find in these suggestive remarks the basis for a large field of personal experiments and discoveries.

## Tartini's Advice

(An Extract from Mr. William Shakespeare's Book, *Plain Words on Singing*, G. P. Putnam's Sons.)

GIOVANNI TARTINI (1602-1709), composer and great master of the violin, wrote valuable advice to be compiled on the bowing of this instrument. All he said might apply equally to the breathing and tone production of a singer:

"Your first study should be the true manner of holding, balancing, and pressing the bow lightly and steadily upon the strings—in such a manner that it seems to breathe; the first note it gives."

Paraphrasing this, and substituting the word "breathing" for the "bow," and the "vocal instrument" for the "strings," it would read: "Your first study should be the true manner of holding, balancing, and pressing the breath lightly and steadily against the vocal instrument, in such a manner as to 'breathe' the first note it breathes."

## More About Purity of Pronunciation and Resonance

Hiller (already quoted) says that "Well spoken is half singing," and that this is a motto that should be inscribed on the four walls of every school of singing. Interest cannot be too strongly urged that the right unless the singer is not displaced utterance of his words is not displaced what he says. The perfect utterance of the thirteen vowels in the English language and the thirteen tuned consonants (previously explained in chapter on Pronunciation) really comprises the different equal importance with the colors and the palette of the painter.

## Foundation of Singing

We have seen that tone (prolonged form of music), resonance and breath-control form the foundation of the singer's art.

It cannot, however, be expected that the most capable singer can immediately grasp the purity of his vocal sounds—which theaters or large audiences—when in his most important moments.

Regarding the question of *resonance*, when which so much has been written, the experienced singer brings to bear the result is a great, broad, breath pressure, which any voice is capable. The singing of the other hand, the size of the voice of lovely effects, is in character. In this case the student must wait for later ex-





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## Do Not Abuse Vocal Technic

By Jean McMichael

Do not let your vocal studies become your master and make your singing mechanical. Every singer must master technic, a foundation to future greatness that is absolutely necessary; but how very often young singers, and also those who have "arrived," have allowed technic to overshadow their personality until there is nothing left but a lifeless machine.

The public likes programs food; and every young singer should realize early that her personality is the sugar-coating of technic.

nic, essential to success, and that personality should be developed side by side with technic.

Put a little of self into your studies. Be original, not merely a well-oiled machine that is able to render without a misgiving a lesson learned, which nine cases out of ten is dull, monotonous. Give your work the spark of life, frost it with personality and charm. Be master of your technic, never its slave.

## Keep Your Voice Nourished

By Jean McMichael

Has you ever stop to think that a beautiful voice is one that is properly nourished, that many a thin and weak voice is due to lack of food?

A vocal student is apt to overlook this fact, never realizing that a voice depends upon food for its nourishment, brilliancy, and richness.

A diet is an excellent thing, providing a vocal student does not go to extremes, thus regarding the progress of voice development. Every smooth-running machine must be oiled, so it is with a pleasing voice;

it must be fed or the student cannot expect encouraging results.

Many vocal students think of their bodily health, but perhaps have not realized what an important part nutritious food has upon the human singing voice itself. It is essential that all singers should eat enough to give a voter the power and sustenance it needs for its possible growth, otherwise it will be warped, under-nourished, unable to blossom forth and become the lovely thing that nature intended it to be.

## Affectation

By Sidney Bushell

AFFECTATION, in the commonly accepted meaning of the term, is a quality which none of us wishes to be saddled. The word is synonymous with many undesirable characteristics.

For all that, the vocal student must not be surprised if his family or friends begin to notice a difference in the quality of his speaking voice, or subtle changes in his singing, which they may unkindly label "affectedness."

As a matter of fact, it is "affectedness,"

but in the very best meaning of the word. What is his daily practicing for but the affecting of a better quality of voice? If his friends notice it and remark upon it, provided it really is a change in the right direction, the pupil should feel encouraged. It will not be very long before this improved, "affected" voice is firmly fixed as his very own, and not to quote a few of the terms usually coupled with affectation—priggishness, airs, pretense, unnaturalness, and the like.

## A Paderewski Eulogy

(Continued from page 96)

Shortly after Chopin left the land of his birth it was beset by oppression, an oppression so ruthless and terrible that it can only be accounted for as some wild, defiant act of revolt against the long-drawn Tartan yoke, falling in revenge upon the innocent. All was forbidden to us; the language and faith of our fathers, the heritage of our ancestral customs, the heritage of our past, our national dress, our songs, our poets—Słowacki, Krasiński, Mickiewicz. . . . Chopin alone was not forbidden to us; and yet in him we still could find the living breath of all that was prohibited; he was able to give us back our colored robes, our belts of woven gold, our soubre cloaks, our proud headgear, the noble clank of our swords, the glitter of our peasants' scythes, our graveyard crosses, our little wayside shrines; he gave all back to us, mingled with the prayers of broken hearts, the revolt of fettered souls, the pain of slavery, lost Freedom's ache, the cursing of tyrants, and exultant songs of victory.

Through long years of torment, martyrdom, and persecution, our homelands revivified him with their most sacred threads, we clung to him in the sorrow of our souls and he, soothed, upheld, sometimes even converted us. He was a smuggler who, in harmless rolls

of music, carried contraband Polish patriotism to his brothers across the border; he was a priest who, to his fellows scattered far and wide about the world, brought the sacrament of their martyred home.

He now stands illumined by the undying light of his country's gratitude, wreathed ever with fresh garlands of honor and wonder and rapture and love. But he does not stand alone. His "peasants' patrie," the spirit of the land of his fathers, the spirit of his nation, has not left him, not even in death.

No man, however great, can be above his nation, or beyond his nation. He is the seed of his race, a portion of her, blossom seed of her seed, a portion of her, blossom seed of her seed, the fruit of her ripening; and of her bearing, fruit of her ripening; and the greater, the finer, and the stronger he is, the closer he lies to her heart. Chopin, perhaps, did not know how great he was. But we know; we know, too, that he was great with our greatness, strong with our strength, and we are his; the whole of our collective soul is in him made manifest.

Therefore, let us brace our hearts to fresh endurance, let us adjust our minds to action, energetic, righteous; let us uplift our consciousness by faith invincible; for the nation cannot perish which has a soul so great and so immortal. . . .



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IN THIS vast country of ours organ music had to have its beginnings the same as in the other arts. The pioneers in the early days of America's musical history did not ride to church on Sunday mornings in a limousine nor did they have even a flivver to bring them home. For years people were adverse to the organ in the churches and extreme prejudices had to be overcome. As an instance of this, in the First Presbyterian Church, Fifth Avenue and Twelfth Street, built in 1845, where I preside, a tuning fork was all that was used until less than forty years ago. Finally, when the "new church organ" was built, it created such a commotion amongst the members of the congregation that it required several years of time before it was installed, and this on Fifth Avenue in the City of New York!

You have all heard the tune, "Johnny Morgan played the organ and his father played the drum." How many of you know that the organist referred to was the famous John P. Morgan who so ably played at Old Trinity Church which kept its organ on Wall Street and the living of finance. This man did splendid constructive work in the old days, as did another Morgan of a different family who came from Great Britain during the same period. I refer to George W. Morgan, the distinguished harpist, who last fall celebrated her Golden Jubilee in Carnegie Hall. On reaching New York, Mr. Morgan was destined to play the organ at that of educational value, but the people have none of it until finally he entertained them with variations on "By the sea side." This instantly stamped his popularity, which continued to grow and enabled him to play whatever he chose. He was one of the first to make known the works of Bach in America, of which he was a recognized exponent, and toured the country for years in addition to presiding at the organ in Dr. Talmadge's Church in Brooklyn.

#### Others of the Period

About this period there were several others who must be remembered. Notably David Back, whose services were sought everywhere, is still regarded as the quarer of one of our best organists and leaders; Samuel P. Warren, organist of Grace Church on Broadway, the teacher of many prominent organists, who led the organ procession here for more than a quarter of a century; Clarence Eddy, of Chicago, whose fame began at the Centennial Exposition in Philadelphia, and the success of whose European and American tours have made him the *Deus in Musica* of organists. Mr. Eddy has done a great work, and his tours still occupy much of his time.

Then there were George E. Whiting of Boston; John Zandell, of Brooklyn, who long directed the musical forces at Henry Ward Beecher's Church; David D. Wood, of Philadelphia; John K. Paine, of Harvard University; Edward Hodges, Eugene Thayer and A. H. Messier, at Trinity Church, New York; and many others who should be remembered in the Hall of Fame for their early constructive work.

When Alexander Gaultman, the great French organist played at the Chicago World's Fair, some people exclaimed, "Why, when he used his feet, the feet of the gods are struck exactly together." We have never heard anything like it before, (and mind you, this was thirty years ago!) The influence of Gaultman in this country can never be fully estimated for it came at the crucial moment and when he was most needed. At that time, we were not discussing the merits of Fundamentalists or Modernists in either the world of music or theology. A new school of organists was being formed and Gaultman was the

## The Organist's Etude

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Edited by EMINENT SPECIALISTS

### The Rise of Organ Music in America

By William C. Carl, Mus. Doc.

Chancellor of the Legion of Honor

Mr. Carl has for years been the Organist and Director of Music of the First Presbyterian Church, New York, and is also the Founder and Director of the Gaultman Organ School. He unselfishly manner won the hearts of our people on each of his three tours, and his marvelous improvisations have not yet been surpassed in either Europe or America.

#### World War Effects

During the World War, Joseph Bonnet was brought to this country by a committee of Americans headed by Mr. Otto Kahn. Bonnet was the idol of Europe, the organist of St. Eustache in Paris, and distinguished pupil of Gaultman during his Conservatory days when he won a notable First Prize. His success here was phenomenal and is still fresh in the minds of us all. During the first winter he appeared over twenty times in New York City and, in addition to his regular programs, played a series of Historical Recitals which stamped him as one of the greatest organists the world has known. Bonnet's tour throughout the country were phenomenally successful. His name spells "bonnet" in English. An amusing incident occurred one day in a western town where the protests of the world's housewives for the evening concert, and the enterprising manager had to devise something to arouse the people. Knowing how much French military was admired and sought for, he announced the next day that Bonnet had arrived, and all who wished to see it should come to the concert, when it would be on exhibition. Needless to say the house was packed to the doors, and the French Bonnet played a brilliant Organ Recital for them.

#### Method and System

Both Gaultman and Bonnet showed us what method and system could accomplish. There was never a trail of the old, the importance left unprepared. Gaultman would take as much care in folding the morning newspaper after reading it, as in playing a Bach Fugue. Many young men and women grasped these ideas, and are now demonstrating them in the splendid work they are doing. The rapid strides and phenomenal progress made during the past twenty-five years, is past our comprehension.

There is an incentive to work at the present time. First of all, the American people have proven that they are fond of the organ and its music. This is true from the east to the far west and up into Alaska, where I had the pleasure of inaugurating a new organ and playing for the music lovers there. Recently, in the remote western villages, I have found audiences who will double anyone's Bach Fugue and show a large appreciation of the best in Music.

The advantages for hearing and becoming acquainted with the organ to-day are manifold. In addition to the Churches, organs are found in our Municipal Buildings, Concert Halls, Theaters, Film

Houses, Universities, High Schools, Department Stores, and as well, in the homes of thousands of our citizens.

From an educational standpoint, nothing has helped the advancement of good music as the popularizing of good music in this way. An interest in good music has been created, and with the advent of the radio, we now have the opportunity of knowing what the organ is capable of doing. What can be done far-reaching than this in the world's famous artists, both European and American and the frequent Wasmaler in the stores of John Philip, under the able direction of Dr. Alexander Russell.

#### A Notable Service

At the College of the City of New York, Professor Samuel A. Baldwin, has performed a noble task for which the community should be very grateful. On the night of March he celebrated his one thousandth free Recital on the magnificent Skinner Organ in the Great Hall of the College, when engaged in the recital from the City government were present to him and he was honored in many ways. Professor Baldwin is the first to give one thousand free recitals in the New York City.

As an innovation an out-of-door organ, for the first of its kind in America, was built for the Spreckels Pavilion at the San Diego Exposition in California. It was a success from the start; and hundreds of free recitals have been given upon it by guided musician, assisted at various times by visiting organists. From an artistic and educational standpoint, its value cannot be spoken of too highly.

#### The Out-of-Doors Organ

It would mean much for any city to possess an out-of-door organ to be played in the summer months by American organists; and a Municipal Board conducted a reality in the near future. In New York City, with its multitude of musical offerings during the summer of the season, the organ as a solo instrument is unduly heard more frequently than in recitals and in combination with other instruments including the Orchestra, than in any other city, either in Europe or America.

The antiquated instruments of a former decade are rapidly being replaced by modern progress with the times and have accomplished magnificent results in the work they are put to use. The electric music performed by the men who formerly should look for a new organ blower I asked Gaultman in Paris why his Church did not install a motor. "Why," he re-

sponded, "what would the blower do?" His grandfather blew the organ, then his father blew the organ and now his son is waiting to follow him. He would be thrown out of business, and look for a new job. "No, we cannot have a motor here!"

To continue regarding Organ Music in America, and it is most gratifying to record that the Organist who did constructive work in our country did it well.

There were many obstacles to overcome for everyone was more occupied in the quest for gold than for art. Naturally our organists first achieved success in the churches, where the standards, by period, set hard work, have been raised fully one hundred per cent. Where can one hear good church music better rendered than in America at the present time? All honor to the men who have worked and given freely of their time to the women organists. The prejudice against women as organists is a thing of the past, and we now find them holding positions of distinction in the Protestant churches of every denomination and creed in every country over. In New York they have been especially honored. I take off my hat to the women organists in America. They deserve the success they have achieved and so well merited.

#### Organ Fraternities

We must not forget the American Guild of Organists, founded over twenty-five years ago and the National Association of Organists, for the part they have played and are doing in bringing our Organists to the front.

The demand for organ study has been quite phenomenal. This is not surprising when we consider the thousands of new instruments built in recent years and the years of organists who can play them. There is study room "at the top," and those who study seriously and who will put their brains hard to the work. Although an organist is not made in a day, good old-fashioned hard work will accomplish a great deal. System, persistence and good, in everything, are the things that count.

"All honor to the American Musicians!"

### The Non-Legato Alto Part

By Helen Oliphant Bates

LISTEN carefully to your hymn playing for a few minutes. Does your alto part flow along in a smooth legato melody, does it sound broad and undiscovered? If it is not legato, the alto part is not being played by the class of organists who invariably play the soprano and alto with the right hand, and the tenor with the left hand.

Now as hymn writers with the left hand, and not for hands, your alto singer will play in the least object to your occasionally with the left hand, of the notes of their part, enable you to sing them, to do so would not give them a set legato line. Try it. And a string of semi-staccato notes, soprano and alto, with the right of the left hand, and so on, to the old you cannot do it, or by changing fingers, it is not always the situation. It is true, it is not always possible, but it can be sufficient to make a big improvement in your hymn playing and simply apply all extra effort expended.

When is an organist in high society? When he comes in contact with the great and the swell.

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**I**N OUR first article on the Amateur Orchestra we dwelt entirely upon its formation, in order that the conductor be enabled to start with an organization that could possibly accomplish some successful results if managed intelligently. Still it should be borne in mind that after the orchestra is brought into existence the work does not stop by any means whatsoever end, but in fact just begins in earnest.

In this article we purport to treat the carrying on of the organization already started, as well as also the betterment of say such of these orchestras that are "lumpy" to express it, "limping along," and need help to enable them to stand firmly on their normal musical feet.

As stated in our first article on this subject that no matter how often or how long an amateur orchestra of poor players were rehearsed, without outside drilling and coaching they would always remain as they were on starting. Also that in order for the players to be of any use they should be required to take instruction on their instruments; otherwise they should not be retained or even in the beginning permitted to become members. After a reasonable amount of instruction they can not attain an ability to play, they should not be allowed to remain in the organization.

#### An Absolute Essential

It should be needless to state that an absolute essential to any success to be achieved on a musical instrument is intense home practice. This advice may be superfluous to some; still the fact is that many who attempt to play in an amateur orchestra neglect that very important matter. In fact, there are some who do not practice at all; the only time that they touch their instruments being when they come to rehearsal. It is not necessary to say that organizations that contain such members are as a rule doomed to failure. In fact, such persons as these are a veritable nuisance and need not be tolerated, as they retard all possibility of progress for the orchestra.

In all organizations of this kind, where we are consulted in the matter, we invariably counsel a general disbarring and re-organizing with a new membership of those who are willing to work.

#### Practice Ideas

We have already mentioned home practice, and it would be well for us to explain more fully our ideas on this subject. There is a right way and a wrong way, a profitable and an unprofitable one, of which the latter is too often in vogue, and which amounts for so many poor musicians even although they may spend a great deal of time in this work.

To the average musician, professional as well as amateur—and especially so with the latter—practice is not a very enjoyable proceeding; hence the reason so many try to shirk all that is not really necessary. Still if one is ambitious to succeed and can realize its value, it becomes a duty for attaining a pleasant end. It is incumbent upon the professional musician that he depends the ultimate success of his future, which to him is a business proposition and cannot be neglected. However, in the case of the amateur it is not a necessity to practice at all, save if he would play his instrument well while being the incentive to work.

As for the amount of time to be given to practice, we would say that there are many mistakes made by those who have a day to practice, seem to regard what they are doing as a semi-philanthropic deed. As for the sufficiency, one hour a day given to practice by the amateur will keep him up so that he can get along in the orchestra, provided he already knows

## 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"

### Management of the Orchestra, Part I

By Dr. Perry Dicke

how to play moderately well and in tune on his instrument. This amount of time, however, will not suffice if one is studying music and has not yet acquired technical ability. Two hours would barely be enough; and not less than four hours for work on the instrument is prescribed for one who would aspire to be a fairly good player. In addition to this, several hours daily should be devoted to theoretical music study.

However, in cases where but one hour a day can be given we are frequently asked how to expend it to the best advantage. The following is a plan of procedure that we recommend as giving the most for the above limited time.

Starting with what we term *Altogether*—short quick notes playing particular attention to the tone quality which should be clear, full and in perfect intonation. To be practiced slowly at first, gradually increasing the tempo. In the beginning, until this exercise is acquired in a satisfactory manner, at least ten minutes a day should be given to it; afterwards, when it is mastered, five minutes a day should suffice to retain it.

#### Sustained Notes

The practice of *Sustained Notes* is absolutely necessary for the player on every musical instrument, be it string, wood or brass. These notes should be held as long as possible, increasing their duration as the bow or wind—depending upon the instrument—will permit. Favorably the tone must be of good quality and in perfect intonation, both at the beginning and at the ending of the note without any variation in pitch during its sounding. *Sustained* notes should be practiced in even tone, loud and soft, also swelling at the middle and also at ends of the note. We have found

that the practice of sustained notes, played so softly and of long duration as possible, are most efficient for acquiring a complete mastery over one's instrument. By combining scales and various exercises with sustained notes, attack, and so on, time can be economized and much more can be accomplished in the hour. This, however, should not be attempted until each has been mastered singly and can be played without any mistakes. A thorough practice of the *Sustained* is positively essential for good playing and cannot be dispensed with by one who aspires to any musical ability. They should be practiced slowly, sustained, both curved and straight, as well as dotted to all keys. Our modern composers and arrangers are disposed as likely as not and often with no reason at all, to write in the very remote keys; hence the necessity of preparation to meet them. Often when a piece starts in an easy key, before it is ended one may find one's self confronted with a key full of flats and sharps. We have met violinists who have demurred at the thought of playing a piece before time to play. What they would have done with six or seven, as we meet them now, we wonder.

The *Chromatic Scale* imparts ease and fluency and should always be included in the hour's practice.

This specified work should take up at least forty to forty-five minutes out of the hour, even when it is played lightly; the remaining portion should be expended on some study for the purpose of acquiring a general knowledge of one's instrument. By as how this spent—the player could keep up sufficiently to make a comparatively decent showing in an ensemble which to play the average difficult music met with in the amateur orchestra. It is the minimum amount of time that would suffice to accomplish anything at all

### Little Hints

against the belly. If it seems very close, the student can ascertain if it is actually the case by placing a thick playing card under the edge of the chin rest where it projects out over the belly. There should be room for the playing card to slip easily between the under edge of the chin rest and the belly.

Violin students often send their violins long distances to expert repairmen when there is trouble of this kind. They know that something is wrong with the tone of the violin, but cannot exactly locate the cause.

Fortunately the trouble is easily remedied. If a chin rest which is comfortable for the pupil and high enough to clear the belly cannot be procured, a piece of cork can be placed between the edge of the chin rest and the edge of the violin, where it is clamped down by the screws. The cork must be thick enough to elevate the chin rest to the proper height to avoid touching the belly. Sheets of cork can be bought at the hardware store.

### Accordatura and Scordatura

By Orlando A. Mansfield, Mus. Doc.

(Continued from last month)

ALTHOUGH No. 8 was a great favorite with De Bériot, Nos. 9 and 10 are chiefly associated with the name of that "ward of the violin," Niccolò Paganini (1781-1840). Indeed he used these so often that the raising of the G string a minor 3rd to B flat, or a major 3rd to B natural was often termed "solo pitch."

Strictly speaking, No. 11 is not an instance of scordatura, as every string is simply tuned a semitone sharp for the sake of brilliancy, the proportion of 5:4 not being disturbed there. Although a favorite procedure with Paganini, as in his *Concerto*, it was also used by Ludwig Spohr (1784-1859), in his duets for violin and violin (Spohr's first wife, Dittes harp part being then written a semitone higher than the notation of the violin part.

#### A Rare Scordatura

The 12th scordatura of our series is now ended, a G string lower one semitone to F sharp. It was a favorite with Beethoven (1770-1827), the great professor at the Paris Conservatoire and the Dandies and other Mandarins, the two latter (Mozart, Haydn, Beethoven, the two latter) being the most frequent victims of this arpeggios in sharp keys would undoubtedly be found to be very useful on certain occasions.

Concerning No. 13, we have only to remark that it was used by Paganini (1781-1840), the greatest of violinists, and a master of the great energy of Mozart; as an operatic composer, was a violinist in his own right.

Our last scordatura, the most modern of the series, is one of the most interesting because it raises the only one in which the E string is lowered and a semitone to E flat. The other strings, as we have said, remain unchanged. The raising is employed by Saint-Saëns (1835-1922), in his *Zampa* series.

#### Notation of Scordatura

In most of the works mentioned, and in others in which the scordatura is employed, the change is generally indicated at the beginning of the movement, in pretty much the same manner as that which we have seen in Example No. 8. But the music itself is not written according to the fingering to be employed; so that the musician is to position himself upon the strings to be played only upon the theoretical course of the instrument, or the part upon a key-board instrument or upon a stringed instrument with normal tuning. As a natural consequence of this altered tuning, the notation is altered as in No. 11 of our series. We find in Paganini's *First Concerto for Violin*, the part for first instrument in E flat; where, but the first instrument in E flat; where the violin is in B the piano in A flat. So if the G, the piano is now a certain number of semitones higher than the semitones above the same number of the part and vice versa. Hence it comes notation of a flat key while the accidentals are noted in a sharp key. In other words, the raising of the pitch of the strings in the old violins was somewhat more sooner neck and string of the older instruments. Also the pitch of that period was considerably lower. It is scarcely











# The Teachers' Round Table

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

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

## Recital Pieces

Please give us a list of twelve recital pieces of the fifth, sixth and seventh grades.

M. W.

The following pieces are of varied styles, and are arranged in chronological order:

- Weber: *Rondo Brilliant in E-flat*.  
Schubert: *Impromptu in B-flat*, Op. 142, No. 3.  
Mendelssohn: *Capriccio*, Op. 16, No. 2.  
Schumann: *Grillen*, Op. 12, No. 4.  
Chopin: *Nocturne in F-minor*, Op. 55, No. 1.  
Chopin: *Fantaisie-Impromptu* in C-sharp minor.  
Albini: *First*. *The Nightingale*.  
Rubinstein: *First Barcarolle*.  
Moszkowski: *Gitarre*.  
Debussy: *Clair de lune*.  
Cyril Scott: *Dance nègre*.  
MacDowell: *Poloisienne*.

## A Beginner's Class

How long does it usually take for a child to acquire a good hand position?  
Can you suggest something for instructive musical environment at monthly musical club meetings of my pupils? I am a piano teacher and teach recital class and something else besides.

Mrs. J. L. G.

There is no reason why a good hand position should not be taught from the very outset. Begin by making (1) that the thumb is the proper height, so that the top of the hand and arm is about level and a little above the keyboard; (2) that the wrist is loosened up; and (3) that the fingers are evenly spaced and slightly curved. In future lessons all these points may be enlarged upon and the various touches gradually taught.

I suggest that at each monthly meeting there be a discussion of some important composer. One pupil may present facts about his life, another about his music, while another may present some anecdotes about his works. All these points should be illustrated by selections from his works.

## A Refractory Pupil

Please advise me how to treat a pupil who does not seem to be aware of the importance of listening for teacher as reward to such attempts at practice, methods, learn, and so on. She is about thirteen, and has studied with me for three years.

O. Y.

When a pupil has, at least in her own estimation, outgrown her teacher, it is almost time for them to part, for the prime requisite of any instruction is that the pupil shall have enough confidence in the teacher's judgment to attempt, at least, to follow out her requirements.

The case which you mention is not a unique one, for every teacher occasionally finds a pupil with whom it seems impossible to establish harmonious relations—a pupil whose coming she dreads and who "takes more out of one" than a half-dozen of the normal variety.

Perhaps by the exercise of tact, by the judicious use of praise and otherwise of your assignments to the pupil the why and wherefore of your assignments, and by taking care to give attractive music, the difficulties may vanish; but if these measures fail, the best course to pursue is to send her to someone else. For if the pupil is continually dissatisfied and discontent, she will not only have her own progress, but will also have a bad effect on prospective applicants for your instruction.

## A Professional Career

"An ambitious student" writes that she has taken up music after an interval of twelve years, is studying hard, and has worked to good advantage on a considerable list of standard piano pieces. She concludes:

What would you consider that my chances are in this line? Do you think that I have a chance of being considered for a position in the field of music?  
My teacher thinks that I have a chance of being considered for a position in the field of music.  
I am now teaching a class of eighteen pupils, all in the elementary grades.

From the list of compositions which you enclose, you have certainly covered much ground in your three years' work; and if you have learned this repertoire thoroughly, you should have an excellent start toward a professional career.

You do not say, however, whether you wish to specialize as a teacher or as a pianist. If the former is your objective, I see no reason why, with so large a class already, you are not on the road to success. In this case you should not only increase your progress as a player, but should also study musical theory, history, form, and the general principles of pedagogy.

To become a professional pianist, however, is another matter and will require several years more, at least, of intensive technical study. Also you must build up a strong physique, since a concert performer needs plenty of reserve strength and unflinching nerves.

Perhaps you can "try on" the question by attempting recital work. Make up a program from pieces you have studied, and play it to an assembly of invited friends. If this proves a success, try another of the same nature. The results will estimate your own powers of endurance and of interesting an audience.

## Playing by Ear

What shall I do with a very bright child who finds it a great effort to play by eye? He is a pianist, very slowly, and neither reads nor writes music (the piano); but he really has an ear and is constantly straining the chords of playing the harmonies.

F. C.

This is a case where regular practice must be made to overcome the child's "feeling" for the music. He is a case where regular practice must be made to overcome the child's "feeling" for the music. He is a case where regular practice must be made to overcome the child's "feeling" for the music.

Then, set his imagination to work. Let him assign a name to each study or piece which he is to practice, and make up a little story to fit it; or let it represent some scene or event. In his edition of Beethoven's *Well-Tempered Clavier*, for instance, Burgmüller suggests that the prelude in C-sharp reminds one of flickering flames reflected in the water. If everything is thus invested with meaning, it will take on a new interest.

Finally, encourage him to compose and write down little tunes or pieces, after his regular practice has been performed. Toward this end, you might assign him lessons out of Preston Ware Oren's *Harmony Book for Beginners*, which is well adapted to what a child's curiosity. In this way you may properly encourage the creative impulse which is evidently stirring within him.

## Examination Questions

In response to my query about examinations for piano students, Miss F. M. S. sends the following list of questions which she asked of a class of beginners at the end of the first year.

1. What are the two thumb which we should notice when we play a piece of study? Ans. Right thumb and left thumb.
2. What is the thumb used for? Ans. To play the key signature.
3. What is the thumb used for? Ans. To play the key signature.
4. Give the signature of A, and F major.
5. What is the thumb used for? Ans. To play the key signature.
6. Name the sharp signs in order. Name the sharp in order.
7. Give several time signatures, and explain them.
8. What is the meaning of triplets, sextets, etc., and how are they played?
9. Give some facts about the lives of Bach and Beethoven.
10. What composer was called the "child with the hammer"? Ans. Beethoven.
11. What composer played piano with the "blind boy"? Ans. Beethoven.
12. What is the name of the "blind boy"? Ans. Beethoven.
13. What is the name of the "blind boy"? Ans. Beethoven.
14. What is the name of the "blind boy"? Ans. Beethoven.
15. What is the name of the "blind boy"? Ans. Beethoven.
16. What is the name of the "blind boy"? Ans. Beethoven.
17. What is the name of the "blind boy"? Ans. Beethoven.
18. What is the name of the "blind boy"? Ans. Beethoven.
19. What is the name of the "blind boy"? Ans. Beethoven.
20. What is the name of the "blind boy"? Ans. Beethoven.

Do any other Round Table members give such examinations? If so, let us hear how you conduct them!

## Interesting the Boy

I have found one of my problems to be that of interesting the boy of twelve or thirteen. Youngsters take "take" a more inviolate type of music than the adult, and the boy of twelve or thirteen is taking music that will appeal to the boy who is twelve or thirteen. I have found that the boy of twelve or thirteen is taking music that will appeal to the boy who is twelve or thirteen. I have found that the boy of twelve or thirteen is taking music that will appeal to the boy who is twelve or thirteen.

H. S. W.

I believe that a boy of this age might be attracted to the elementary classics, if they were properly presented to him, with an explanation of their forms and data about the characteristics and aims of their composers. Take, for instance, Schumann's Op. 68, which contains many bright and rhythmic little pieces, such as the *Soldier's March*, No. 2 of the set. Thus there are the little preludes and dances of Bach, and also other pieces of his—dances and others—also the two sonatas by Beethoven (in F and G). All these afford the teacher an opportunity to explain the classic forms, which may be further illustrated by the Sonatas of Clementi, Kuhlau and others. Also with these may go some attractive studies, such as Czerny's *The First Lesson*, Op. 117, which may be followed by Burgmüller's Op. 100. Occasionally one of the simple and useful opera arrangements by King or Löw may be introduced, as well as more modern pieces.

## Grading of Concert Pieces

J. E. L. sends a list of concert pieces which he wishes graded in progressive order. Beginning with the easiest, which is of about the eighth grade, the others may be arranged progressively somewhat as follows (it is impossible to adopt an exact standard):

1. Beethoven, *Concerto in C minor*, Op. 37.
2. Weber, *Concertino*, Op. 79.
3. Liszt, *Emperor Concerto*.
4. Liszt, *Hungarian Fantasy*.
5. Grieg, *Concerto in A minor*, Op. 37.
6. Rubinstein, *Concerto in D minor*, No. 4.
7. Liszt, *Concerto in E-flat*.
8. Saint-Saëns, *Concerto in G minor*.
9. Tchaikovsky, *Concerto in B-flat minor*.

A graded list of two-piano pieces (four hands), for which he also asks, is as follows:

- Horvath, *Festive March*, Op. 45, grade 3.  
Beethoven, *Turkish March* (Tern), grade 4.  
Bisot, *Mouet de l'Arlequin* (Bismuth), grade 5.  
Chopin, *Rondo in G*, Op. 73, grade 5.  
Schumann, *Autumn and Variations*, Op. 46, grade 8.  
Raff, *Gavotte and Mazurka*, grade 9.  
Saint-Saëns, *Variations on a Theme of Beethoven*, grade 10.

After Liszt's *Twelfth Rhapsody*, Bach's *Chromatic Fantasy* and Debussy's *Reflets dans l'eau*, I suggest giving Chopin's *Etudes*, Schumann's *Concerto*, Op. 9, and Mendelssohn's *Prelude and Fugue in E minor*, Op. 35, No. 1.

## Intervals in Sight-Reading

I have a pupil who, in sight-reading, does not seem to be able to distinguish intervals of the second and third, except in an ascending scale. He is a pianist, and he is now in the first grade of the first grade. He is a pianist, and he is now in the first grade of the first grade. He is a pianist, and he is now in the first grade of the first grade.

I suggest that at each lesson you give her a few minutes of ear-training. At first play easy intervals, and have her name them. Then, as she acquires proficiency, increase the difficulty of the intervals, and have her write each of them as she hears it. Play the notes of the interval in succession, and tell her the name of the first note, if necessary. Such practice should train both ear and eye to recognize the intervals on the printed page. A child of her tender years cannot be expected to read rapidly without considerable training of this sort.





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