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### Volume 44, Number 03 (March 1926)

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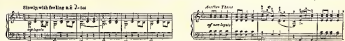
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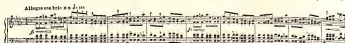
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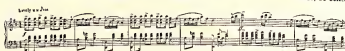
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CLEMENTI, M.....Sonatina Movement.....	Rondo
DUBSKY, J. L.....Scherzo.....	Scherzo
GOUDY, C. F.....Harmonious Blacksmith.....	Andante
HAYDN, J. N.....Andante.....	Little Soldier's March
KUHLER, T. H.....Clay's.....	Spring Song
MENDLSOHN, P.....Spring Song.....	Minuet (Don Juan)
MOZART, W. A.....Minuet (Don Juan).....	Moment Musical
SCHUBERT, F.....Moment Musical.....	March
SCHUMANN, R.....Happy Farmer.....	March
".....Happy Farmer.....	March
WEISS, C. M.....Huntsman's Chorus.....	March
".....Weber's Last Thought and 12 others	

### Modern Pieces

BLACHEMAN, G.....Serenade (Andante).....	Angel Voices
BACHMANN, P.....Woodland Ecstasy.....	First Violet, The
BEHR, FR.....May-Day March.....	Schuler, The
".....Schuler, The.....	Merry Frolic
BEHNS, H.....Merry Frolic.....	Angel of Peace
BRUNER, E.....Angel of Peace.....	May-Day March
BUTTON, J. B.....May-Day March.....	Be-Hire, The
CHRYSLER, A.....Be-Hire, The.....	Glorious Rite, A
CHERNY, C.....Glorious Rite, A.....	Little Song
CHERUB, A.....Little Song.....	Whisper's Tune, A
DANIELLE, A.....Whisper's Tune, A.....	Gazing at the Stars
EDIS, K.....Gazing at the Stars.....	Love Party, The
FISCHER, O.....Love Party, The.....	Wayward Rose, The
GAGE, N. W.....Wayward Rose, The.....	Christmas-Tree March
GOEDERICH, A.....Christmas-Tree March.....	Holiday-Time
GOSSET, E.....Holiday-Time.....	Albion Leaf
GUILLET, C.....Albion Leaf.....	Fun, The
".....Fun, The.....	Shimmer Series
HEINE, C.....Shimmer Series.....	Sunny Morning
HERMANN, WILLY.....Sunny Morning.....	Shepherd's Idyl
HUNTLEY, FR.....Shepherd's Idyl.....	Constant
JARASSON, FR.....Constant.....	At the Theatre
KERBRUF, H.....At the Theatre.....	Ruise Dance
".....Ruise Dance.....	Song of L'Amour
".....Song of L'Amour.....	Last Valse

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## How Much Sleep Should Musicians Have?

SLEEP and the musician is a problem not considered lightly. The old-fashioned advice that the adult male should have eight hours sleep each night and the female nine hours seems to be disregarded by many. Mr. Edison has always contended that if the average person ate less and used up less energy in food digestion, less sleep would be necessary.

Sleep is the balance-wheel of life. In proportion to the energy expended, mental, muscular, nervous, so must be the dosage of sleep.

The musician rarely realizes the great amount of energy he puts forth. The nervous strain that the average teacher undergoes in one day often far exceeds that of the business man. This mostly comes from the anxiety that goes with the habit of making pupils "toe the mark." It is absolutely impossible for one who has not gone through the actual experience of teaching to know what this means.

The drain upon the vital forces of the musician must be made up during peaceful slumber.

Here are some good rules about sleep:

1. The way in which to determine the proper number of hours for sleep is entirely an individual matter. Take enough sleep to make you want to spring into action immediately upon waking.

2. If you never feel like "springing into action" the moment you wake, find out through your doctor, your dietitian, or your bed-maker, what is the matter with your sleep.

Just as some people are rarely more than half awake during their entire lives, others are rarely more than half asleep. Sleep should be sound, dreamless, restful and peaceful. Some psychologists insist that absolute quiet is all-essential. How can one get absolute quiet in the modern city? It is only to be found in the "real" country and this is often the reason why people profit so much from vacations. They sleep better. Above all things, Mr. Musician, if you want to do great things in your life do a little great sleeping on the side. Long hours demand just so much of your life assets. Make up your liabilities with sleep.

## After Hours

THE oracles of success in addressing youth frequently recount some paradigm like this:

"Tell me what you do with your leisure hours and I will tell you how successful you will become."

As a matter of fact the subject of the leisure hours and how they are employed is one of the greatest social problems of man. In years past educators were content to devote their time to teaching the young human animal how to make a livelihood. Fine! But what about the other third of his waking time, his leisure hours? If he has not been trained so that he may be profitably spent in self-development, he will be obliged to waste them in idleness or in things which may undermine his morals, his health and his entire future.

In stating the four indispensable demands in modern education, Dr. Thomas Jesse Jones, special advisor to the United States Bureau of Education, makes the following list which we consider very wise.

1. Health and sanitation.
2. The appreciation and use of environment, material and human.
3. The household and the home.

## 4. Recreation and culture.

That is, education must first of all concern itself with adequate provisions for these relations to life.

Because music bears so directly upon the household and the home, recreation and culture, it is of vast importance in the upbringing of the child. The child with a good musical education need never worry about having a thoroughly delightful and profitable way of spending the leisure hours. He is placed in position to develop his body, mind and character through the most delightful of arts. He need not resort to trashy reading or questionable movies for his amusement. There is no study which excels music as a means of providing for those very important periods in our daily lives—our leisure hours.

## Giant Minds and Modern Music

THE process of bringing the hard-boiled educational specialist of the seventies to realize that music had within itself any characteristics which would make for pre-eminent position as a practical teaching subject was so hopeless that musicians themselves gave it up in despair.

These positive gentlemen catered to business men equally "Hard-Boiled" and, if they dared even suggest anything in school or college work which was not "practical," they were excommunicated.

About a year before the death of the late tobacco magnate, James B. Duke, we had an opportunity to converse with him on musical education. Mr. Duke had just given an imperial fortune to Duke University at Durham, North Carolina. Mr. Duke, in giving his opinions, said, "Boys have no business with music. It's all right for girls, but the boys have to work."

It was quite evident that Mr. Duke had never studied music to any extent because, if he had done so, he would not have implied that music was not work.

The educators of Mr. Duke's era looked upon music as a very pleasant accomplishment for girls and one which would serve to keep them free from bothering with what the "Hard Boiled" gentlemen considered the more serious and more important problems of life. Therefore a great part of the work in the old-fashioned girl's schools, notably in the South, was spent upon the study of music, sometimes of a very trifling kind. The result, in such schools, was that the music literally swamped most of the other academic work. Only the circumstance that music was a great revenue producer for the school insured its continuance.

Enter another kind of "Hard-Boiled" educator. He stood petrified on the rock of scholastic standards. Music had interfered with these standards according to his way of thinking. Therefore, "out with music!" That is, out with any kind of music that might show a profit in the college comptroller's report and take corresponding interest from the work of the other departments.

Scores of colleges went through this process and left the unfortunate music shivering on the academic doorsteps. In the place of actual music study, was substituted what came to be known as "theory." The same "H. B." educators, who would have laughed themselves sick at a University which attempted to conduct a medical school or an engineering school without practical laboratories, were perfectly content to have music go without.

Then came the great change. Much of it is due to the Yankee sense of Dr. Charles E. Eliot, former President of Har-



yard College. Dr. Eliot saw music in its real worth. He saw that there was nothing in educational life which so disciplined the mind for rapid, accurate thinking in coordination with the muscles and nerves of the body as did music. Then he probably noticed that many of the greatest thinkers of the world had had this discipline and that they were glad to state their opinions of the immense value of music in actual life work in other occupations. These giant minds, these world intellects, told how music made them think clearer, quicker, sharper; how music rested their over-taxed brains; how it brought great joy to their off-work hours.

The result is that in colleges everywhere the serious and experienced members of the faculties are beginning to realize that a college without a well accredited course in applied music is greatly handicapped in the modern strife for educational pre-eminence. Never before has there been such widespread interest in the practical study of music, in university circles.

### Are Conventions Worth While?

WE WENT out to Dayton, to the Music Teachers' National Association convention during the last week of December. The convention was held with the backing of the local business interests, represented by Mr. Kelso and Mr. Smith, and by the leaders of Dayton's social life, Mrs. E. A. Deeds and Mrs. H. E. Talbot. The delegates and speakers had a hard time in keeping from being kidnapped by the splendid Daytonites who were most anxious that the visitors should know more of the charms of that progressive Ohio center that has given to the world the flying machine and the cash register, to say nothing of electric lighting for rural districts, electrical refrigeration, and last, but not quite as significant, the remarkable Dayton Westminster Choir of sixty highly trained singers specializing in *a capella* work.

The convention was held in a fine modern hotel with excellent facilities for meetings. There were some thirty-six "papers," all discussing subjects which their authors thought it worth while to come hundreds of miles to deliver. The members received them with great enthusiasm. It is one thing to read a paper in the annual report and quite another thing to get it with the personality of the speaker combined.

If one goes to a convention for the papers alone, the investment of time and carfare are questionable. The big thing is the personal contact that one gets from other men and women in the profession. This convention was splendidly attended and soon became a kind of clearing-house for musical opinions from New York, Massachusetts, Utah, Iowa, North Carolina, Kansas, California, Pennsylvania, Toronto, New Orleans—everywhere. Was it worth while? Well, if you could have heard the hum of conversation and the enthusiasm of the delegates, you would not ask this question.

The convention was ably presided over by the President, Leon R. Maxwell, of New Orleans. Gustav Sanger, famous Voice expert, was present and delivered a notable paper. The convention will be held in Rochester next December. The president for next year is to be, we understand, H. L. Butler, Dean of the School of Fine Arts at Syracuse University.

Any music teacher may join the Music Teachers' National Association by sending \$4.00 and a letter of application to the Treasurer, Waldo S. Pratt, 86 Gillett Street, Hartford, Connecticut.

As the Association was founded at Delaware, Ohio, in 1876, largely through the initiative of Mr. Theodore Prosser, we are naturally interested in the Fiftieth Anniversary next December, which will be held in the home of the wonderful Eastman Conservatory at Rochester. Why not join now and arrange to be present upon this historical occasion?

### America and Education

ACCORDING to Hon. David P. Houston, America spends more than all other lands combined upon education. Question: How much of America's world prestige is due to this?

### Another Notable Special Issue

THOUSANDS of *ETUDE* readers tell us that they save our Special Issues of *THE ETUDE* for permanent reference. Thousands of others have written us years after the publication of some of our special issues, in order to secure copies which only too often are out of print. Our Special Chopin Issue of February will be followed in April with a Special Hungarian Issue with articles and interviews from Ernő Dohnányi, Margarete Matzenauer, Yolandó Mero and other world-famous Hungarian musicians. We have spent years in focusing upon the kind of educational and "human" musical material which we know our readers enjoy and which will give them information rarely found in libraries or books. We ask our friends to advise their musical acquaintances and pupils of this issue in advance so that there may be no disappointment in securing copies.

Some recent *ETUDE*s have been "over-sold" a few days after publication.

### The Associated Glee Club Movement

PERHAPS some of our friends who "listen in" heard the wonderful concert given at the Metropolitan Opera House in New York under the direction of The Associated Glee Clubs of America last year. There was a chorus of one thousand men under many able directors, and eminent soloists. Although we heard this great musical event in our home over one hundred miles away, we shall always think of it as one of the great musical thrills of our lives. Meanwhile the associated glee club movement has grown so rapidly under the able presidency of Mr. Orr, it will require a great New York Armory to hold the throngs who desire to attend this year. Last year every seat for the concert at the Metropolitan was sold weeks in advance. This movement promises to lead to the formation of hundreds of new male Glee clubs and a great impetus to the entire musical life of the Nation. Should any of our readers desire to have further information about the movement, they may write to Kenneth L. Clarke, the Executive Secretary, at 62 West 45th Street, New York.

### Violinists or Fiddlers?

HENRY FORD has been having "the time of his life" listening to venerable rural fiddlers play tunes that are dear to the heart of the great manufacturer. According to report Mr. Ford disdains music that comes from higher sources. He is a man of the people and wants what he feels is the people's music.

All honor to the old country fiddlers, who form a kind of musical species of their own. In Providence, Rhode Island, there Shippe of Plainfield, Connecticut, was declared the champion. Being champion fiddler must be something like being a champion poet or a champion clergyman. Joseph let his bow fly and great joy and great cry to his octogenarian rivals. His piece *de resistance* was the "Devil's Dream" and when he had used up all the available resin, the crown of musical immortality was placed upon his head.

Unquestionably Joseph has reached the hearts and the feet of many of his neighbors for years. His music has as much to do with the great music of the world as school-girl duggered his field than has Kreisler or Heifetz.

### Do You Want to Play the Beethoven Sonatas?

THE majesty of the Beethoven *Sonatas* remains serene and noble, after a century of great musical advancements. Every astute, In our May issue will commence a notable series of analytical articles upon these great works by one of the biggest Corder, of the Royal Academy of Music, at London.

# "Under No Consideration Would I Give Up Music"

An Interview with the Distinguished Engineer,

**RALPH MODJESKI**

Builder of Fifteen World-Famous Bridges

## Biographical

Ralph Modjeski, the greatest of living bridge engineers, was born at Cracow, Poland, January 27, 1861. His father was Gustav Modzjeszewski and his mother was Helena Modzjeska. The family name was changed when they came to America in 1876. This was done for the purposes of naturalization. Mr. Modjeski graduated at the College Ponts et Chaussées with honors. He has designed and built many of the foremost bridges in the new world. His great achievements have brought him distinctions from many learned bodies, establishing him as one of the foremost en-

gineers of his age. Few people know that he is a most accomplished musician, who at one time studied diligently with the view to becoming a pianist. Mr. Modjeski is a man of slender stature, extremely modest, quiet, genial and gentle in his demeanor, but with the intense intellectual force and poise so often found in the Polish race. In many years we have never presented as powerful and significant an argument for the value of music in the daily life of the busiest men as that which Mr. Modjeski has given to THE ETUDE in this most-interesting conference.

"Music is an art of such an unusual nature that when I assert that every man should study music, I know that there will be some who will not grasp the reason of such a positive and far-reaching statement. No one who has not studied music is in a position to appreciate its manifold advantages, not merely to those who devote their lives to music, but to those who have a part in the everyday work of the world and feel the need for both a stimulus and a rest from the humdrum of that merciless cure that we sometimes call modern business. Particularly in America, where every second of the working day is expected to count for so much, the man worked to the last degree of his nervous and brain capital must

have something to which he can turn that will save his brain from exhaustion. Possibly this is the greatest office of music and the thing which makes it indispensable in American life.

"Fortunately, American business men are beginning to realize this in some measure (many of them, alas, too late). More attention is now being given to music in our country than ever before. The coming generation will possess far more men who have at least some musical ability than the past. It has been my firm conviction that colleges spend a vast amount of time upon every manner of sports and other activities which could be spent with far more advantage to the student in after years if more actual courses in practical music were introduced. By practical music I mean learning how to play, to interpret; not merely a few arid facts about musical theory and musical appreciation, valuable as these subjects unquestionably are in their places.

## Intellectual Discipline

"The music student should have the means to enjoy music; and music is enjoyed most when it is performed. It is my conviction that the boy who has the advantage of studying music and art is better fitted for future life, even in other professions and in business. It may very definitely contribute to his success, by giving him vision and daily inspiration to raise his soul, and by this I mean his whole being, to higher levels of human experience and accomplishment.

"The intellectual discipline of music is enormous. I am positive that it has done a great deal for me. I would not give up what I know of music for any consideration. The mind drill can hardly be compared to mathematics, except that it is a most logical and orderly art. It is incredible that the training that puts the human mind through a great number of beautiful melodic and harmonic patterns, all gracefully and often powerfully designed with marvelous symmetry and balance, can fail to be of great benefit to the student, particularly in the formative years. This may be difficult for the business men to understand. It may be difficult for some educators, who have never had this experience, to understand, but, if they had had the advantage of reaching this stage of advancement where they could play with comfort a few of the Bach fugues from the "Forty-Eight," they would be forced to realize just what it meant by the statement made at the start of this conference.



**RALPH MODJESKI**  
The World's Greatest Bridge Builder

## A Thorough Training

"It was my good fortune to have an excellent musical training in my childhood. My father was musically inclined but not a musician. My mother played the piano unusually well and had a beautiful singing voice. In fact, she had expected at one time to become an opera singer instead of a tragédienne. My piano lessons began at the age of ten, and since that time I have never been without contact with music in my life.

"My teacher at one period was the father of Josef Hofmann, the famous pianist. He was Casimir Hofmann, professor of harmony and composition at the Cracow Conservatory, and also conductor of the opera in Cracow. The brilliant career of his son has eclipsed that of the father, but the elder Hofmann was regarded as one of the finest teachers of Poland. He also composed many works, including operas, which were given with success. Small wonder that the son of so able a father should become one of the greatest musicians of the time. He was a very careful and painstaking master. When I went to Hofmann I was already sufficiently advanced to have him start me upon the Tausig Clementi *Gradus ad Parnassum*—those technical stairs which have been found so necessary to many pianists. I still employ the Tausig daily studies when I need to keep up my technique. Hofmann also taught me much Chopin and some of the Mozart and Beethoven Sonatas.

## A Story of Josef Hofmann

"My mother used to tell me many stories of Josef when he was beginning to attract immense attention as a prodigy. Once she went with the parents and the little pianist to visit a very prominent musician in Warsaw named Louis Grossman. They were very anxious to test the little child's sense of absolute pitch. It was difficult to get him interested. Finally Grossman produced some candy and the little Josef went under the sofa to eat his candy. From this point of seclusion and vantage the child called off the notes as Grossman struck them on the keyboard, never making a failure.

"I always wanted to become an engineer, and, when it was thought that I was sufficiently prepared I was sent to the great engineering school in Paris, Ponts et Chaussées (Bridges and Roads). My first entrance examinations was a failure. There were not hundred applicants to take the examination and only twenty-five openings. The system frustrated me greatly. I was placed in a room with a solitary examiner and was entirely unfamiliar with the methods. The result was that I passed twenty-seventh in the list, and was rejected with great chagrin and discouragement.

"Thereupon I decided to abandon the prospect of becoming an engineer and to devote my attention to becoming a professional pianist. For eight months I studied the instrument with this in view, often studying from six to eight hours a day.

"Then I decided to take the examinations again at the engineering college. This I did and succeeded in



THE NEW MODJESKI MASTERPIECE—THE DELAWARE RIVER BRIDGE

The longest Suspension Bridge in the World, to be Opened on July 4th this fine structure is the country of the New York Times.

passing fourth in the list. Notwithstanding the application required by such an exciting science as engineering, I have always found time to keep up my music in some practical manner.

#### Daily Practice

"One cannot have anything without paying for it, and the price of musical ability is regular practice. I usually play after dinner. Sometimes I play for an hour or two, and on several happy Sundays, I have tried golf and other forms of physical exercise, but I never get from these what I get from music.

"It is not easy to tell the reason why music is so irresistible. Possibly because on almost that of anything else but music when playing. An entirely different set of mental cells is probably employed in this way and the others rested. Of course it is possible to play finger exercises and find the mind wandering to other things, but when one plays good composition properly it demands all of the attention to the last degree.

"Then there is a great satisfaction in mastering a musical composition—playing it from memory in your own fashion. The person who does not know how to play cannot understand this. When I first learned to play Chopin concertos I had a feeling of exultation which is hard to describe. There is a sense of possession and intimacy with the work that can never be acquired by hearing it.

#### Famous Pianists

"More than this, the one who knows how to play has a new joy in life, in being able to listen to music more intelligently. This has meant much to me. One of the greatest pianists I have ever heard was one who is scarcely known in the new world. She was admittedly the greatest pupil of Chopin. Her name was Countess Cantorinsky. She was very wealthy and never played in public except for charity. I was fourteen or fifteen years old when I heard her, but her wonderful playing of Chopin remains with me to this day. It has helped me ever since in understanding and playing Chopin.

"Quite naturally, my Polish ancestry has given me a great love for Chopin, and I have studied and memorized many of his Nocturnes, Polonaises, Studies and Mazurkas, but I have not made the error of neglecting the master works of Bach (I played several of the fugues from memory), of Mozart, Beethoven, Weber, Schumann and others.

"Of the composers of today, I am most interested in the works of Sergei Rachmaninoff. I find very little that in my judgment appeals to me in modern composition of the so-called futurist type. Just as the cubist art is passing, so will cubist music pass. It was a fad, like the hoop skirt and the bustle, which people tolerate

for a while, largely because of curiosity, but it lacked logic and organic structure. Meaningless words do not make poetry, and music without inspiration of a virile and sincere character cannot be expected to endure.

"It has been my good fortune to hear many of the greatest pianists in my time. Paderewski, who seemed to be destined for immortality from his youth, and who was known as the second Chopin in Poland long before he ever thought of coming to America, was a frequent visitor at our home, and I came continually under the inspiration of his masterly playing. Once at the keyboard he always seemed unfired, and would play repeatedly far into the small hours of the morning. Miss Stenbich was also an intimate of our family. I never heard her play anything but her accompaniments. My mother, however, used to tell me that she was an exceedingly fine pianist as well as an exceedingly fine violinist. Once she gave a recital at which she sang, played piano and also played violin, all with huge success.

#### Poles Fine Musicians

"The Polish people have the credit for being fine musicians, but I often think that they at the same time have unusual opportunities from youth. They are surrounded by people who love music and to whom the ability to play is a real accomplishment; something that wins them honor and distinction and higher social recognition. Possibly this is because they have had a degree of continuous civilization for so many centuries.

"To revert to the pianists, I would like to say that I consider a ticket to a recital as good as a fine lesson to any pupil who knows how to appreciate it. To have heard Miss Esopoff (the first wife of Theodore Leschetizky) play was a great sensation. Her extreme success and phrasing were unforgettable. I would consider her the second best Chopin interpreter I have ever heard.

"Anton Rubinstein was a most powerful talent. His playing was impetuous, and he was sometimes accused of playing some works, such as the Beethoven Sonata, at far too great a speed. It seems as though he was continually harnessing a colossal force about beyond human control. His brother, Nikolai, was a magnificent pianist. Many admired him as much as Anton, but he never achieved the same fame.

"Von Bülow, with his precise, cold, scholarly interpretations, was a great master in his way. Everything was so surgically perfect that it was like a wonderful piece of musical machinery.

"Sophie Menter was a pianist of great vitality and spectacular power, after the manner of Carrière. She perhaps lacked the fine psychic imagination that characterized such artists as Liszt and Mme. Blumenthal-Zelizer, also always a welcome and admired guest at my home."

## Are Scales Worth-While?

By Sid G. Hodges

Why it is that nearly all of the great teachers and great players had scale study so highly?

Scales are a fetish to some teachers and a tribulation to their pupils.

From a lesson with one of these teachers it would seem that to play scales perfectly is the end of all music study. Small wonder that the pupil finds it hard to retain interest in his study. To the learner the ability to play scales faultlessly does not appear a very thrilling goal. And the vast variety of scales swiftly revealed to the timorous student is terrifying. There are chromatic scales, harmonic and melodic minors, scales in thirds, sixths, octaves and tenths, and in double thirds; and most of these can be played both in similar and contrary motion. Besides all this there is the bewildering twin world which includes dominant and diminished sevenths in arpeggio, and major and minor triads—with numerous inversions.

It is no wonder that the poor learner is troubled, and the teacher's perspective; it should be remembered that scales are not an end in themselves, they are merely the means to an end. They are a useful gymnasium in which points of technique can be practiced.

Supposing, for example, that you are to play a piece in six sharps, but are not at all sure of the sharps beyond the third. By playing through the six-sharp scale a few dozen times, the fingers will become accustomed to the unfamiliar key and the D, A and E sharps will be safely recalled to mind.

Or supposing that you are troubled by the difficulty of making a clear distinction between staccato notes and notes that are merely detached. By playing any

sort of study or piece, a certain amount of attention will necessarily be used up in reading the music. But by playing a simple C or G scale, your whole attention can be given to this point of technique, for the scale itself can be played without the slightest thought.

This is how scales should be used. They should be played until they can be performed without the slightest conscious thought, so that one's full attention can be given to the technical manner of their performance.

One of the difficulties of every instrumentalist is to make his fingers work with perfect evenness through long, swift runs. Scales afford the ideal preparation; for evenness is the most distinctive characteristic of a good scale run.

Arpeggios make one familiar with keys and chords and thus help tremendously in improvising or in playing by ear.

An ideal way to begin the day's practice is with arpeggios and scales, slowly first, and working gradually up to the best pace that one can make.

So, although scales need not be worshipped, they should certainly receive that measure of respect to which, by their undoubted usefulness, they are entitled.

"Every musical work comes through impressions that crystallize in the brain, in the ear, and little by little, yet authoritatively, gather substance as notes and rhythms—Bach wrote for the harpsichord because it was the instrument of his epoch. I am living with my time. Why should I not write a piece for mechanical players?"

—LUDWIG STRAUSS.

## Winter Musicals

By Renald Idell Carver

VARIED, attractive and interesting programs may be made up of pieces descriptive of King Winter's way. Short poetical prefaces are worth the effort on the part of the instructor.

In this quotation from "A Drowsy Winter's Day" the effect of pale winter sunshine is drawn,

"Faintly he shines, yet touching by his glow  
The madder bird-tops with a tint of rose  
And purple shades, as with motion slow  
The branches sway where'er the light wind blows,  
Marking the hollows in their somber green  
(Clothed 'neath the naked boughs of nightster trees)  
Where they still keep the soft rain's glistening dew;  
Or in the furze that bounds the old bolsters  
Some colder bosom than the rest he sees,  
And lights this tiny speck of golden hue."

- |                            |            |
|----------------------------|------------|
| 1. Winter .....            | Stravinsky |
| 2. November (Troika) ..... | Tchikovsky |
| 3. December .....          | Tchikovsky |

"I love the shadows laid  
Like velvet on the snow;  
And icicles—clear shafts of light—  
And dreams that a thrush sings  
Against cold stars."

"The trees, all crystallized by the melted snows,  
Sparkle with gems and silver, such as we  
In childhood saw 'mong groves of Faerie,  
And the dear skies are sunny like those;  
Still as the bay, when seen by our own lies;  
In love's full safety, is the bracing air  
The earth is all enveloped with draperies  
Snow-white as that pure love might choose to wear—  
O for one moment to look into thine eyes,  
To share the joy such scene would kindle there!"

- |                                 |             |
|---------------------------------|-------------|
| 1. Intermezzo, Snowflakes ..... | Von Wille   |
| 2. Counting .....               | C. Burleigh |
| 3. Snowflakes, Mazurka .....    | Von Wille   |
| 4. Snow Bells (4 hands) .....   | F. Behr     |

If desired, a brief paper on Christmas in different countries may be used here.

Christmas carols of many lands may be sung by a group or by all the pupils.

A tableau may be presented on the stage while hidden songsters give the recitation.

- |                          |          |
|--------------------------|----------|
| 1. Christmas Eve .....   | Heintz   |
| 2. Christmas Bells ..... | Rehman   |
| 3. Knight Rhapsody ..... | Schumann |

"The morning is ten thousand miles away.  
The winter night surrounds me, vast and cold.  
Without a star,  
From ocean-deeps desolate and gray;  
A glow on all the floods of moonlight lay  
Over the tops of billows that enfold  
The muffled sea and forest, Giant and old,  
The dripping redwoods wait the distant day."

- |                              |                 |
|------------------------------|-----------------|
| 1. January .....             | Tchikovsky      |
| 2. Midwinter .....           | MacDowell       |
| 3. Norwegian Love Song ..... | Clemens-Liegher |

A number of other pieces to select from are given below.

- |                                   |              |
|-----------------------------------|--------------|
| Under the Belltree .....          | Geo. Martin  |
| Christmas Bells .....             | H. Engelmann |
| Chiming Bells .....               | K. Tschirner |
| The Coming of Santa Claus .....   | F. L. Eyer   |
| The Ball of Christmas Eve .....   | H. Wessel    |
| The Arrival of Santa Claus .....  | Engelmann    |
| Winter Tides and Tide March ..... | H. D. Hewitt |
| Winter Tides .....                | C. Calhoun   |

"It may be true that we spend more millions of dollars on waste than any other nation, but the question still remains: Do we get good value for our money?"

—DANIEL GREGORY MASON.

"Genuine, that is, inspired music is an expression of the eternal ideas of inner life in any of its phases. In the mere spirit of inspiration, the 'creative genius' is not into the spirit of the individual, but the latter merged (and) beyond the confines of individuality."

—HELVETIUS.

# Equal Finger Development

By the Noted Piano Pedagogue

PAUL KURSTEINER

Professor of Pianoforte Playing at Opus School

THIS PARAGRAPH will state at its very beginning something that may surprise students at large, may give them food for thought upon a subject which many of them have never noticed, to which their attention has seldom or never been called. It is a subject which our school-children, recitants in our practice, their being always present the idea that our fingers are all being exercised the same, each one holding its place and pace with the others. The statement to which we alluded above is this—that the most number of studies written by composers are to be practiced as such, are absolutely worthless when the idea of equal finger development presents itself. We except, of course, those studies written expressly for that purpose.

Our aim here is not to break down or destroy all faith in all studies, but simply to call attention to the rank and file of these hundreds of them which have been written and published since the idea of their necessity was first conceived by those who primarily thought them out. It is not necessary to mention any just now by name, but we simply refer to them as a class. You may say the idols of the past arising in their graves to protest at such a sweeping statement; and many of those living will hold up their hands in horror over such a quasi-rash summary, regarding it as false doctrine and heresy. Let them not become alarmed, for we have in mind this one, single item—Equal Finger Strength. We are now speaking technically.

## Weak Fingers and Strong Fingers

THE FINGER-BOARD of our piano is so arranged and composers are forced to write so that the most work falls upon the second and third fingers, less so the thumb, still less the fourth, and least of all the fifth. It goes without saying that unless some work is done especially for these fingers naturally weak, there still exists at the end of a period of study, say two or three years, this discrepancy of strength between the grades of individual digits. Look back for a moment, you who have practiced those numberless études, and see if this be not true. The acquisition of this strength, which is by means of neglect, cannot be effected by a few hours of spasmodic practice, as the writer knows from bitter experience in his own study and from that of his pupils.

It is a physical impossibility to regain at a moment's notice the muscular strength only acquired by steady, daily work. Any physical instructor will tell you that a certain number of minutes a day devoted to calisthenics is of far greater value than an hour's work twice a week. The reason of all this foregoing lies in the fact that most exercises for beginners (and most of the studies for advanced players) are formed with the fingers running 1, 2, 3, 4, 5, 4, 3 as a basis, this being peculiarly suited to the hand.

## Regarding Czerny

BOOK AFTER BOOK of Czerny, for example, is practiced, laid aside and a new one taken up, and often no trial of strength in each individual finger is by its relation to the others is made. It is without doubt a fact that when you look over your own work, besides talking over things of mutual musical interest with your fellow-students, you will find that most of your fellow-players are or have been studying these études simply as tasks, and that you and they have always been under the influence of teachers that this is the thing to do in order to attain technical proficiency. It has been done for years, this course of procedure, and in a way the études written for piano are generally inferior to those written for violin, for the studies of Chopin, for example. For these two things the writer can only say that he agrees with them absolutely. There is nothing so good for these two things as the études written by Czerny and composers like him. The études of Chopin, for example, are far more than studies in the strict sense of the word, being really covert pieces to be played only by those having arrived at the highest state of proficiency in the art of piano playing. So these études of Chopin are not included in the same class of those mentioned above, which are really to be used for preparation.

One thing might be mentioned here. It is this: At the time Czerny wrote his études the pianos of his day were furnished with what was called the Viennese mechanism,

which had a very light action and very shallow—the key being capable of a very slight depression into its bed as compared to the actions of our modern grand pianos. This action made it very possible to obtain a high degree of velocity. You will find the original metronome markings very high; for, being so light and not requiring the strength necessary for modern actions, it made one's fingers seem stronger than they were. The writer has played upon them.

On piano of the present day it is difficult to attain those speed marks in so short a time as they used to do, because the present-day action is much deeper and stiffer, requiring more strength to make a tone than was used in that period of time, for Czerny lived 1791-1857. The great list was one of his (Czerny's) pupils. He thought so highly of these Czerny études for his own pupils' use to attain the highest degree of proficiency in technique that one of the writer's instructors, upon asking Liszt what he should bring for his first lesson, was told to bring Bach and Czerny. So we have the greatest authority as to the benefits to be derived from those works.

In order to show just how these études in general do not contribute to an equal finger development, the writer has taken the study of Czerny, Op. 740, as an example. While you are reading this article bear this one phrase in mind—equal finger development—for that is the one idea the writer wishes to drive home in the minds of all his pupil readers. In the study only sixteenth and a few eighth notes at the end of the phrases have been selected, the further comparisons being based on those as a foundation, the chord notes not being included in the computations following.

## Comparisons

THIS ETUDE is so written that there are for the right hand 823 notes, for the left hand but 606. In the end-analysis following of the number of times each finger is used, attention is called to the proportionate use of each finger. In the right hand the number of notes for each finger is cited:

5th finger .....	90
4th " .....	167
3rd " .....	216
2nd " .....	208
1st " .....	142

Computation for the left hand:

5th finger .....	112
4th " .....	209
3rd " .....	228
2nd " .....	230
1st " .....	139

The first thing to notice is the discrepancy between the number of times the fifth and thumb are used in contrast to the others—not to mention the fourth. Make the same computation here as is made for the scales for finger on in this article, but make the time one hour in extent. Put the metronome at 88. Play one note for each tick, for a slow, conservative tempo in which to practice while learning for the first time. This mark of 88 means you will play 88 notes a minute. Practically for an hour this figure works out 5280 notes. In the end-analysis the simple rule of proportion tells us that the number of times the fingers are used is as follows, fractions being omitted:

RIGHT HAND		LEFT HAND	
5th finger .....	578	5th finger .....	652
4th " .....	1071	4th " .....	1218
3rd " .....	1386	3rd " .....	1320
2nd " .....	1321	2nd " .....	1270
1st " .....	911	1st " .....	810

This table is for but one hour's work, besides, the speed is comparatively slow. By learning the notes correctly in one hour, in successive hours increase your speed and more proficient, you will arrive at that of four notes to the metronome set at 132—a good speed for the average second-year student studying with professional or some good of earnest work in view, say, three hours a day in general. The computations you see below are

almost incredible. No one would believe, unless he saw it in black and white as a calculating, cold-blooded fact. With the metronome set at 132 playing four notes to a tick, by the time an hour has elapsed (it makes no difference if you split up your hour's work in fifteen or thirty-minute periods) thirty-one thousand, six hundred and eighty notes have fallen from your fingers. The proportionate number of times the fingers are used is as follows, fractions omitted:

RIGHT HAND		LEFT HAND	
5th finger .....	3464	5th finger .....	3916
4th " .....	6428	4th " .....	7020
3rd " .....	8380	3rd " .....	7972
2nd " .....	7892	2nd " .....	7623
1st " .....	5465	1st " .....	4880

Besides noticing the former times the fourth and fifth fingers are used, realize that the fourth finger, the third and second, are being used twice as often, becoming stronger and stronger, while the fourth and fifth seem to become weaker in comparison. How does anyone expect an equal finger strength practicing in such a manner? The question is asked kindly and not as a charge of criticism. When you begin to multiply that one hour's work by the number of hours you will spend on such an étude the discrepancy between the finger strokes is still more incredible.

Suppose we choose another of the Czerny studies of Op. 740, just to further our contention. It is the one numbered five, written in the key of E-flat. We will take the right hand for example. There are 896 notes for this hand; and, to look at the étude, one would say at first glance, "what a fine one to study," for it is in scale form, to be played very rapidly. Upon comparing the number of times the fingers are used, it hardly seems credible that out of 896 times the fingers strike collectively, this poor, weak fifth one is used only 21 times. If you do as you believe to be studying, look them up and take the trouble to count, as your writer has done, because all these computations and rumblings have been carefully done, checked up one by one and what is more, they prove, in the end, that the fifth finger is weak. In studying this étude and similar ones written in what is commonly called the "black key" scales, make the same kind of proportion as has been done above and know the kind of benefit this étude will derive from being so frequently neglected.

Now let us find an étude written expressly for the left hand. In looking through this same Opus 740 of Czerny we select the one in A minor, number 41 of the series. In looking it over, again, one would say it is derived from it, we cannot help but be impressed by its possibilities. It looks as though it were just the thing, and in some respects it is; but, bearing in mind our idea of equal finger development, counting the number of times the fingers are used separately, we again find the same discrepancy between the separate finger strokes here as in the majority of the other études of the same class. In this étude the fifth finger is used 43 times. The fourth is used 33 times out of these 432 times all the fingers are used. Make your own computation again as to the proportionate amount of practice the fourth and fifth fingers will obtain. Some études will have of necessity more or less work for weaker fingers, but outside of studies written, as has been said before, expressly for these undeveloped digits, all studies will show this same lack of work for the fingers. This is not a mere statement from hearsay, but a veritable fact. You who read this make the most of it.

## Suggestions

YOU OUGHT, from time to time, to try each finger in combination with its neighbor as a trial, for example, or some other suitable exercise, just to see if you have gained anything from the speed and strength attained. This is not a mere statement from hearsay, but a veritable fact. Let it be by the study of the metronome which, like justice, is blind and incorruptible. It ticks at a certain speed and will not slow down to help you out if you cannot keep up with it. If you can play your two-finger exercises and the file at a certain point last tick and upon the next tick you are upon the same a little faster than you find you cannot obtain that extra

speed, you must surely have not improved in your work. This is the real acid test. You have or you have not, there is no medium. Of course one attains the limit of technique after many years' work where the speed cannot be increased, but we all know that, but these remarks are intended for those in the developing state, not for those already proficient.

By all means do not study your études one after another just as they are printed in the collection. Simply examine the printer and publisher have bound them in volume the way you see them is no reason for you to follow their routine as to what étude should succeed the one you have just finished. How can they know your individual needs? Look through these remarks and see the special one you need for that certain lack of technique in your fingers. Many of such studies are merely repetitions of the same form of finger work. What is the object of one doing that? It is to learn to control the fingers after you have learned it. Let your instructor select out something you need if you are at all doubtful of your own powers. Think of the time you will save and the opportunity gained for learning new material. In all your work look for the repetition before you find your mind's eye, for in them lies the keynote of many a persevering, honest student not attaining the end for which he so eagerly longs.

We will all agree that those fingers used the most receive the most exercise and training. The logical conclusion of this statement is that those fingers used the most become the strongest. Many students work for months, practicing étude after étude, study after study, given them by their teachers, wondering why that with all this study and work, doubtless conscientiously and honestly done, the fourth and fifth fingers do not become as strong as the others. This fact becomes painfully evident to them when some brilliant passage occurs which they cannot touch. The same trouble is found just mentioned. Their comparatively weak condition makes the playing of the climax impossible, and although the correct idea is present in the mind, the result of their failure to be in the same condition of strength as the others causes a very marked effect. The remedy is generally recognized, and the climax is prepared as the passage ascends—not always, but most frequently. This climax can be executed with the necessary power and brilliancy only by those fingers being in a condition to achieve the desired end. So, depending on black notes do not use the fifth finger at all.

#### Repeating Scales

WE COMMENCE this section by expressing the first and foremost scales and arpeggios, so far as the writer knows, by which one can attain speed and fluency in passage work. Do not forget that conviction in reading the rest of this article. That seems to contradict the statement at the commencement of this paragraph. But when one begins to realize that scales, as scales, are of no value for equal finger development (and do not be astonished at that statement) you will undoubtedly change your mind. Should you doubt those preceding words, you will be shown practically and convincingly just what they are.

To return just once more to our conclusion some lines above; that is, that those fingers used the most become the strongest, bearing in mind constantly equal digital treatment. Take any scale, for instance. Practice this in the scale of C, and it will be said, we are indebted to the great J. S. Bach for it. The fingering for one octave is 1, 2, 3, 1, 2, 3, 4, 5. We take the right hand as an example. The same truth holds for the left. When the "sinking" scale is finished, the fifth finger generally ends it, irrespective of how many octaves have been used, thus causing the fifth finger to be used once. Playing this scale of C, one octave in extent, the following results: the fifth finger is used once, the fourth more, the third, second and thumb twice each. Practice this for fifteen minutes as an example. Put your metronome at 80, playing at the rate of four notes to a beat. This will make forty-eight hundred notes played in these fifteen minutes, and the fingering we use will be 1, 2, 3, 1, 2, 3, 4, 5, 1, 2, 3, 4, 5. This combination for this one octave, causes the fifth to be used (the following are in round numbers) 343 times; fourth, 695; third and second, 1372 each; thumb, 1628. Mark you, these numbers represent only fifteen minutes' work.

Now you practice this scale or something similar fifteen minutes a day for a month—yes, twenty-five working days. Let us see the result. The fifth is used 8600 times; fourth, 17,150 times; third and second, 34,400 each; thumb, 42,576. One can calculate, and the result can be seen in a six month period of study. Is it not proved to you by this more mathematical calculation the contention made that scales are not conducive to equal finger development? And this is not mentioning the fact that

in scales beginning on a black note the fifth finger is not used one single time!

The computation of this preponderance of work for the strong fingers given here becomes one of great importance when an extended scale is used for the numbers given above indicate a scale of but one octave. Suppose you take a scale of three or more octaves. Can you not see that while the other fingers are used so many, many, many, the fifth is used only once, at the top? For your own ingenuity and make your own calculations of strokes the other fingers are used while the fifth is absolutely idle. The numbers run up into the tens of thousands. This is not exaggerated, but plain, cold, common-sense fact. Arpeggios are just as bad, the fifth finger being used only at the top, as a rule, and sometimes not at all. However, one can take a grain of comfort from the fact that scales and arpeggios are unexcelled for acquiring speed and endurance.

When you study any composition wishing to gain the most technical good from your work, do this: Count the number of times each separate finger is used separately, then make a special technical study for those fingers which are not used as often as the others.

#### Regarding Bach

ONE REASON why those who study the works of J. S. Bach, large and small, generally excel in almost equal finger strength, lies in the fact that polyphony is

playing requires for the most part a larger proportion of fourth and fifth finger use than our modern works. Get your Bach out from your cabinet and see. Furthermore, in Bach's compositions the use of one finger holding a note, the others playing around it, thus giving a practical example of that kind of gymnastics which makes the foundation of so many exercises. Think of the time you would save and still have something to play. Yet numbers of students still Bach dry, useless, to study, because nothing, according to their idea, can be gained from him.

A real Bach player can execute anything of the modern school, besides that, he is generally a splendid reader of sight, because such music is made up of many voices and accompaniments to the same in an unobtrusive form. These are going on at the same time in each hand, training the mind, eye and ear sub-consciously to such a degree that modern compositions seem easy by comparison.

It might be mentioned here that Chopin, in order to prepare himself technically for a concert recital, used to shut himself off from everybody, refusing all social pleasures while he practiced Bach until he felt his technique was equal to a public performance. This kind of habit has been said, and truly, that a word is worth a score. In closing, stress is laid that the wide, strong outer fingers, octaves, which form a large and important part of modern technique, cannot be successfully played.

## The Most Musical Town in the World

By ENZO STASIO

Did you ever know or suspect the existence of a town where music had the greatest share in the people's lives? Well, Signor Mario Labacca has found it.

He has discovered that music in such a town is not confined to a municipal band or to a church society, but it is the very foundation of the social life, the soul of the local industries and the chief material of export.

#### In "Lucania" or Roman? Time

The small flourishing town is lost among the mountains of Basilicata, a region of southern Italy known as Lucania by the Romans. The name of the village is Viggiano and properly located near the city of Potenza. Its population is not over four thousand people, all vibrating as a string on high tides of melody ready to respond to each other in a spontaneous way the enthusiasm of their souls possessed by the passion of music.

#### An Immense Conservatory During Lesson Time

If you enter Viggiano in the hours of rest you will feel that you have arrived in a very extraordinary town. From all the doors, windows and from the faraway squares, music is heard and makes one feel as if they are visiting an immense conservatory during lesson time.

Harp, guitars, violins, flutes and bassoons all make their voices heard. Such voices seem to be passing through a popular cadence as if exercising on the whole a program to be given shortly.

The people of Viggiano are very studios, and not only in the hours that follow the working time, but also in the moments of leisure during the daily occupations, it is the aim of the good citizen to try to perfect his musical art. This is the reason why in the moments least expected you are reached by the sound of a flute or by the "arpeggio" of a guitar, convincing you of the musical tendency of the town.

#### The Druggist and the Mayor—Manufacturers of Instruments

When you visit the shops of the village it will seem strange to you that the carpenter, instead of making more tables and chairs, is more interested in the making of a horn. You will see him all taken up by the serious work, sitting before a piece of wood, engraving upon it deep marks, drawing out with loving care a graceful arm of a harp all completed and polished. He will also have the means by which you see the finished work when you will find all absorbed in the making of small keys—keys for guitar, for mandolin, for harp, or, and this is more remarkable, working about to repair a bassoon or a "hookhorn".

By and by you will discover more uncommon things when you hear coming from the back of the druggist's shop from time to time a sound like that of a trumpet; or when you go to pay your respects to the mayor you will see in his room some strange contrivances, which, when you will have familiarized yourself with them, will appear

to you to be the necessary instruments to build clarinets, flutes and bassoons.

The whole town, lives smitten in music. The music staff, the use of which is known to few, because almost the family cantata is sung, is the symbol of the town. The sounds of cantata-airs of the most beautiful and melodious superior in audibility to that of the little song known rolling in the square of the town.

#### Music in Politics

Here politics springs from music. The mayor can lose not will stand in the town. The music is produced that by the municipal band, if he is strong with it, he is strong with the town, and in the past a severe trial of the pride of all the parties—or that was willing to take the musical education directed toward the string instruments, and the other harsh and lasted many years with instruments. The fight was the two parties succeeded years with alternative results serious loss now of the one and themselves to power with everything became quiet, when it was the other. Then instruments and string instruments would very well blend together in a surprising mixing of sounds.

The mysterious profit for Viggiano is the export of musical instruments and the emigration of its citizens even concern to the nearby towns and sometimes "You can be sure to place in the towns and sometimes "troubled" and bassoons of the guitars of the town, the come out from this mountain community where a great passion for music is nested.

#### The Troubadours of Modern Italy

More can be said about the men of Viggiano, who are from their town regularly, distributing themselves throughout the whole world. Mario Labacca, who parents were Giannino, late Minister of Justice of Italy, came from the town and was considered one of the greatest troubadours of that country. And the greatest of the minstrel of Viggiano has accumulated some money he will return to his own where, if the voice is hoarse, he may find himself in the making of guitars, mandolins or any kind of wind instrument.

#### Harp and Drums as City's Dowry

Viggiano is also unique. In what country, indeed, does a girl when she gets married have as a dowry a harp, a drum, or a bassoon? Such is Viggiano—the most musical town in Italy, and perhaps the most melodious borough in the whole world.



# Mixing Heart With Art

By HARRIETTE BROWER

Author of "What to Play, What to Study" and Numerous Successful Works on Piano Playing

**M**ANY PEOPLE play the piano with most creditable correctness and fluency, especially if they play in public and are called concert artists. They seem to execute all the notes, have much velocity, indeed they even shake the ears of the groundlings by rushing over the keys at headlong speed. They have power, too, for they can thunder mightily. But when all is done what does it really amount to? Such piano playing might as well be ground out of a mechanical machine. It certainly is machine-like, and means little or nothing at all; for it never touches the heart.

There is more to be desired in piano performance than correct notes, more than time and rhythm, more than power, deflexity and velocity, although all these are necessary to a great performance. There is something above and beyond these outward details, vital as they are. They are the body, and of course we want the body to be fair and perfect. But the body must be vitalized through the surge of feeling and soul from within. We all know the story of the beautiful marble statue that came to life, at the earnest desire and longing of the artist.

To take an illustration from among the piano masters of today, Wilhelm Backhaus is a great example. Years ago he came to America a great technician, to whom all difficulties were as child's play. In the years that have passed, his art has mellowed and ripened until he now unites technique with feeling; in short, he mingles heart with art in beautiful balance. He now supplies the spark which kindles his marvelous technique into flame. He himself said, in recent interview, that the greatest difficulty in playing does not consist in mastering the technique of a composition, but lies rather in the few more intricate art of pouring expression into "a fine note." "It is for this reason," he continued, "that Bach and Beethoven are difficult, also Haydn and Mozart. It is because of the simple outlines of the music. There are, so to say, only a few notes with which a very great deal must be done."

## Mixing Heart and Soul

**T**HE FOREMOST artists are great because of their ability to mix heart and soul with technical side of their playing. Question any of them and you will get the same idea, though perhaps from different angles. They speak on the necessity of pouring heart and soul into their music, if it is to touch ours. Tetratini of the marvellous voice, and from whom one would hardly look for great sensibility, says: "You can train the voice and make it a finished product—not so the heart. Sympathy is there, or it is not there. If it is not there, you will never move an audience to tears. You will never find sympathy responding to your lack of sympathy; tears to a tearless voice—never!"

Beethoven counseled, "Do more than simply practice the art of music; penetrate rather into the heart and soul of it." And this he said to a young girl, who may have asked his advice as to how to become a musician. We must not only "penetrate deeply," but we also must be able to prove that we have done so by giving out the spirit of what we try to interpret.

It all depends on the point of view. As we students and performers of music, we place technique first and foremost, we shall always play in a dry, soulless fashion. If we think only of the body or form of the piece we play, we shall will be dry and unemotional. If the aim is to play as fast as we can, we need not care whether the people are not anxious to listen. But if we grasp the fact that music must speak to the heart as well as tickle the ears, we shall try to learn the new tongue. And if we go further and realize that music is the language of emotion, of feeling, of soul, then we can see that every kind of feeling can be expressed in it; it becomes the language of the heart, and we must learn to mix soul with every bit of worthy music we play.

The little boy, who, in answer to the question—"What is good piano playing?"—said: "If you play loud

enough, soft enough and fast enough, and it sounds nice," had the right idea, though expressed in childish terms. Yes, it must sound nice. No doubt he meant it must be pleasant to the ear, but he did not think of the words to express his thought. A well-known musician, commenting on a piano performance, which had been so acrobatically dry, remarked: "We could do with less art, and have more heart!" So the musician who heard the remark, agreed he had hit the nail on the head.

Suppose the player has had a rich emotional experience. How shall he attain the art of putting heart into his performance? What is meant by heart, is first sympathy, a mutual sympathy. Sympathy comes quick to feel the difference. They can be touched by the divine spark, whose auspicious sentiment only makes them smile and turn away.

Granted the player has something of the magnetism which touches the listener, is that all there is to it? Can he just turn it on at will, with no special study as to how these effects are to be made? I put this question to a group of thoughtful students. All agreed that it must be the spontaneous genius of the artist that created fine effects on the instant, without premeditation.

The artist, questioned on this subject, gives quite a different answer. If we could just slip, unobserved, into his workroom, we would see and hear how things are molded and tested, how phrases are tried out with slightly different shades of color and meaning, until at last they express more clearly and more fully what the artist has in mind. So it is really mind that does it after all. We know that the master, Paderewski, works in this way. Guiseppe Norves says that "studies, fiftens, and sixteens and all the like," are but in tussling the hearts of his learners.

## The Key

**H**ERE is the key, then, to the art of playing with heart! "Study, Listen—Think—and Think." Take little sayings to heart, all ye technicians of the keyboard. You must have technique—quite true. The greater your technique, the better your chances of success on the emotional side. In these days the player must have a fine technique, of course, it is really "an art itself," but this is not all that is needed by any means. It is but the gateway to the higher field of sympathetic interpretation.

The serious student of the piano and its literature must ask what are the outstanding notes, and why, which he can identify sympathetic interpretation in another player, and so apply the means used to his own work. Or are these things so impalpable, so subtle as to elude analysis?

Yes, it is possible to single out certain things which make for sympathetic clearness and beauty of utterance on the piano. One of the most important, it seems to me, is Accent. Accents are so endless in variety that it is almost impossible to enumerate them—one would need a volume. Christiani has endeavored to analyze them in his valuable work, *Principles of Expression in Piano-forte Playing*. W. S. B. Matthews and others have written on the subject. It is very difficult to get down to words or books, the charms of accents. After the player has made a careful study of accent, it is finally something he must feel. He must sense the when, where, and how to use accents and also the amount of stress to call for.

In order to be perfectly at home in the realm of accent, the player can thoroughly prepare himself through a comprehensive drill in *accents*, as applied to scales, arpeggios and octaves, played in various rhythms. Use a four octave scale as quarter notes, accents the first note of every measure; then eighth notes with the same accents. Then take the four octave scale in sixteenth notes and accent the first note of each group of four—this is the call for accents of "Sixteens." Next accent the first note of every second group of four, which we call "Eights." Then come "Sixteens" which means accenting first note of every measure of sixteenth notes. Then accent the first note of the first note of every second measure, or "Thirty-sixteens." By the same token we have "Sixty-fours" and "One-hundred-and-twenty-eights." The value of such drill, with aid of metronome, can hardly be estimated. It gives control of the sense of Rhythm in mind the accent should be made with aid of upper arm muscles.

If any one complains that such a train of study savors of the mechanical, the answer is plain. One must be able to accomplish definite, exact rhythms before one can execute artistic rhythms. When you can do the so-called mechanical rhythms and rhythmic accents, you have a firm foundation on which to build the artistic rhythms you so much desire.

## Let Up on the Key Pressure

**A**NOTHER way to make your touch and tone in playing, more expressive, is to let up on the key pressure. Lift your hands off at end of phrases; let up on the last beat of measures, especially in the left hand. If that hand has the necessary control, cut off the tone in such places; let in air; "Part from your piano," as the French pianist, E. Robert Schmitz (quoting remarks). Accompanying chords need not be held to the full value of the measure of the pause. I don't mean rests, nor the sign for the pause, but all which every one knows. Printed rests and pauses are obvious, and the player is expected to obey them. Speaking of rests, Kniskern wrote: "There is no music in a rest, but there is a shadow of music in the shadow of a rest." For sadder. They are not written down; they should result from the character of the music itself and the meaning of it, and through them the interpretation of the piece becomes more expressive and soulful.

Another point for the player to think of, who desires to put heart and soul into his music and wants to know how to do it. Let him consider whether his performance has become monotonous, is it too often on a dead level of sound? If this is the case, he should study as to the subject of artistic shading and nuance. This is a wonderful subject—let us consider it a moment. The word *Nuance* is defined as "shading; the variations in force, quality and tempo, by means of which artistic expression is given to music."

Another writer defines the word as "shades," and then proceeds to explain that the term means the various modifications of force, quality and tempo, by means of which modern music requires the use of modifications of tone and expression, impossible to convey by words or signs.

The writer goes on to say, "the difficulty of steering between the error, on the one hand, of going through the composition in a dry and desultory manner, with little or no 'interpretation' of the composer's thought, and, on the other hand, of exaggerating the marks put in the piece for the sake of making a performer, and explaining the player's individuality at the sacrifice of the composer's, is a very great." Take the great violinist Joachim's playing of Brahms' "Hungarian Dances." There was no exaggerated sentimentality there, yet the greatest possible freedom of expression. "It is almost entirely through these unwritten nuances that the comparative merits of the greatest artists can be judged."

## Which Moved You Most?

**T**HINK OF all the pianists you have ever heard—the really great artists of course. Which one moved you most; which one would you prefer to hear alone all the rest? It would surely be the player whose art touched you most deeply, whose playing expressed to the mere virtuoso, no matter how dazzling his bravura, or what astonishing feats he could perform.

When Paderewski used to tour the country each season, his playing seemed to draw that of every other pianist, practically through this selfless soulful quality so wonderful, so indescribable. It was this precious quality that drew the great audiences that used to pack his Carnegie recitals. He was a performer, and an empty seat was because his playing was full of vitality and life in every note.

These are just a few hints and suggestions as to how one's playing can be made more expressive and more vital. A hundred other things, which the player needs, might be mentioned, old time and space permit. The few we have considered have been found through long experience, to be points too often neglected. Careful attention to them will help add more heart to the art of the pianist.



## Getting the Student's Measure

By Dr. Annie Patterson

NOWHERE in the art of Teaching, and particularly music-teaching, is more essential to success than the ability of the instructor to gauge the temperament and possibilities of the one taught. Certain hard and fast rules are too often followed in the educational course; a regulation set of exercises and pieces have to be prepared. Tests for musical examinations are generally run on "approved," if limited, lines. Fashion even demands that recital programs must conform to stereotyped patterns.

While all this tends to carry out a time-table in a methodical manner, there is a risk of paralyzing development in individual cases. Before a teacher selects study-material for any particular pupil in piano playing, for instance—it is well to get, so to say, at the back of the mind of that pupil to understand whether the classical or romantic composers are likely to fascinate him. But not all teachers are sufficiently gifted as psychologists to fathom the minds, or propensities, of those placed under their tutelage. Thus it often happens, unfortunately, that a fair talent for performance is fettered by having unsuitably selected material pressed upon it, or else, what is worse, a youth specifically gifted in certain departments of study is stunted in development.

Modern methods of teaching keyboard-technic are, however, sufficiently diversified to suit all dispositions. Thus there are some who find continued interest in various kinds of "études," others, again, there are who place clarity of execution and general "brilliance" of rendition as of leading importance. Composers of every grade have happily given us ample instances from which to judge finger activity of all kinds, and it is just in the choice from the teacher's standpoint of the really capable teacher scores. The mistake so frequently made is to continue to give one piece, or type of piece, to all sorts and conditions of students. Whether from habit, or precedent, or that fatal facility for getting "into a groove," the teacher is prone to continue to insist that each pupil must follow the beaten track, both in the acquisition of technic and a repertoire. This sometimes tells against the teacher in that the pupil dies from one preceptor to another, feeling that if he (the learner) does not make rapid progress, it must be the instructor who is inferior in him giving him unsuitable musical food to digest.

There is no doubt, therefore, that teachers should always endeavor to take an outlook wide enough to include the tastes and feelings of the student who comes to them for light and guidance. It is all very well to talk of "raising the standard" of musical appreciation by restricting the learner to certain modes of style only. The fact remains that, like parents who want their children to "play something attractive," the great majority of music-students either like or dislike certain musical pieces given to them for study. If it would then repay the preceptor to consider individual tastes a good deal more than is done at present in meting out programs for practice, this is the obvious duty of the conscientious music-master or mistress.

To arrive at a fair estimate of musical idiosyncrasies, a good idea for the progressive teacher—whether in instrumental or vocal departments—would be to give a monthly or bi-monthly recital of student-pieces from which each pupil might be allowed to select one number, be it song or piece, which he or she would take a real interest in learning. This might be the first step in ascertaining individual inclinations. Technical studies could be treated similarly. Of course the teacher's own final judgment on results would always right the balance. Such a scheme of free choice would involve perhaps a little extra trouble on the part of instructors; but it would be trouble well worth while.

## Sparks from the Musical Anvil

Reincarnations of Musical Ideas

"Training the sub-conscious mind is simply the setting apart from the note symbol to what lies behind it. The conscious direction of the sub-conscious mind is the only safe method of memorizing."—FRANK LA FARGE.

"I feel that, although thirty years ago the general interest in and knowledge of fine music were less in quantity than they are now, at present we are in danger of losing a certain sincerity of purpose that was plentifully in evidence in the past."—CESAR TROMPOFF.

## Some Points in Pianoforte Piece Playing

By Clement Antrobus Harris

WHY is dust-playing so strongly recommended as an educational factor? Primarily it is because of its value in teaching the sense of time. But it may be asked, is there not as much time in a solo as in concerted music? Yes, but there is not the same necessity for keeping it. If a soloist "jumps" a beat or doubles one, or introduces a *rallentando* or *accelerando* wrongly, the error is momentary and applies to the time only; it does not involve wrong notes. But one of the players in a duet does so, he produces *discord* with the other player as well as an error in time; and, indeed, in all probability every chord is a discord till a halt is called and a fresh start made. From this we may deduce the axiom that in concerted music it is always a *less error to play or sing a wrong note than to be guilty of an error in time*.

So laid is the result of rhythmic mistakes in dust-playing that usually a complete collapse follows and a fresh start has to be made. Though are any competent musicians, such an occurrence is naturally common where one of the players is a beginner or both are at an elementary stage. If a mistake is discovered as soon as made and a halt called at once, no difficulty will be experienced in determining where to begin again. But, as often happens, the players may have been at loggerheads for some time before knowing, or being certain, of the fact, or have been trying to right themselves without stopping. And in this case finding the mistake on one of the players corresponds with a given measure on the other is no always so easy as might be supposed.

In some educational methods the two parts, *Primo* and *Secondo*, are played on the same page in "score," the former always to the leader. Though are any competent musicians, such an occurrence is naturally common where one of the players is a beginner or both are at an elementary stage. If a mistake is discovered as soon as made and a halt called at once, no difficulty will be experienced in determining where to begin again. But, as often happens, the players may have been at loggerheads for some time before knowing, or being certain, of the fact, or have been trying to right themselves without stopping. And in this case finding the mistake on one of the players corresponds with a given measure on the other is no always so easy as might be supposed.

But when the two parts are on different pages, the more usual way, *Primo* can be right-hand page, *Secondo* on the left, some care may have to be exercised to discover which measures correspond one with another.

Of course, the question can always be settled by counting the measures, but this is not the best method, absorbing a lot of time, and a readier system of identification is desirable.

It might be thought that as there must necessarily be the same number of measures on both pages (or the turn-over would not occur at the same time), there would be the same number of measures in each score, "achieve" or line. But this is by no means the case. One part, say the *Primo*, may have a large number of short notes, while the other has a few long ones—it may be only a few notes, or a rest. Now, if the *Primo* has a whole and half note, a short note takes as much space on the page as a longer one; it may even take more—two eighth notes, owing to their hooks, cannot be written so closely together as two quarters. Similarly, then, the many short notes will take much more *space*, though not *time*, than the few long ones. Later on the respective positions may be reversed—the *Primo* may have the few long notes and the *Secondo* the many long ones, and the *Primo* may be an advanced, or even medium, grade, this is extremely likely to be the case. It follows that there can be no correspondence in *space*, measure by measure, but only in whole movements or pages. So much is this the case that where rapid passage work is confined to one part, and the movement is repeated, the movement is sometimes written out twice in the part having the rapid notes and marked with repeat-dots, and written twice in the simpler part and not repeated. Therefore the notes in the simpler part would look absurdly "few and far between" if the first movement were later made and a re-start is necessary. This should be done at the natural musical division in the music—the beginning of a phrase, period, or movement. The first measure on the page does not necessarily answer this requirement. If the break-dots were near the bottom of the back of the page, a great deal of time would be lost in going back to this point. Yet, for the reasons shown, finding the measure on one page which corresponds to a given measure on the other is not always as easy to do quickly as might be imagined, and the presence of the break-dots at the end of one or two figures which will greatly facilitate the process.

Where there are repeat dots in one part and not in another, the best way will generally be to count the measures. In other cases the corresponding measures will generally be in *approximately* the same part of the page. The more similar in character the two parts are, the nearer, of course, this approximation will be. Having determined the *district*, as one may call it, in which the measure needed is likely to be found, the next thing is to discover elements in common between *Primo* and *Secondo*. The most important of these is harmony. Clearly, in whatever case the simultaneous measures may differ, they must have the same chordal basis. To profit from this of course, requires some knowledge of the theory of music; and, incidentally, this fact stresses the essentially *practical* value of studying harmonies—an advantage young students are sometimes slow to realize. Having selected a measure in the part having the main theme (most say the *Primo*) and determined on what chord it is formed, a measure having the *same* chord must be found in the other part.

The second factor lies in indications of changes in the basis. These are as certain as a common harmonic basis. For there cannot be a *rallentando*, *accelerando*, a *pia mosso* or *meno mosso*, a *ritardando* or *poco*, in one part without there also being one in the same measures in the other. Nevertheless a student who is not an effective substitute for a knowledge of harmony. For time, or accents, are by no means invariably the same in both parts always. To the intelligent student even an unaccompanied melody generally suggests a chord or chords.

Directions for a change of *time* are not quite so reliable, since one part might change in this respect without the other doing so. This, however, is unusual. In simultaneously in both parts, a dynamic change will occur for one performer to play *crescendo* or *diminuendo* if the assumed that the other is playing a uniform tone. But it must not be the same for both players. A theme played *forte* in one part may be accompanied by a passage played *piano* in the other. The same remark applies to dynamics in regard to *time* and *tempo*; a *legato* melody may have a *staccato* of the case applies to a passage or movement as a whole, given to both performers. It will almost invariably be required a passage *strepitoso* and *tranquillo* at the same time!

If these few and simple points be borne in mind, it will rarely be necessary to go through the clumsy and tedious process of counting the measures.

## Thought Starters

By Louis G. Heinze

The employment of the pedal is often indicated very carelessly; its use can be determined only by careful listening.

To give the pupil a poor piano for practice is the same as if you gave a child who begins to write poor paper, pen and ink.

The pedal is not a foot rest. It must not be used to cover careless playing.

When you play, do so as if a professional were listening to you.

A cheap or worn out piano, for a beginner, especially, is an absurdity. The better the piano, the more value to the pupil.

Do not practice a piece as a whole until you have picked out all the difficult passages and mastered them.

The gymnast and athlete exercise the members of his body by preliminary exercises. The piano pupil should do likewise, saving time by getting into condition.

It is better to play an easy piece well than a piece beyond you in a faulty manner. Do not use pieces as stepping stones. Advance is to be made by exercise, and so on; the piece, to show progress.

"Jazz is very popular in America, but I don't think friend of the described jazz than it is in England. A lion."—MARK HAMBROCK.

# Chopin's Preludes as Interpreted by Liszt

Compiled by SIDNEY SILBER

Dean of The Sherwood Music School, Chicago

CHOPIN wrote most of his *Preludes*, Op. 28, of which there are twenty-four, during the winter of 1838, on the island of Majorca, whither he retired with George Sand (Mme. Dudevant) and her son Maurice, whose acquaintance he had made in Paris in the preceding year. They were converted to a Carthusian monastery situated on the outskirts of the town. Rubinstein has designated these incomparable and unique pieces "the very pearls of Chopin's works," while Schumann characterized them as "sonnets buried in flowers."

George Sand wrote a book covering this sojourn, entitled "A winter in Majorca," in which she called her lover "a detestable invalid." Despite the fact that the discomforts were well-nigh unbearable, for the climate and the strangers fretted him exceedingly, and despite the fact that Chopin suffered numerous hemorrhages, he still found time and inspiration to give to the world these veritable gems which constitute an auto-biographical music in the truest sense of the term.

It was Liszt's custom to stimulate the imagination of his pupils by giving them mental conceptions of the works which they tried to interpret. In addition, since his powers of memory were irresistible, he even created his portions of musical works, while seated at the piano. One of his well-known pupils, Jose Vianna da Motta, tells us the following story: "While playing the E major portion of his ninth *Rhapsody*, Liszt represented a dialogue between a young lady and an old gentleman, in which the latter invited the gentleman to a dance, with all of her powers of sweet coquetry. The latter, however, always pleasantly declined." On another occasion, Liszt imitated an on-coming storm in one of the variations of the *Tarentelle* from the opera "La Muette de Portici," showing how the gathering clouds are perceived, how the people hunched up their coats, until finally, the downpour of rain caused them to withdraw to shelter.

Chopin's *Preludes* may be termed confessions of a lonely soul, who, under the most conflicting events of his much-troubled life, due, in greatest part, to his incurable malady, tuberculosis. We are indebted to one Laura Rapoldi-Kahner, a pupil of Liszt, for the main insight into the following analyses. They have more than anecdotal value, as they are reinforced by the statements of two of Chopin's pupils—Wilhelm von Lenz and Mme. de Kallergis.

## NO. 1. REUNION

A picture of intense joy, portraying a reconciliation after a serious depression of spirits. In the *stretto* measure (17), this joy becomes well-nigh precipitous, finally finding a proper equilibrium. The quiet and beautiful mood is represented by the tied C measures (29 to 32, inclusive) at the close.

## NO. 2. FOREBODING OF DEATH

This *Prelude*, like its totality, is very indefinite and somewhat ambiguous. It begins in E minor, leads to G, then to B, whence it loses itself to A. The mood though changing quickly, always returns to one and the same leading thought—the dreary sounds of approaching death. The two-voiced accompaniment must always be played with a heavy legato touch. In the right hand is portrayed the inextinguishable voice of Death, which at times vacillates, thus losing some of its insistence. The grim spectre, however, is not quite a hand—the saviour of the lonely one. It was, after all, only an illusion! This is inferred from the questioning conclusion.

## NO. 3. A FLOWER THOU SEEMEST TO ME

(Du Blüht Wie Eine Blume)

A guardian angel hovers unsteadily through the open window over a sleeping infant, whispering in its ears the words of Heine's immortal poem. The words "Bist du, Gott dich erblickt, so rein, so schön, so heil" (Praying that God may keep thee, so pure, so beautiful, so sweet), are clearly recognizable (measures 16 to 26). At the conclusion, the angel vanishes.

## NO. 4. A FIT OF SUFFOCATION

Here is most vividly portrayed one of those attacks with which Chopin had so often to contend. In the left hand part we hear the heavy breathing while in the right hand expression is given to his complaints. In measure 12, he turns over in bed. His anguish increases steadily,

until, at the *stretto* (measure 16), he sighs aloud. His pulse beats increasingly fast. He is high upon suffocating. The heartbeat grows slower by degrees, until, at the chord of the second (measure 23), it stops apparently. The concluding chords, however, indicate that the patient has again fallen asleep.

## NO. 5. DOUBT—UNCERTAINTY

The tones B and B flat represent respectively the words "yes" and "no." They alternate with one another. In this manner the *Prelude* weaves its way to the close, in which displeasure and distastefulness with one another.

## NO. 6. LITTLE BELL FOR THE DEAD

In the right hand the little bell is represented as tolling. It is to be played without any rubato whatsoever and, according to Liszt's conception, without any cadence, since it tolls for all alike, without sympathy or mercy. In the left hand, the soul of the dead seems to wander about in the universe, until it finds its final haven in immortality. Toward the close we hear the little bell growing fainter and fainter, until only four very soft bells are audible.

## NO. 7. POLISH DANSEUSE

The dancer raises her little feet slightly from the ground and executes her dance with consummate grace and charming postures. It is, in fact, veritable poetry of motion, portrayed in sound.

## NO. 8. DESPERATION

This number owes its inception to an authentic event in the life of the composer. It is also mentioned in Liszt's book on Chopin. According to the story, George Sand went out with her son Maurice, but did not return until the following day, owing to the fact that they had been surprised by a sudden storm. Chopin was filled with unspeakable fears and, when they did return, he played Liszt's *Prelude* for them, seeming as one entirely absent in the flesh. In fact, he did not even recognize them. The pallor of death was on his countenance. His feverish anxiety is expressed by the short notes which resolve themselves chromatically and enharmonically, while the thumb is the master of sending forth the wonderful melody which is characterized alike by its beauty and passionate appeal. Only at the conclusion (the F sharp portion, measure 29) does Chopin become himself again and he sees his loved one as in a vision, which is soon dispelled (F sharp minor), whereupon desperation again takes hold of him.

## NO. 9. VISION

Chopin is convinced that he cannot write any more music and attempts to locate the spot in his brain where new thoughts are conceived. In order to do this, he splits his skill in two. It is imperative to differentiate sharply between the sixteen and thirty-second notes. In the third and fourth measures the trill in the left hand represents the blood thrashing. The matter is desperate not to find anything (measure 5). The blows of the hammer grow more and more intense, until at the A flat portion (measure 7) he succeeds in discovering his lost power. Calmed thereby, he puts the parts together again and closes in satisfied mood.

## NO. 10. MOTH

A moth flies about in the room. Suddenly (the sustained G sharp, measure 2) it has concealed itself. The wings quiver lightly. At the next instant the moth flies about again, only to disappear into the darkness. Only its wings are now discernible (trills in the left hand). This tramples several times until finally, as the moth again quivers, the little disturber of the peace is made away with. It quivers a bit more and finally expires.

## NO. 11. DRAGON-FLY

A dragon-fly encircles a pond, flies toward the center and returns, darting hither and thither, until it finally sinks into the water.

## NO. 12. DUEL

Chopin was very jealous of George Sand, who gave him all reason for so being. Here we have another one of these scenes in which the duellists attack one another. Compare, for example, the groups of two notes in the right hand in ascending motion, which depict the encounter of the combatants who withdraw a few paces after a hit. At the fortissimo (measure 21) the clashing of shields is plainly audible. The opponents take better aim, swords flash (short chords in the left hand). Chopin is wounded. Help comes to him (eighth notes in the right hand). Confusion arises. The wounded one is carried away.

## NO. 13. LOSS

Chopin is ailing. He cannot see the loved one whom he deems lost to him forever. She loves him no more. He feels it distinctly and his unpleasing pain is vented in music. Every tone expresses his mood and they recur again and again. In the D-sharp minor portion, we find the memory of the past, now in the upper voice and again in the lower voice, while the sustained notes of the right hand seem to hold fast the happy past. In the last two measures before the *trump primo* are heard the groans and suppressed sighs over his great loss, while in the *trump primo* resignation takes possession his afflicted soul.

## NO. 14. FEAR

At this time of Chopin's life his soul was harassed by many shocks that he became increasingly a victim of dire hallucinations. At twilight, seated at the piano, he seemed to feel the ghosts passing him. His fears grew apace. There was a hammering in his inner being. He even believed that he heard this hammering from without. This unusual prelude is suffused with the expression of his great fears and anxieties.

## NO. 15. RAINPOD

The tones on A flat, which are later changed enharmonically to G sharp, are to be played, according to Liszt, most evenly, from the standpoint of both rhythm and dynamics; for raindrops are uniform as to size. Only the melody is to express soulfulness. The mood of the second part is quiet, even though there is the storm preceding the storm. The wind is heard in the first place (C sharp minor part). The storm draws nigh, lightning flashes. There is a peal of thunder, the lightning strikes. (E major portion), while the rain now falls in torrents. The sky again darkens, lightning and thunder alternate and the rain comes through sturdy erevics; the ceiling. It is heard coming through holes in the roof. The enharmonic change signifies "brightening of the sky. The first melody is again heard. Finally, the drops cease altogether. Chopin, with eyelids to hand, looks whether the rain is still falling. In his dreams he seems

to hear the rain still dropping, though round about him everything is at rest.

# NO. 16. HELL.

The jaws of Hell open up. A bevy of noisy devils jump out, pushing one another with vigorous strokes. By and by, they return into the awful abyss. At the *Andante* there is a general scuffle, as if all wanted to descend simultaneously. Finally, only one of the lusts re-appears. All of a sudden (B flat major) he jumps into the air with a rushing noise and falls again; the others follow suit and then all together enter the neither world. The jaws of Hell close upon the scene.

# NO. 17. SCENE AT THE NOTRE-DAME SQUARE IN PARIS

A moonlight scene, in which two lovers are interrupted by the striking of the bell in the church tower opposite. Mysterious whisperings are heard at an open window, first softly, then louder and louder, with increasing intensity. Finally, very passionate expressions (*fortissimo* portion in A flat). Mystery is now expressed, with its climax in E major, expression of blissfulness and ecstasies (rushing chords in E flat). Suddenly the bell is again heard. The pair awaken from out their intoxication and whisper again. Again the bell strikes. The whispering continues during the eleven strokes, after which only a last sigh is audible.

# NO. 18. SUICIDE

An unfortunate person is seen climbing a high tower, in insane excitement. The precipice lies yawning at his feet. As he looks into the depths he is overcome by dizziness. Still he continues in his mad career. Now he has reached the top (ending in G flat) and he has another—only four more remain; then comes the fall and his body is dashed to pieces (trill with figure). The spectators are awe-stricken and shudderingly turn away from the terrible sight. Two short chords and the tragedy is brought to a close.

# NO. 19. INNER HAPPINESS

This prelude expresses utmost rapture. The expansion of the harmonies in both hands, covering almost the entire keyboard, seem to envelope the listener. The listener knows to bounds. The horizon is spanned by ethereal bliss. At the diminished chords, uncertainty suddenly prevails. The subject seems to have lost the thread and begins anew, only to remain in E flat. Here (piano) the small double (C and D flat) are applied. A fast tremolo, *allegro*, which leads to A, to the original tonality, expressing the feeling of blissfulness.

# NO. 20. FUNERAL MARCH

A funeral procession crosses through a park at night. Now it disappears from view under the tree (*quasi-solo*), barely illuminated by the moon. The cortege turns around a corner. The figures are discernible as shadows on a wall, where they appear in magnified form. A large black spot now appears on the wall (C minor chord). It is the coffin!

# NO. 21. SUNDAY MORNING

People are seen going to church. Women, with their prayer-books and rosaries, followed by children and old men. The bells toll (G flat portion). Mass is now concluded and the congregation issues forth from the edifice (*fortissimo*). Finally, only a few stragglers appear. When all have left we seem to see the sexton's hand the steps and then lock the huge portals.

# NO. 22. LL-HUMOR

A forceful melody in the left hand represents an individual, begins in the bass, impatiently pushing his way forward, while the right hand represents another person seeking to quiet him. The angry stamping of feet is heard (*fortissimo*), which becomes more and more violent. Impatience reaches its height and both parties slam the doors in each other's faces.

# NO. 23. PLEASURE PARTY

A small boat all bedecked with flags, streamers and pennants waving in the light breeze, glides over the quiet waters. It glides on and on, until it is finally lost to view.

# NO. 24. STORM

The left hand figures vividly portray an intense storm, while the right hand gives expression to a dramatic motive. Lightning rends the firmament. A tree is felled. Everything is illuminated by the frequent electrical displays. Again the force of the storm is renewed, only to become more demagogic. Still no rain falls. In the

distance are heard gloomy sounds (C minor portion). They draw nearer and nearer (D flat major). All of a sudden (A in the right hand), an electrical display illuminates the entire scene. The storm dies away until a *chordatura* (chromatic scale descending) transpires. Trees are uprooted, the thunder peals, lightning continues until the close. Everything is annihilated!

# The "Hard" Piece!

By Mabel La Douere

In general, the fault is with the teacher when young pupils develop an antipathy toward the harder compositions. It is, in the main, because they do not understand works that require more effort on their part, rather than that the work is too difficult.

If a pupil is given a choice of two pieces, for instance, the *Berencé* by Hinkley, and the *Ally Maids' Dream* by Laskov, he will invariably choose the latter. Why? Because he has something definite on which to wreak—the title appeals to his imagination and he can grasp the idea of what he is playing. But the *Berencé* means nothing to him beyond a " queer name," if the teacher does not explain it.

When assigning advanced work, it is just as easy to say, "John, I have a lovely piece waiting for you. In it you can imagine you are all alone beneath the stars, with the stars singing a lullaby to you," as to say, "John, don't forget to bring the agency for your new piece. It is a *Berencé*."

The first way will cause him to become curious about it—interested in it; and no matter how difficult the piece may be he will be eager to play it, and he will not get it now as at a meaningless jumble of notes, hard, because he does not understand them.

In teaching the "William Tell Overture," especially to boys, it would not take much time to explain first that William Tell is the same man he reads about at school—the man who had to shoot an apple off his little son's head. Only the opera involves more of the Swiss war, in which Tell plays an important part, and the overture is a suggestion of a Swiss storm.

Or in teaching the *Marzschke* from "Tales of Hoffman," explain that it is an imitation of a gipsy song, imitating the rocking of a boat and sung by boatmen, and get him interested in the opera.

Another thing in teaching music is to use variety in lessons. I have found this most profitable. It makes it easier for the pupil and more interesting for the teacher.

If you are teaching Chopin for some particular aim, do not stress it without some interlude of lighter study. If one time you assign a difficult piece, the next lesson give a comparatively easy one; but, since most pupils dislike the idea of playing "easy music," choose something that is not so light as to detract from their interest.

Some good suggestions along this line are *Fun Flute* by Beethoven, *Scherzino's Trimmer*, *The Shepherd Boy* by Wilson, and *The Mill in the Black Forest*, by Eckenberg. These range from the third to the fourth grade and present a pleasant recreation from the regular sixth-grade work.

Another suggestion for the teacher in teaching these "easy" pieces is to let the find out how and what the pupil plays at home among his friends. Does he regard his "hard" piece as a mere composition to be played only for his lesson, and select something easy to play for company?

If it is advisable, especially in young pupils, that they invariably choose a titled piece to play for their friends.

A Beethoven sonata does not present so attractive a title for them as does "The Maiden's Prayer." And why? Simply because the teacher has not explained its meaning and interested the pupil in it. Enthusiasm is a necessary element to be displayed in teaching anything, and in conveying it to the pupil weaves of effort are accomplished.

The thing to do, then, is to get him interested, and to keep him interested, so that the "hard" piece will lose its terror in its discovered beauty.

# Helps Along the Road

By E. Mendes

I cannot too strongly urge the use of these "drives," where the work is of course done by the teacher with a very occasional treble note from the gratified pupil. Many of such "drives" are of great value to the students as the cultivation of:

- Strict time.
- Ready reading.
- Clear accents.
- Smooth playing.

# The True Chopin

By Felix Borowski

THE romantic life and death of Frederic Chopin cannot make ink to flow from the pens of those who had been his friends. But did many really know the true Chopin? In the trust case, did he have many friends? The answer to both queries must be "no." Gracious and sympathetic he was to many who were proud to call him by the name of "friend," but between himself and others was an inviolable wall of reserve that not inexorably the essence of the master's work. Nor was this unremarked by some of his colleagues. "Ready to give everything," said List, "Chopin did not give himself." His most intimate acquaintances did not penetrate into the sacred recesses where of his soul—a recess so well concealed that one hardly suspected its existence." And, in his biography of the composer's character that had been made before, fidants to whom he freely gave his whole self of his friends, wrote: "Only after reading his letters to the few knew how little of himself he gave to the generality and playfulness, he pays off with affectionateness only suspected, what by beneath the smooth surface, which in Chopin's individuality was unusually developed."

But it is certain that if Chopin seldom unloosed his emotions to his friends, he consistently poured them out on the keyboard of his piano, which was that instrument that was his confidant, the recipient of all his secrets and sorrows. "How often," he once all that I should like to tell you about you." So again, Vienna, 1840, Chopin wrote: "I must dress, appear with a cheerful countenance in the salons; but when I the piano, to which, as my best friend in Vienna, I dis-Chopin all my sufferings." There is a piano used in Paris. What could it not tell of Chopin's experiences of life, if it could speak?

# Slow Practice on Old Pieces

By June Fellows

ALTERNATE fast and slow practice is the best way with pieces which you have once learned. The fact that you have learned a piece well enough to play it up to metronome speed, is no reason why you should discountenance slow practice on it.

Continuing to practice causes your performance of reason is that in fast practicing you cannot stop to think of every note and become careless with the piece, and efforts in learning it will be practically wasted unless the old piece is practiced slowly by as well as the new ones.

# Resolves for the New Year

By Sid G. Hedges

To master at least one book of studies which I cannot play now.

To buy good music regularly, so that I obtain the nucleus of a library which shall be of use to me throughout my life.

To place a regular order for THE ETUDE, that I may keep abreast of musical progress.

To do my best to fix up some ensemble playing with musical friends.

Not to waste much time playing music that will be dead in six months.

To keep myself busy when I am practicing.

To learn a few standard pieces, so that I can play them anywhere without music.

To read at least one book on the history of my instrument, and its music.

To hear my great soloist who comes within reason of the distance of my home.

To take particular notice of the orchestra when I go to a theatre or picture show.

To try to make others enthusiastic for music.

# Some Inspirations of Composers

By W. J. HENDERSON

TO BEGIN WITH, there is much foolish talk about the sources of composers' inspiration. Some of the most beautiful music the world possesses came to be inspired by any special source. Where did Mozart get his inspiration for the "Jupiter" symphony, which to him was simply a symphony in C major? Some one else, impressed by its celestial nobility, christened it "Jupiter." Beethoven never heard of the "sunlight" sonata. He wrote a sonata in C sharp minor and some one else turned the green spot-light on it. "The devil's in the moon for mischief," sneered Byron. There have been some interesting instances of special inspiration, and I shall write of some, and there have been inspiring general and sonorous; but first of all let us clear our minds of illusions.

The composer is not in need of what may be called the urge of a life experience to cause him to produce music. Everything means music to him. A poet perceives there for poetry in everything in life and nature. Another man is not a poet; and the prize on the river's brim a simple primrose is to him. The painter views everything as line and color. Everything is a picture, good or bad, but still a picture. Similarly any stimulus operating on the mind of a composer brings music. A wakeful night with an over active mind may cause him to rise and begin to set notes on paper. It may have been Welsh rainfall that kept him awake; but the music may blot in stargy spaces.

## Romantic Inspirations

BUT OF COURSE this practical and promisc view of the working of the creative faculty is not at all pleasing to the ideal music lover. In words that contemplate a charming work such as Deems Taylor's "Portrait of a Lady" and indulge in intriguing speculation about the "not impossible she who shall control our heart and me."

The father of modern music, John Sebastian Bach, lived about as unromantic a life as the mind of one could well imagine. He found his chief inspiration in his religion. The several settings of the story of the Passion are accepted by all musical nations as the highest musical expressions of the religious emotions of mankind. Next to these stand the famous B minor mass and the "Christmas Oratorio." The organ prebends and the fugues all grew out of church music. Consequently we have in this case, as in the case of compositions inspired by the profound piety of the man.

When we turn to the most famous of opera writers, we find ourselves in a vastly different atmosphere. Wagner indited dealt with religion, but only as he found it enveloped in fable, legend and love story. The theme of "Tannhäuser" is the battle between pure and impure love, for the soul of a man. The story of "Parsifal" rests upon a similar base. "Lohengrin" foundations are less secure, because the mystic and political elements of the story are too prominent. It is when we come to "Tristan and Isolde" that we may fairly trace a connection between Wagner's personal life and emotional experiences and the lyric experience.

His first wife, Minna Planer, rebelled against his search after ideals instead of marks; and it was only when he had met Mrs. Mathilde Wesendonck that he found the intellectual companionship of a woman so essential to his emotional life. With the details of the story we need not concern ourselves. Wagner's letters to the lady have been published and leave no doubt that he had a deep and sincere feeling for her, one which he voiced in considerable measure and without any attempt at concealment. The pages of "Tristan and Isolde" contain much of the emotion which Mrs. Wesendonck inspired and the world of music is therefore under no small debt to her.

Hector Berlioz, who lived a life quite as stormy as that of Wagner, has frequently been credited with finding inspiration in his tumultuous love for Henrietta Smithson, the English actress who became his wife. He first saw her act *Ophelia*; and the impression she made upon him was so deep as to be actually painful. In later years an English critic wrote that when Berlioz first saw her she was interpreting Shakespeare's *Jafar* and that the composer exclaimed, "I shall marry that woman and write my greatest music about that play." Berlioz himself contradicted the story, "I did both of those things, but I never said that I would." However, the fact remains that Henrietta Smithson and the Shakespearean drama got themselves pretty thoroughly entangled in the thoughts of the famous Frenchman.

THE PRACTICE of associating the creations of celebrated composers with women who have entered their lives is natural, but not always correct. With Schumann, for example, it would be difficult to trace any one masterpiece directly to Clara Wieck, while on the other hand his entire artistic product for many years was strongly directed by his devotion to her and its development. The eager desire of his heart for the purification of German art ideals by behind his creation of new piano types and methods of expression. The "Kreisleriana" are the history of a soul, the "Papillons" the imprisonment of its dreams. In 1836 he wrote to Mendelssohn:

"If you only knew how I feel—as though I had reached the lowest bough of the tree of heaven, and could hear overhead in hours of sacred loneliness songs, some of which I may yet reveal to those I love—you surely would not deny me an encouraging word." In 1839 he seemed to have found the loftiest utterance of his spirit in the "Faschingsschwank" of *C. Major Fantasy*, *P. Minor Sonata* and the "Kreisleriana." But in 1840 his long battle for Clara Wieck came to an end and a new medium of expression was needed. He wrote in that year more than 100 songs, in which the revelation of a soul is accomplished. Men the world over have recognized the universality of their message. And yet there was still another step to be taken. In 1841 he composed the B-flat and D Minor symphonies and the "Overture, Scherzo and Finale." He had married his Clara; and in the orchestra he might cry, "Now hath my soul blown free." That we esteem Schumann's piano works and his best songs above his orchestral pieces does not affect the record that he himself sought at each step for a larger medium of expression. But posterity will doubtless find in the amazingly profound insight of "Tristan and Isolde" and the "Die Meistersinger," the fullest disclosure of the soul of a genius inspired by a great love.

## Mythical Stories

Some of the mythical stories of passionate inspirations have been lately disseminated by that universal publishing agency, the screen. Stories of the lives of great composers have been woven into exhilarating romances in which a grain of fact has been asked to favor a barefaced fiction. Schubert in particular has been made the subject of a pretty romance in which he is depicted as hopelessly in love with the lady who inspired his song, "Who is Sylvia?" Vogt the singer, who made Schu-

bert's songs known, was also in love with her and carried off the prize, leaving the sorrowing composer to wander forth into the moonlight in search of new melodies.

Unfortunately there seems never to have been any Sylvia. Schubert's one little flight into the realm of tenderness was perhaps occasioned by his pupil, Caroline Esterházy, though even this story rests on shaky foundations. Schubert apparently did not require any inspiration. If he found a new text he almost instantly found a melody; and he almost before any knew that he had heard the poem he exhibited the completed song. And, after all, perhaps his most extraordinary feat was the composition at the age of eighteen of a fine mass. It was a feat paired with Mendelssohn's creation of the overture to "A Midsummer Night's Dream" at the age of seventeen. The only inspiration a boy of that age could have was his own smoldering imagination, which Shakespeare's fairies and lovers fanned to flame.

## The Eternal Feminine

THEN there is the legend of Chopin and George Sand. Of course, everything that comes into the life of a sensitive genius influences his thought in some measure; but can we conceive of any attachment that would have effected a radical alteration in the musical style of Chopin? We are inclined to think that he would have shed his "cagles feathers," whether he ever saw Majnora or not, and probably some other little dog than George Sand's would have chased its tail into a vision of the *D-flat Fugue*. And, whatever else may be said it is difficult to believe that a holy who wore trousers and smoked black cigars could have fired the delicate spirit of the nocturnes or the far-flung splendors of the scherzos, and as for the "Valse du Petit Chien," the immortal Fanny's *Op. 64, No. 1* is all that we do not desire in the story. It seems well grounded, but then it is so incredibly silly.

There is no question that too much emphasis has been laid on the influence of the eternal feminine in the creations of composers. In the untrodden flow of musical progress the undercurrents have often been literary or historical than personal. At the time when opera composers threw overboard the antiquated stock of classic heroes and heroines, and the great *Opéra* with his byre at the gates of *Flies* gave way to *Ernest*, all was born among the mountains of Aragon, the uprising of the romantic school of literature brought with it the materials which served for the inspiration of composers. Byron and Victor Hugo wrought upon the mental imaginations of Europe more powerfully than any one woman; and to them we owe the substitution of plumed hats and sweeping hosiery for helmet and greaves.

Victor Hugo's "Hernani" was acted in 1830 and his "Le Cid" in 1831. All the heroes of Byron had already strutted across the stage of Europe. And but a few years later the concentrated essence of the swash-buckling period of romantic gallantry settled itself in the persons of *Ernest*, *Ernest* and *Ernest* and their hapless found brother, the incomparable *Ernest*. If any composer of this period fastened his dreams upon a lady, she must have been one of Oriental manners and customs.

It is all the more interesting, therefore, to note that in some of the most prolific of all romanticists, the perfectly finished Mendelssohn, looking in the sunshine of a hundred female smiles and dwelling generally in the lap of luxury, was not only Anglicized, but also quite domesticated in his inspiration. In fact, he was left to touch evidence of the importance of his sister's influence on his music. Writing to General von Webber after Fanny's death, he said:

"It is indeed true that no one who ever knew my sister can forget her through life; but when I have seen her, her brothers and sisters, best! And I know especially, to whom she was every moment present in her goodness and love; her sympathy being my first thought in every joy; when she ever so spoke, and made so proud by all the riches of her sisterly love, which made me feel as if I were sure to go well, for she was ever ready to take a fall and loving share in everything that concerned me."

That was as much in the good graces of the ladies as Mendelssohn; and possibly that is why we find no direct evidence in his works of inspiration from the divine sources of the Princess Wittgenstein or the Countess d'Agulst. We do not even discern a faint ray of George Sand, with whom according to Lola Montez he once departed from Paris to the infirmary of Marie d'Agulst. Yet there are many music lovers





# Can Expressive Playing Be Taught?

By the Eminent American Composer, Pianist, Teacher

ARTHUR FOOTE

NO ONE who has lived through the developments of the past fifty years can be unaware of the greater intelligence and thoroughness that have been brought to bear in the teaching of piano technique. Much that was formerly guess-work has been defined and standardized.

Among the conspicuous gains are:

(1) Abandonment of the former idea that everything in the nature of finger work must be done exclusively by the fingers, with knuckles flattened and the hand consequently rigid, the arm being not considered at all as a factor, and the principles of relaxation not being realized.

(2) A general understanding of the pedals.

(3) The employment of rhythmic devices in technical work, in exercises, scales and arpeggios.

(4) The use of modulation in exercises.

Teachers owe much to William Mason and Isidor Philipp as to (3) and to Taniguchi for (4).

While no more exacting technical demands are made to-day than by, for example, the Op. 106 of Beethoven and the first pieces of Liszt (written a century ago), the average of playing is now very much higher than formerly. What then was unusual is to-day simply taken for granted with a player of any rank at all.

On the musical side there also has been a gain, artistic and expressive playing being now demanded by audiences, with technical excellence as a matter of course. No longer are we satisfied with the latter without lovely touch and sensitive phrasing.

## Teaching Expression

BUT whether, in the average teaching of the usual pupil, sufficient attention is paid to the musical side is another matter altogether. There is a too common idea that "expression" cannot be taught to any considerable extent—that it is a heaven-sent gift which some have, but most do not.

Now, while it is true that supreme beauty in playing depends finally upon individual sensitiveness and imagination, there still are certain basic principles that can be explained and taught to anyone. They enable even the average player to bring out the real music hidden away in the notes to a very satisfactory extent. In this article an attempt is made to define the most important points. The following prerequisites for intelligent playing should be taken up with pupils before any discussion of the more subtle factors of phrasing, dynamics and elasticity:

(1) The pupil must know how to choose a rate of speed reasonably near to that desired by the composer (as to which most of them have no idea at all). To this end the teacher generally has to supplement the inadequate and sometimes misleading indications of the printed music. To illustrate by a queer example, in the familiar *Sonata Pathétique* every movement is written in notes whose values, as to length, give a wrong idea to the inexperienced player. Might it not be clearer if the notes of the *Grave* were eighth notes instead of sixteenth; if the following *Allegro*, quarters where they are halves; if the *Adagio*, eighths where they are sixteenths; and if the *Fine*, sixteenths where they are eighth notes?

## Ex. 1 Allegro



Unluckily, also, the very terms *Allegro*, and so forth, are inexact and largely relative. They are fair indications as far as they go, however, and pupils should be well acquainted with their meaning (for example, the difference between *Allegro* and *Allegretto*, between *Andante* and *Adagio*). The metronome is useful for learning more precisely what is the rate of speed asked for. Now, as we often do not possess a metronome by which to be guided, it is well to know how to find approximately the speed indicated by figures without its aid. Many pupils need to be told that the figures indicate the

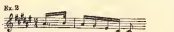


MR. ARTHUR FOOTE

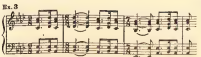
number of notes of the kind specified (halves, quarters, and so on) that are to be played to the minute.

How fast a tempo is can be ascertained by counting (aloud) while watching the second hand of a watch in its revolution during a minute; after a few trials one learns to acquire a fairly correct idea of what various figures indicate (60, 90, 120, 160, and so on). It is a help also to associate certain familiar musical themes with their appropriate figures (for example, the first theme of Beethoven, Op. 10, No. 3, with ♩ = 88-95). We also sometimes find an indication (♩), without a figure, which is intended to show merely the unit by which we reckon, exact speed not being specified. If the unit, for example, is ♩ (♩), we naturally think of one that moves faster than would ♩ (♩).

(2) Then, as to exactness regarding values of notes, dynamics and other marks, we must never be weary in demanding this from pupils. The feeling of the following is spoiled by a 64th note instead of the 32nd which is in the text:

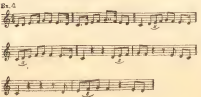


Pupils must be made to realize that *rote* are quite as important as notes, as is the slow movement of Beethoven, Op. 71; that rhythm depends upon an accurate observation of the values of both notes and rests. We too often hear such a performance as the following (Schubert, *Moment Musical*, Op. 94, No. 2).



Compare this with the printed text.

An innate fine feeling for rhythm is one of the rarest things, being found less often than talent as to technique or sensitiveness in feeling for touch. Even teachers are not to pay insufficient attention to rhythmical exactness. It is sometimes well to train pupils as to this point by exercises like the following:



A point seldom appreciated by pupils is that a *dynamico mark* (p, f, or *cresc.*) holds good until changed by the next one. *Crescendo*, for example, means that we are to be playing at that moment with the degree of power indicated by the last mark, and at this point to begin to play longer gradually until the climax is reached. A *crescendo* in a passage *histerio piano* does not mean *forte* at that point, but later. In other words, we must be careful that at a *crescendo* we approach it softly enough, at a *diminuendo*, loudly enough. The case is similar with *ritardando* and *accelerando*; the natural instinct is to make these effects abruptly, instead of gradually.

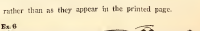
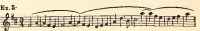
Have your pupil realize that while playing that is accurate may possess no other value, it is the material out of which musical playing can be made; that which is inaccurate cannot possibly be musical.

(3) Since pedal marking is always insufficient and inexact, seldom being really accurate, pupils must understand the principles on which correct use of the pedals is based. They also should be trained to use their ears as well as eyes, and to listen, thereby gaining independent judgment. Never let them think of the damper pedal as the "good" pedal. Teach them the various ways in which the pedal can be used (and generally neglected). The use of the damper pedal may well begin very early. There are not a few places in the Beethoven little Sonatas, Op. 49, where it is desirable; while the first pupil will learn a good deal through an explanation of why at these places it is wanted, but not at others (as not in scale passages).

What has been said up to here being a prerequisite for decent playing, the more subtle and difficult matters of accent, phrasing and dynamics are now to be discussed.

(4) Pupils must be taught the general principles of accent and phrasing, and acquire the unusual feeling as well, that tells us, for instance, as to the beginnings and endings of phrases. For, unluckily, they cannot depend upon what is printed, so-called phrasing being nearly always severely and inaccurately, and consisting merely of a collection of shreds that are meaningless (except so far as indicating *legato*), through the careless habits of composers.

It would be better and more practical if shreds were written so as to show the sense of the passage. In the following, from Schubert's familiar *A la bien, Adieu*,



Pupils often acquire two vicious habits from early instruction: those of (1) taking away the hand from the keys at the end of shreds (thus breaking phrases into meaningless fragments) and (2) habitually accenting the beginnings of shreds.

While phrase construction is often perfectly obvious (as in the familiar Bach *Loure*, the Haydn *Variazioni* in F minor, the Schubert *Rossini* in D flat major), it may often be far from clear, our only guide being a sensitive musical feeling, as in Schubert's *Des Abends*, Brahms' *Intermezzo*, Op. 119, No. 1.



A good preparatory study is to play soprano and bass only, for, for example, the Mendelssohn *Songs Without Words* (Nos. 1, 9, 14, 19, 25, 30), for the musical phrasing in these is clear, the pupil also being brought to



realize that the vocal lines are the voice which has the melody (usually the soprano), and the bass, which tells us as to the harmony; while the rest is, as it were, filling in. The French style is characterized by a more polyphonic playing (as the *Well-Tempered Clavier*), a preparation for this being the two-voice *Locutions*, and certain movements of the Bach Suites and the French Suite, especially as to the imitation of one voice by the other. The French style is *Allerluia* of No. 3; and of the *Parler* the *Prelude* of No. 1, the *Fantasia* of No. 3. The pupil will be interested and instructed by being shown how frequently the French style is used in every different type of melodies also occurring often in voice. The French soprano, while they may be also used in an imitative way among the different parts (alto, tenor, bass), as in the *Choral* of No. 2, the *Choral* of No. 3, Tschakowsky's *Meditation*, on 72.

Now, while understanding of the construction of phrases is essential, we must also consider the manner of playing expressively, as to dynamics and the slight modifications in tempo needed at certain points (which, however, are never to be carried to the extent of *ritardando* or *accelerando*). This latter is one of the subtle things in expressive playing. The following, for instance, would be intolerable if played in strict metronomic time (try it so once, and see), or with the emphasis in the wrong place.



The pupil must understand that in all phrases there are natural and right accents; that in double rhythm the accent will be normally on the first beat of the measure, and especially that a phrase beginning with the up beat does not accent the latter (as in Beethoven's Op. 2, No. 1, first movement). A similar thing is true of triple rhythm; but how often do teachers hear phrases played as the following from Schubert, Op. 142, No. 2:



the next from Chopin's *Prelude, No. 7*:



and also in the Brahms quotation already noticed.

Understanding of the construction (and hence accentuation) of long phrases is often made difficult by (1) their being broken up by a lot of meaningless slurs, or (2) by their having been made more convenient for reading by a series of short bar-divisions. The Chopin *Scherzo*, Op. 39, for example, would be easier to understand as to this point if written as follows, though harder to read at sight:



There is one factor in expressive playing the most subtle of all and hard to define to pupils. While the piano has its own peculiar advantages over other instruments, it does not lend itself so readily to expressive playing as do those for strings and some of the wind tones (as the clarinet). The piano is a percussive instrument, and its tones made by putting the strings into vibration always begin to diminish as soon as made—they are not, as they are born, so that we are unable either to prolong or compress them as in singing or in playing the wind or the stringed instruments. We can never get a *crescendo* out of a single tone (as on the violin), but must obtain it by treating a group of tones richly.

In piano playing we really imitate the manner of expressive playing shown us by the voice, and by stringed or wind instruments. For the first natural expression of music was in singing, and soon afterwards by the simple

early stringed and wind instruments, those of the pāno type coming thousands of years later.

To take a lesson from the voice or wind instruments, we find that the breath, which causes the tone, is not effective in the beginning and ending of a phrase, but the obvious reasons also diminishing in power in the middle. At the end. At in stringed instruments, we observe (unless there be some indication in the music to the contrary) that the player will instinctively bear down harder with the bow *anywhere in the middle of a phrase*, practically speaking, *beginning and ending* are rarely as much tense as in the middle. Phrases also are seldom hurried in the beginnings and endings, and we may fairly say that these are generally to be played deliberately. So we may sum it up as follows: *The normal phrase is in the form of a beginning and ending with a very slight deliberation.*

This, however, should be qualified by the statement that very often in ascending with a melody, or even in a scale passage, we shall feel an instinctive *crescendo*, and in descending a *diminuendo*.

For instance, Arensky, *Près de la Mer*; Chopin, *Nocturne*, Op. 32, No. 1; Beethoven, *Allegretto*, from Op. 14, No. 1:



the Chopin Nocturne, Op. 32, No. 1:



and Beethoven, *Allegretto*, from Op. 14, No. 1:



(5) A special point is as to imitation and repetition of phrases. These present two quite different problems. A phrase, to be a real imitation made by a different voice, must clearly be played in the same manner as is that which it copies, while one *repeated in the same voice* will naturally be varied in treatment at its repetition, to avoid monotony.

The imitating voice in Schumann, Op. 23, No. 4, sings in practically the same expressive way as does that which it imitates.



A remarkable study of this point is furnished by the Bach two-voice Inventions, in which not only dynamics, but also *staccato* and *legato* are to be imitated. The following is one of several ways in which such a piece may be treated :

"Music," wrote Carlyle, "is well said to be the speech of the angels;" and while this is a great idea and seems wonderfully true, why not teach children to talk in the language?

Why not teach children as much as possible about the actual construction of such speech?

Teaching children to compose their own simple little pieces is a very effective device for securing more interest in all the technical details of music. Drill work in scales, knowledge of half-steps in tones, keys, and, in fact, all the study that is usually so much dreaded as a sort of drudgery, becomes much more interesting to the pupil when in his own attempts at composition he sees the need of that very drudgery.

I know a teacher who gives her music pupils simple drills in composition as a further incentive to dictation. It proves the need of being able to place correctly on the staff a musical tone one hears.

For the first few lessons in composition the teacher must do most of the work herself. But it is worth all the initial trouble to see how the pupils work at it and



Again, turning to that exhaustless treasury, the *Well-Tempered Clavier*, the subjects and counter-subjects of fugues should be consistent as to the manner of playing imitations. For example, we may conceive the subject of Vol. I, No. 2, in any of the following ways; but whichever way we choose, ought to play it in the same manner at its every reappearance in the different voices.



When, however, a short phrase is repeated in the same way, our solution of the problem must be exactly the opposite; in other words, variety should be our aim. In this it is obvious that the repetition must not be played either faster or slower than its original, and that we are, therefore, restricted to either a dynamic or expressive difference. The dynamic change, partly no doubt from tradition, but also because of a natural musical feeling, is usually made by playing the repetition a shade more softly, it being also probably more expressive than that which it comes

While each modification in *tempo* and dynamics are necessary, if mechanical and stupid playing are to be avoided, common sense and sound judgment as to them are equally desirable. The pupil must learn by degrees to employ these means so that the teacher and the parent of an orchestra shall produce the maximum result. One passages in, say, *Le nozze di Figaro*, with the slightest modification in tone, *up or off*, with the slightest possible change in *tempo*, will produce a different effect. The most artistic when we speak of playing is the manner in which the performer can hardly detect the exact beginning or end of a phrase, *accendo* or *ritardando*, and the manner in which he can make a phrase *morendo* and end with a little exaggeration, leaving later to be decided by the audience. The pupil, however, must be broad and more reticent. After all, experience is the best teacher, and the lessons are learned little by little. All that comes up in the lessons is learned little by little.

other part of expressive playing, but the question as to of music (in melodic playing, as compared with that in prehensive a matter to be discussed at the end of an

The following books are good reading: *Wieck*, "Piano and Song"; *Venable*, "The Interpretation of Piano Music"; *Spalding*, "Music, An Art and a Language"; *Hausman*, "Piano Teaching, Its Principles and Problems"; *Gornow*, "Material for the Study of the Piano Playing"; *Reinecke*, "The Brethren of the Pianoforte"; *Podjosef Hofmann*, "Piano Playing, With Questions Answered"; *Franklin Taylor*, "Technique and Expression in Piano Playing"; *Matthay*, "The Art of Touch".

## Teach Children to Compose

By Mrs. W. B. Bailey

To begin composition work—

poetry with which the child is familiar, and have him sing the words like he thinks they would sound pretty. Most young children will do this at once; but, for a few more timid ones, the teacher may have to say something like this: "Well, I think it would sound nice like this," and then sing it for him. Then they both go to the piano and locate all the tones of the little ditty.

The teacher then plays each note, and

In a short time the pupil can write the composition.

It is easy to go from this to the conclusion that the teacher touches on the notes without seeing which ones are words.

# The Music of Ireland

An Interview Secured Expressly for THE ETUDE with

AGNES CLUNE QUINLAN

"Moore Has a Wonderful Latch-Key that Opens the Hearts of All Irish People"

Miss Agnes Clune Quinlan was born in Limerick, Ireland. Her first studies in music commenced in Limerick with local teachers. At an early age she entered the Royal Academy of Music, London, studying piano and composition.

"OF ALL the nations and races existing in modern times, there are few that can trace their lineage with such positive directness, as can the Irish. However obscured may have been the early history of the land, the bard-historians of the country told of the Phenician colonies and list of kings, whether fabulous or not, point to a very remote beginning.

"John McCormack says, 'Ireland was singing when the breath of history first parted the mists about her coasts. All down through the ages she has sung, whether on the battlements amid the clangor of arms, in the quiet cabin where the wandering bard tuned his harp to gentler lays, or out among the hills under the stars when the shepherd voiced the wonder of the heavens or the yearnings of the heart.'

"The language of the country itself identifies it with the great Celtic race which in the early times spread all over Western Europe; and from these very early times music became an indissoluble part of Irish life and Irish history. The early harps, who were also, for the most part, musicians, were called 'filices' or 'philosophers.' Even Caesar credited the early Druids, who inhabited Ireland, with being learned. It is literally impossible to find the first roots of song in Ireland, because the Irish always sang and always danced, and music was as much a part of their lives as the air they breathed.

## Early as Teachers

"As long ago as the Seventh century, there were Irish teachers of music, holding the highest rank as specialists in the schools of England and on the continent. The popular instrument may have been bagpipe; but, in the educated classes, musical art was demonstrated largely through their famous skill upon the harp.

"At first, the Irish scale consisted of five notes. It was a pentatonic scale (the pentatonic scale is merely that of the five black keys on the piano-forte, starting with F sharp. It is similar to our Major scale, without the fourth or seventh degree, resembling in some ways the Oriental scale.) Then a sixth note was added and a seventh. In Trinity College, Dublin, there was a harp that was said to have been played by Brian Boru. This harp had thirty strings.

"There is also preserved the famous Dálway harp, made in 1621, or one year after the landing of the Pilgrims in America. This harp had fifty-two strings.

"As in Russia and in Spain, occupational songs are a great part of the life of the Irish people. In all of their different crafts, in the field and in the cottage, they take it upon themselves to sing and hymn what otherwise might have been thought hard service. In battle, the pipers marched at the head of the clan and this led to the wonderfully spirited war songs. The last appearance of Irish pipers in battle was in 1778, in the American War of Independence, in the corps formed by Lord Rawdon of New York. In 1720 football matches were provided with a paper who headed the contending teams as they entered the field. Whether spinning, weaving, ploughing, milking or blacksmithing, the workers sang at all times, when inspired to do so.

"One very striking feature of Irish music is the great height and depth of its melodies, the range sometimes extending over two octaves. Sir Hubert H. Parry says that Irish folk music is probably the most human, most varied, most poetical in the world, and is particularly rich in tunes which imply considerable sympathetic sensitiveness. Roman wrote: 'The Irish songs are emanations from on high, which falling drop by drop upon the soul, pass through it like memories of another world.'

## Weeping (Góitear), Laughing (Gaointear), Sleeping (Snoitear)

"THERE are three general classifications made of Irish music. The first is called Weeping Music. This has to do with what is known as Casine, which is pronounced 'Keen.' One frequently hears of the term, 'keenings,' a peculiar English phonetic interpretation of the Gaelic original. The criers were lamenters for the

Coming to America later in life she studied with Constantine von Sternberg. Miss Quinlan is a highly successful pianist, lecturer, composer and teacher. She has played many important engagements, including performances with the Philadel-



MISS AGNES CLUNE QUINLAN

dead. When death comes to the cottage home, the old keeners get around the body and sit for hours singing these peculiar wails. The following approximates what a keener, known in the county of Cork, sings:

Ex 1



"These notes in themselves mean nothing, because the keeners take the very largest possible liberties in pitch and seem to sing around or away from the notes rather than on the notes themselves; singing around the pitch with ornamental improvisation for the occasion.

"There are keeners belonging to various sections and counties of Ireland. The keeners are in great demand at every death and poor indeed is the Irish funeral of an aged person in the rural districts that might be held without this picturesque and dramatic attention.

"Among other forms of weeping music is that of the emigrant leaving his native shore. The Irish heart is very close to the old soil, no matter how distant he comes from the little green island. This feeling of ancestry comes down to the present and is evident, for instance, in such songs as 'The Minstrel's Song,' and 'The Minstrel Boy to the War has Gone.' It is still manifest among the Irish descendants in America, and is forever represented in the popular songs of the mother type, such as 'Mother Macneore' and 'The Little Gray Home in the West.' The grandchildren of Irish emigrants of the thirties and forties sing these songs as though they were still attached to the country their grandparents loved so dearly. These songs have a very human heart appeal and they have reached out to still larger audiences and groups.

"The second classification is Languish Music. Under this head are native dances that are of three kinds. These are marked by rhythms that are irresistible, that is, lively,

delphic jigs, reels and hurries. Their charm and fascination, fortunately, is being revealed in this day and they are being introduced in many compositions by modern composers.

"The jig, for instance, is always in a six rhythm, and the accents are very strongly marked. Those who have never seen an Irish jig danced by a real Irish dancer do not realize how great is the emphasis upon the leading accents.

"The reels are in four time. In the reel, the first and fifth notes of the scale are reiterated, twice and again.

"The hornpipe is also in Common time and has its own characteristic rhythm. The Irish feeling for rhythm is decidedly racial. The sound of music of a lively type sets the Irish feet instantly to dancing. I have never seen a peasant in Ireland dance out of time. They have an intuitive sense that seems to carry their feet with the pattern of the music. In fact, the Irish peasant likes nothing better than to take down the ball-room of his cabin and listen to the top of his hob-nailed shoes while some fiddler plays beside the glowing turf.

"The third classification is Sleeping Music. Sleeping songs are plaintive, soothing, and soft airs. They are literally things sung at the cradles of babies and mothers. A good example of the sleeping song is:

Ex 2



"There are several thousand of these folk-airs in existence and countless others that have never been recorded. These tunes are subject to enormous variation in different parts of Ireland, much as one experiences with the dialect. For instance, the tunes as sung in Donegal would be sung in Limerick in another way. One of the significant things about the Irish love for music is the fact that the Irish flag is the one flag in the world in which a musical instrument is embodied. The golden harp on the field of glory is more representative of the Irish feeling for music than might be supposed.

"It is not generally known that there was an Irish Conservatory of Music in the Tenth century in Switzerland, conducted by Irish teachers, who were mostly monastic. This is believed to have been the first Conservatory in existence. It was established at Saint-Gall, because in those days it was very difficult to get to Ireland.

## Irish Musical Influences

"THE RELATION of Irish music to the world at large is most striking. Very few people realize the influence of Irish music upon art, literature and the drama. Of course everybody knows that in Flotow's 'Martha' the famous old Irish tune, 'The Last Rose of Summer,' was the feature of the opera. This tune, as you will find upon examination, has the characteristic of having no fourth degree.

"It is not known, however, that one of Shakespeare's closest friends was Dowland, the Irish luteist of his day and one of the most famous luteists of his time. It was he who gave Shakespeare advice upon music in his plays; and it is reported that there are only five of the Shakespearean plays in which the lute was not influenced in some way musically by the 'successors of Dowland. In fact in the Shakespearean plays, the following airs are believed to be authentically of Irish origin.





## THE WIT OF AUBER

WITHE it was a remarkable thing that Mendelssohn at the age of seventeen should have composed the Overture to *Les Huguenots*. It is perhaps no less remarkable that François Auber should have reversed this record by not even beginning his real musical career until he was nearly forty, and going steadily until he died approaching his nineteenth year. Up to that time he had been an amateur, the son of a rich father, who seemed to love only his horses and having "spare time" by amusing charming ladies with charming ballads. Not until his father's death did he set to work in earnest, as a result of financial ruin, and after a struggle to live down his former reputation as a dilettante, he became a composer of first rank, and finally became director of the Paris Conservatoire. He retained, however, much of his social distinction and quick wit. Of a singular nousness for singing of bits of tune, Auber said: "His sing between the keys of the piano." Of another, whose voice was harsh and manner overbearing, he said: "Droites shouts to me that he hurts the ears of his hearers. He hardly slept more than four hours, and never went to bed till daybreak. 'Don't you think,' a lady asked him, 'that it is very unpleasant to grow old?' The white-haired octogenarian smiled. 'Very,' he answered, 'but still new morning has always been regarded as the only way to live long.' Yet he felt his age. When, for the first time, he heard Patti at her Paris debut, he was struck dumb. After the first act, and, on being questioned, he replied with tears in his eyes: 'I will not talk about it; I will not talk about it.' I have been young the whole evening." His passion for horses was long, and when these were taken from him to be used as food when the Prussians invaded Paris, the fact is said to have greatly hastened his end. His best-known operas are "Fra Diavolo" and "Le Cheval de Bronze."

Good taste is the progressive product of progressing fitness and discrimination in the arts, science, education, religion, high noble emotional constitution, and increasing intellectual facilities.—*Grant Allen*.

## HORSE SENSE—MUSICAL

"With regard to ordinary domestic animals, undoubtedly the majority are fond of music," thinks Margaret Strickland, writing in the *London Strand Magazine*. "Horses, once they have become accustomed to it, delight to march to the strains of a military band, though any harsh or sudden sound, such as the beating of drums or violent trumpeting, they hate. To give an instance of how a horse can be affected by music, I will take the case of the Duke, who won the Grand National this year."

"He was down to win on March 12th, at Cheltenham, and was confidently expected to win. However, on the morning of the race, he was found in a highly nervous condition by the trainer, Fred Archer, decided it was unwise to run him. It appeared that someone had been singing, and playing a tango, outside the horse's box on the day of the race. This was attributed to the animal's impatience. I have it from Mr. Archer that the horse was sweating from head to foot."

"Horses, especially thoroughbreds, are so sensitive and slightly touchy, and strong emotion, whether of pleasure or distress, can easily upset their whole balance; consequently their owners would be well advised to see that there are no strong vibrations in the close vicinity of their stables."

"Curiosity compels one to ask what would happen to the calibre of an army if only somebody was permitted to play a saxophone in close vicinity."

# The Musical Scrap Book

## Anything and Everything, as Long as it is Instructive and Interesting

Conducted by A. S. GARBETT

## HOW THEODORE THOMAS CONDUCTED

IN THESE days of great symphony orchestras it is well not to forget the pioneer work done by such men as Theodore Thomas, founder of the Chicago Symphony Orchestra, whose methods might well be initiated by others to-day.

"It was a fundamental principle with Thomas, in rehearsal, to keep his musicians as absorbently interested in their work that their attention was riveted on his every gesture," says Roy Fay Thomas (his widow and biographer) in her "Memoirs of Theodore Thomas." "He permitted no talking or moving about during a rehearsal, and if he saw the attention of one of the noisiest singers in the back row begin to waver, he would recall the delinquent to his duty with such a sharp rebuke that not only the offender but everyone else on the stage would come to time." But the reproaches of Thomas were severe, they were, on the other hand, never insulting, and were framed to spur the initiative to duty, not to humiliate their people. If he

had anything of the latter kind to say to one of his performers, he would say it in private.

"Nothing made him so indignantly angry as when his orchestra was treated with discourtesy by any member of the public. So particular was he about this that sometimes, when an ill-mannered or inexperienced conductor was rehearsing with them, I have known him to sit on the stage himself throughout the rehearsal, in order to make sure that nothing of the sort should happen."

"His orchestral rehearsals were apt to be long as well as strenuous—he was careful, however, not to fatigue his musicians unduly, in order to keep their work fresh and vital. As long as the music itself was sufficient to hold their attention, he would keep them closely at work. But when he saw that they were beginning to flag, he would brighten the atmosphere with all sorts of fun and nonsense, or by a little recital for relaxation."

## THE MUSIC OF SNAKE-CHARMERS

A WRITER in *The Statesman* (Calcutta) tells how a nomadic tribe of Hindoos, wandering among the islands in open boats, once possessed a snake to sell to the Zoo and private collectors, by means of music. The author accompanied one of these snake charmers early one morning.

"There were three or four women with him from the boat," he writes, "and on getting ashore they spread out a bit and moved into a path of short scrub. I kept alongside the bearded one. In a short while he drew out his pipe, and commenced a weird and crude melody. It started in a plaintive minor key and very, very gradually increased in volume, while the rhythm changed to a languorous waltz-like air, interspersed by sudden quavers on the scale. This music continued for some ten minutes, and then I heard a rattle in the grass ahead

of me, and looking there, beheld a tremendous cobra, of the 'speckled' variety, gliding forward."

"Feeling chilly about the spine, I retreated a few steps, and gazed, fascinated by the dread reptile, which glided to within ten feet of me, and then slowly retreated its hooded head, with unswerving gaze fixed on me. The latter now quickened the beat of the tune, playing a lively sort of jig, while the cobra began swaying to the tune. Faster and faster went the music, while faster and faster away the reptile, till the dancer ran up the scale in a burst of sound and broke off suddenly on a top note. The snake stopped stroking on the last note, and remained as if stricken to stone; at that time the charmer sprang forward, calmly caught it below the head and thrust it casually into his basket."

## SIR EDWARD ELGAR IS SHY

WARTING in the *London Strand Magazine*, Sir London Ronald tells us that Sir Edward Elgar, England's foremost composer, is a most shy man, and as a man is extremely difficult to understand. He is a mass of contradictions and paradoxes. For instance, to-day he will be most communicative and talkative, and to-morrow he will be a wall. He is nervous and shy before strangers, but is affectionate and hospitable to his intimates. He has an amazing brain, and is master of many intricate things which have nothing to do with music. He is a great reader and must have a wonderfully retentive memory, because whether the subject under discussion is Greek literature, grammar, chemistry, or anything else, he runs up equally at length with all questions of the day and often takes one's breath by the depth of his

knowledge. The one subject which he always declines to touch is music, and his shyness in this has become legendary. As a matter of fact, I know nothing about his music. As a remark of fact, I can vouch that he has an enormous knowledge of music—both ancient and modern—and I cannot help thinking that what was once and perhaps is a joke has developed into a habit. He plays no games, to my knowledge, but he loves to joke and chaff his friends. He is fond of walking, and is very much happier in the country than in any big city. He has a great love for animals, and like many another great man, his dog is his master.

"He has a peculiarly fine head and a lot of aristocratic bearing, and there is a great deal in his character and outlook which can be best expressed by the word 'nobility' as he so often uses in his own orchestral scores, 'Nobilitate!'"

others to define their work, not at the time of its production, but at a sufficiently later period for them to see if it is light and is at once comparative and synthetic."  
—Charles V. Borren, in *The Chatterbox*.

## TO CONSULT YOU; YES, TO CONSULT YOU!

MORE than a century of ancient music who revolt against the lengthy repetitions so characteristic of 18th century sonatas and symphonies, may be relieved to learn that contemporaries of Haydn, Mozart and Schubert (who had a peculiar passion for "repeats") also objected to them. Among these iconoclasts were some prominent musicians, including no less a genius than Grieg. In his "Memoirs and Essays on Music" Grieg writes "repeats" thus:

"A sonata is a discourse. What should we think of a man who cuts into his speech in half and repeats twice each of the sentences? I was at your house this morning, and yes, I was at your house this morning to consult you about a business matter, to consult you about a business matter, Disputations in music affect me in like manner."

Let us discriminate, however, between useless repetitions and a charming phrase that occurs three or four times, or the repetition of a delightful air. Just as one repeats to his sweetheart, 'I love you,' ten times, so the comic visit, you may repeat a phrase that is full of emotion. I am speaking of the long repetition that forms the voice of a musical discourse."

"The voice is a gift of God, an endowment of nature, but the singer, and the actor, requires much study and work, and in that sense it is acquired."—JOHN COATES

## THE TOWN OF PALESTRINA

Few of us recognize in Giovanni Pierluigi Sante, the composer, "Palestrina," so called from his birthplace. In a biography of this, the last and greatest of the medieval contrapuntists, Zoe Kendrick Pyne describes the little town in the Sabine hills, some twenty miles from Rome.

"It charms even now in its rural and desolate, for, though squalid and beset on more than one occasion, it still retains magnificence, not in its pediment, plinth and cornice, nor in its architecture, but in its lovely setting in the elms of the Sabine hills, and in the flower-scented country-side."

"From this position the town was considered almost impregnable. It was fortified by the Romans by fortifications, partly prehistoric, partly Latin, among which the ruins of S. Maria stand, among which it had not always been so fortunate. In a quarrel between Pope Sixtus VIII and his nephew overlord, Palestrina suffered and almost total destruction, and its adjacent green thing should guard with salt, so that no

After this reminder of the Roman treacher attacks the author describes further place about the city, including one that was born. But "again, Palestrina is so close to ashes, and to-day it is not unpoetical to suppose that the tortuous streets, water-carriers' wheels and fountains, the pots—even the shepherd's graceful crook changed to high-crowned hats, have changed since this last upheaval."

"Tradition identifies of a medieval past, structure as the home of the great master, and family. Built against the hill, back by a steeply separated from it at the side staircase to a garden. In front, an out-of-the-way, large room, a loggia, from which one can see the Sabine hills, entered, mended, lived, and here the wife, Giovanni and his son, were born, probably towards the end of 1525."

"Melody is the kernel of music, to which harmony is added on a gray to rest meat."—Schopenhauer.







notes F-sharp and A, of the fourth beat. The phrase will be well rounded off by a slight broadening of the end of measure 7 and the half of measure 8, which will bring the semi-cadence, in which some may read an interrogation, into due evidence as the end of the phrase.

It is likewise touch on the fourth beat of measure 8 will, inclusive, make it felt that the new phrase begins with this note. The climax of the period, reached on the G of measure 10, can be fully brought out only by means of a crescendo of greater proportions than hitherto attained. Let this note, therefore, ring out clearly and strong, and the eighth-notes rising towards it in the alto not be allowed to overshadow it—nor to be hurried. This dominating point is followed by an abatement as the melody descends to the close of Part I. Within the context of the climactic and the following accents of the emotionally active first and fourth beats of measure 11—and a gentle lingering on them—will bring out their full expressiveness. To this, as well as to the illumination of the rich harmony of the first beat of this measure, the dynamic fullness of the accompaniment in the left hand on the D and F will contribute materially. A little broadening at the Perfect Cadence and, particularly, the careful holding out of the A in the melody of measure 12, will, as at the end of the Antecedent, enable the teacher to recognize and feel the fullness of the cadence. This way the phrase will have been perfectly molded. In order not to dispel the repose of this ending, an infinitesimal drop of the vestive motive which follows is permissible. Admirable playing, indeed, is that the climactic ending on the G of the fifth measure, connecting of the three strands in which the melody is woven in the repetition of Part I.

#### About Part II

THE fresh impulse with which Part II begins is reflected in a prompt resumption of the tempo. Even a slight animation will fit the character of this Part. A brightening crescendo in the rise of the melody to E in measures 22 and 24, supported by slightly emphasizing the thirds A and C and G-sharp and B on the ascending beats of the accompaniment, which we have indicated in the music will, without accents, give to these notes a certain melodic prominence that emphasizes their rhythmic swing, will add to the vitality of the rendering. The grace-notes in measure 22 and 24 will be more expressive and tender if not supported off the key. A little broadening will identify them more with the melody.

The climactic Consequent phrase irresistibly actuates an acceleration of tempo concurrently with as voluminous a crescendo as can well be brought out. The setting of the accompaniment and the stilling of the repetition in measure 28 will be more effective if the acceleration is checked in measure 28. More power can be given to the climactic chord in measure 29 by assigning the lowest note (A) of the treble to the left hand. Subordinate of tempo following the vestive motive in measure 30 is the means of moderating from the preceding torrential passage to the soft, peaceful quiet of Part III.

The great dynamic contrast referred to in the analysis requires due attention to the pianissimo—not merely piano which might mislead the student. The repetition of the F in the accompaniment of measure 34, falling into the C and E of the treble, offers just the opportunity for the expression of a painful cry. The variety and command of tone color required by this piece are evident in the piano, the demanded, the repetition of Part II, which in its first appearance begins merely piano. The syncopated E's in the alto add greatly to the flowing character of the music. To produce the liquid quality of tone essentially to the key, the thumb should be dropped lightly and gently to the key, rather than made to strike it actively. Here, again, the slight prominence to be given to the first and fourth beats of the accompaniment is recommended.

The softer shade of dynamics here necessary to correspond to that of the treble will reveal such this popular composer in his capacity of a delightful colorist, and will bring to the realization of many the fact that these pieces are not so easy to render with true artistry.

The return of Part I will be observed to be indicated (p-p). The latter phrase is related to the first and is brought by the brightest of the major mode in which the piece ends with typical Romantic cheerfulness.

With aquatic fluency, soft and with flowing legato, the fifth-note passage of the closing phrase should ripple about to the end. A slight lingering on the last note of the vocative motive, which twice calls back pleasantly in the left hand, involving an infinitesimal broadening of the arpeggio undulating above it, will impart a touch of affectionate and fitting gentleness to this simple but lovely melodic bit.

## Memorizing for Beginners

By M. W. Jolly

BEGINNERS should always be taught to play from memory their first little melodies. If memorizing it is not made compulsory, it becomes more and more difficult to time from only occasional memorizing. For that reason it is so necessary to have pupils to do a certain amount of memory work regularly.

And how shall we memorize? Usually three or four measures make a complete little sentence. One can soon memorize the one complete thought, measure by measure, if necessary, as if that is the whole of the selection; then take up the next thought. Some try to memorize by playing over and over the whole piece until they know it from endless repetition.

I have taught myself as well as piano, and numbers of pupils try out the same method when preparing school lessons. I try to show them that the best method, for instance, in history, is to read over the lesson carefully so as to get the lesson as a connected whole, and then to take each separate heading of one or more paragraphs and learn the thought or main features of that one heading as if it were a distinct lesson apart. But lots of pupils will still insist on reading the whole lesson over and over again; and in all my teaching I have had only one boy who was able to do that and being up excellent lessons.

So in piano, study and work up the whole selection carefully until it can be played correctly by note; then take each little sentence and memorize, going over those already learned at the beginning of each lesson.

I have had pupils say that they could not memorize, that there was no use in trying. But when they studied memorizing this way, beginning with short selections, it became easier and easier; and so as the mind was trained, the more quickly they grasped a lesson, and memorizing became the easiest part of a useful education.

## A Wrist Remedy

By Harold Myrning

THERE are some things that the music teacher must resist his students, not once, but many times. Among these are: Keep the wrist loose; count aloud; observe correct fingering, and so on. It is essential that these things be repeated, for in this way only will they make a permanent impression on the student's mind.

But in spite of the fact that many teachers repeat over and over at each lesson, "Keep your wrist relaxed," the student continues to play with a tensed arm and hand. Pretty soon he does not even hear the words of his teacher. He is not unlike the person living at Niagara Falls, who becomes so accustomed to the eternal din of the falling waters that possibly the only time he could be brought to actually realize the presence of the water would be if it ceased to fall.

But there is a remedy for this, fortunately, as there is for most things. If people actually feel it and not be told, they are more likely to do it. I have found immediately around the corner. Tell the pupil to keep his wrist relaxed, but tell it to him in a great variety of ways. The first time tell him to keep his wrist relaxed; the next time tell him to let his wrist remain free from stiffness; the next time tell him to play the piano as he walks, without effort, and so on and so on. In time he will actually play with a free wrist, a wrist where the muscles work at least to a certain degree (much depends on the individual pupil) without interfering with each other.

## Trills in Sequence

By Alfredo Yracháin

THE trill is usually defined as being the repetition of two notes on conjunct degrees. While this is really and originally true, still some of the master composers have not hesitated to introduce passages which are nothing less than trills in almost any interval.

As a preparation for facility in these wider trills, the following study serves efficiently.



After the first two beats, the notation is in abbreviated form, each beat containing the same number of notes.

By transposing that into the different major and minor keys, the benefits to the fingers are almost limitless.

## Practice Precepts

By George Coulter

ONAL directions to pupils are easily forgotten. Often there is little or no method adopted in their home practice, with consequent waste and failure. A typewriter sheet embodying the student's wishes in this matter disposes of the problem, and saves a considerable amount of explanations. Some hints may be gotten from the following:

1. Before beginning to practice, resolve to shut out of your mind every other thought; for, without concentration, practicing is quite useless.
2. Set a time each day for real earnest work, and no trifling or toying with the piano.
3. Read over carefully and find out all you can about a new piece before trying it to the piano. This saves a heap of thinking when you come to play it—Be particular to have the time well strengthened out of your head before attempting to play.
4. Look closely at every printed note whether you sound it and see that you have the right one, and thus, avoid that messy, ugly, unbusiness-like way of translating your page into sound.
5. If you use a typewriter with a little thought for where be! You do not put fingers with the fingers; you play with the brain. The fingers must be taught to wait on the brain every time.
6. Go slowly. Nothing hinders more than haste.
7. Take careful look at the Key Signature and Time Signature.
8. Finger every passage as it is marked, never one playing it otherwise. This will make progress easy, rapid and certain.
9. Difficult measures ought to be practiced repeatedly (but not mechanically), until they tumble off the fingers with perfect freedom.
10. See that the finger and hand muscles are loose and supple when you sit down to play. Avoid getting them rigid and tight.

## Teaching Touches to Beginners

By Charles Knutner

ARTIST pupils have mastered keyboard, notes and rests, and have learned something about legato and staccato, a lesson on the different touches is in order. The first, again, is produced by lifting the finger away from the piano, but the drum, tambourine, triangle, cymbals, xylophone, and others, belongs to the family of percussion instruments the tone being produced by striking so used to excess, is very tiring to the muscles, and has a tendency to produce a strain in the playing apparatus, and is to be banished.

The pressure touch is produced by having the finger in contact with the key, pressing it down gently but firmly. This touch is used largely in organ playing, Christian, in the principles of Expression in Piano playing, sensitive. Where expression is required, the key should not be struck without pressure—pressure—finger pressure, of tone or emphasis. Through the pressure the touch receives its proper degree of force, its duration, its expression.

The touch considered of very great importance in piano playing at the present day is touch by weight, in which the weight of the playing apparatus does the work of producing equal and evenness of tone, for one, since the whole weight of the arm and hand is borne on the key. What happens when pushy walks the weight of the body. The keys are depressed by the entire playing apparatus bears down on the key and produces the tone.

For some time it was thought that the fingers could not play with equal power by long and persistent practice. But people never intended the fourth and fifth in the second measure of the second and third, any more than the playing by weight was to draw a power.

finger to another, as in walking, the weight from one is transferred from the left to the weight of the body. A good exercise to illustrate the right foot, or vice versa, the hand in the five-finger position, rotating the hand while shifting the weight from one finger to another.

## KELTIC DANCE

MARCH 1926 Page 191

JAMES FRANCIS COOKE

A smart modern treatment of the old-time Irish jig rhythm. The melodies are entirely original. Grade 3 1/2.

Full of life M.M. ♩ = 112

*(repeat ad lib.)*

*rollicking*

*(repeat ad lib.)*

*mp*

*f*

*(repeat ad lib.)* *lightly* *mp*

Oh! the days of the Ker-ry Dane-ing, Oh! the days of the Ker-ry Dane-ing, Oh! the days of the Ker-ry Dane-ing.

*rit* *rit mf* *p*

Lost and gone, Lost and gone.

*1st time slow like a dirge. 2d time very fast.*

*(repeat ad lib.)*

## VENETIAN BOAT-SONG

See a Master Lesson on this piece by Victor Blart on another page of this issue.

F. MENDELSSOHN, Op. 62, No. 5

## Andante con moto

## Introductory Phrase

## Part I

## Antecedent Phrase

## Semi-

pp (1) (2) (3) (4) *sempre pp il basso* (5) (6) (7) (8) (9) (10) *dim.* (11) (12) (13) (14) *Perfect Cadence* (15) (16) (17) (18) (19) (20) (21) (22) (23) (24) *Consequent* (25) (26) (27) (28) (29) (30) (31) (32) (33) (34) *Part II* (35) (36) (37) (38) (39) (40) (41) (42) (43) (44) *Part III* *Repetition of* *ff* *cresc.* *al* *ff*

\* The pedal must be changed for each harmony.

## Repetition of Part III

Musical score for "Repetition of Part III" in G major, 2/4 time. The score consists of three systems of piano and bass staves. The first system includes measures 45 to 49, with dynamics *p*, *pp* *tranquillo*, and *dim.*. The second system includes measures 50 to 54, with dynamics *pp*, *dim.*, and *sempre con*. The third system includes measures 55 to 59, with dynamics *pp*, *dim.*, and *sempre*. The piece concludes with a Coda.

## JOYOUS MOMENT

Without finger crossings, and but a single degree outside of the five-finger position in each theme. Grade 2.

## Allegretto M.M. ♩ = 108

FRITZ HARTMANN, Op. 219, No. 3

Musical score for "JOYOUS MOMENT" in G major, 2/4 time, by Fritz Hartmann, Op. 219, No. 3. The score is in Allegretto tempo (M.M. ♩ = 108) and consists of five systems of piano and bass staves. The first system includes measures 1 to 8, with dynamics *f* and *p*. The second system includes measures 9 to 16, with a *Fine* marking and dynamics *p*. The third system includes measures 17 to 24, with dynamics *p*. The fourth system includes measures 25 to 32, with dynamics *p*. The fifth system includes measures 33 to 40, with dynamics *p* and *dim.*. The piece concludes with a Coda.

## REVERIE DRAMATIQUE

THE ETUDE

To be played with grandioso expression. A fine chord study. Suitable also for "picture playing."

ANTON VODORINSKI, Op.30

Andante M. M. ♯-69

espress. *sost. p* *mf* *sost.* *ff* *rall. dim.*

Più mosso

poco accel. *pp* *espress.*

1<sup>a</sup> corde *poco a poco accel. e cresc. molto*

*quasi recitativa* *poco rall.* *sf*

Tempo I.

*sost.* *melodia ben marcato* *pp* *una corda* *L. H. Sopra.* *pp* *pp*

*cresc.* *1<sup>a</sup> corde* *cresc. molto ed*

Lento *morendo* *rit. molto* *ff* *p* *pp* *ppp*

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## LET'S GO!

In response to numerous requests, a part for *Ukulele* has been added in this piece. The piano part, however, is complete in itself. By disregarding the diagram and following the lettered indications, the *Ukulele* part may be played on a *Tenor Banjo*.

Tempo di Marcia M.M. ♩ = 120

WALLACE A. JOHNSON

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## MARCHE MILITAIRE

WILLIAM R. SPENCE

An original four-hand piece in genuine military style. Good fun to play and excellent for exhibition purposes.

With spirit M.M. = 126

SECONDO

**Scherzando**

**TRIO**

*ff ben marcato*

*creac.*

# MARCHE MILITAIRE

MARCH 1926

Page 197

With spirit M.M. ♩ = 126

PRIMO

WILLIAM R. SPENCE

The musical score is written for piano and consists of several systems of music. The first system is marked "With spirit M.M. ♩ = 126". The key signature is one sharp (F#), and the time signature is 2/4. The score includes various musical notations such as treble and bass staves, key signatures, time signatures, and performance instructions like "Scherzando" and "marcato".

The score is divided into sections by dynamics and tempo markings. The first section is marked "Scherzando" and "mf". The second section is marked "ten." and "mf". The third section is marked "TRIO" and "ff". The fourth section is marked "marcato".

The score includes various musical notations such as treble and bass staves, key signatures, time signatures, and performance instructions like "Scherzando" and "marcato".

## SECONDO

## THE ETUDE

*f* *ten.* *cresc.* *ten.* *ten.* *D.C.*

## SILVER CLOUDS

## SECONDO

WALTER ROLFE

Andante con molto M.M.  $\text{♩} = 108$ 

*mf* *cresc.* *poco a poco* *p* *Fine* *Scherzando* *mp* *mf* *mf* *f* *D.C.*

## PRIMO 8

[illegible]

## SILVER CLOUDS

Andante con molto M.M. ♩ = 108

PRIMO

WALTER ROLFE

Andante con molto M.M.  $\text{♩} = 108$  PRIMO WALTER ROLFÉ

*mf* *orese.* *poco a poco* *p*

*mf* *f* *Fine*

Scherzando

*mp* *mf* *mf* *f* *D.C.*



## MARCHE HUMORESQUE

A rollicking little tune, with an infectious rhythm. A sort of musical joke. Grade 2½.

HERBERT RALPH WARD

Tempo di Marcia M.M. ♩ = 108

last time to Coda

## AT THE DONNYBROOK FAIR

JOHN PRINDLE SCOTT

A brilliant concert *capprice* or *encore* number in rollicking Irish style, with a suggestion of the old song "Johanie's so Long at the Fair." In the composer's recent work, this number has been played from the manuscript with much success. Grade V.

Allegro vivace M.M. ♩ = 120

*cresc.*

*f*

*ff*

*sempre marcato*

*sfz*

*sfz*

*sfz*

*mf*

*f*

*L.A.*

*mf*

*cresc.*

*ff*

*con bravura*

*f più mosso*

*sempre ff*

*sfz*

*sfz*

*sfz*

## YELLOW ROSES

In the style of an *Air de Ballet* or a light operatic number. Grade 4.

FRANK H. GREY

Allegretto grazioso M.M.  $\text{♩} = 72$ 

*Poco rubato*

*a tempo*

*Allegro*

*fine.*

*a tempo*

*rall.*

*dim.*

*D.C.*

TRIO Cantabile

*mf*

*a tempo*

*rit. rall.*

*dim.*

*D.C.*



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Range E to F

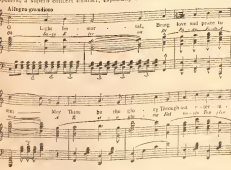
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Music by R. M. STEVENS  
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Words by Fred C. Bowles  
Music by FAY FOSTER  
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Range F to G

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# MINUET

from "SYMPHONY in G MINOR"

W. A. MOZART

Allegro M.M. ♩ = 108

The musical score is written for piano and consists of several systems of music. The key signature is G minor (three flats). The tempo is marked Allegro with a metronome marking of 108 quarter notes per minute. The score includes a piano introduction, a Trio section, and a Credo section. The music is characterized by its elegant and refined style, typical of Mozart's compositions. The score is written for piano and includes various musical notations such as dynamics (p, f, pp), articulation (accents, slurs), and fingerings.

In the style of a concert waltz but moderate in difficulty. Play with well-marked rhythm. Grade 4.

# QUEEN OF THE ROSES

VALSE CAPRICE

MONTAGUE EWING

*Allegro con moto* M.M. ♩ = 72

*ff*

*brilliant*

*a tempo*

*dim. a rit.*

*Fine*

**TRIO** *Allegretto tempo*

*ff*

*1<sup>st</sup> ending*

*Fine of Trio D.C.*

*D.C. Trio*

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

Suitable for the first lesson in grace notes.  
Grade 2.

## WARBLER'S MESSAGE

WALTZ

PAUL LAWSON

*Tempo di Valse M.M. = 54*

*mf*

*Fine*

*mp*

*D.C.*



SISTER'S DOLLY  
POLKA

THE ETUDE

Not so easy as it looks. Really an artist's piece, as played by the composer. Grade 6.

JOSEF HOFMANN

Allegretto M. M. ♩ = 108

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## GAVOTTE MODERNE

In semi-classic vein, an excellent study in style and touch. Use the damper pedal but sparingly, just as indicated. Grade 4½.

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Tempo di Gavotte M. M. ♩ = 108

CARL MOTER

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*rall.*

*mf*

*p*

*f*

*rit.*

*a tempo*

*p*

*f marc.*

*p*

*f*

*p*

*ff*

*p*

*a tempo*

*rall.*

*p*

*molto cresc.*

*f*

*f*

*f*

## SONG OF THE PINES

The left hand has a melody to sing, Grade 14.

MILDRED ADAIR

Slowly, with swaying motion M.M. ♩ = 144

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## SERENADE

A joyous cantilena, to be played smoothly and rhythmically, with full, sweet tone.

DONALD HEINS

Allegretto M.M. ♩ = 80

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*f* *mf* *dim.*

*p* *pp* *Harm.* *pp*

*allarg.* *dim.* *p* *pp* *a tempo*

*f* *mf* *dim.* *a tempo*

*f* *mf* *p* *rit.*

*a tempo* *mf* *rit.*

*poco adagio* *rit.* *pp* *poco adagio* *a tempo* *pp* *leggiere*

## IN THE AFTERGLOW

Sw. Viol d'Orchestre, Oboe and Trem.  
 Gt. Gamba, coupled to Sw.  
 Prepare: Ch. Concert Flute or Quintadena.  
 Ped. Soft 16'

A very taking soft voluntary, well calculated to display the solo stops. With careful registration this will prove effective on any organ.

S. TUDOR STRANG

Lento

Andante con moto

Sw.Vox Celeste, Salin.Vox Humana and Trem.

Più Mosso

Gt Gamba coupled to Sw.

TRIO Meno Mosso

Gt Doppel Flute and Gamba Sw to Gt off

\* From here go back to 8 and play to *Fine*; then play *Trio*.



## APRIL IN KILLARNEY

PERRIN H. LOWREY

AGNES CLUNE QUINLAN

Moderato

Oh, it's A-pril in Kil-lar-ney, Ear-ly A-pril in Kil-lar-ney, Where the I-rish lanes are men-ry And the lyr-ic breezes blow, And the scent-ed snows of cher-ry Drift a - cross the fields of Ker ry, Oh, it's A-pril in Kil-lar-ney, And she

Più mosso

loves the A-pril sol Oh, it's A-pril in Kil-lar-ney, Up and down in old Kil-lar-ney, And the

blue lakes gleam to-ge-th-er Where the wist-ful show-ers start, And the ten-der I-rish weath-er Sil-vers

on the hills of heath-er, Oh, it's A-pril in Kil-lar-ney, And it's A-pril in my heart!

D.C.

## A GARDEN OF DREAM BIRDS

THE ETUDE

FRED. G. BOWLES

Valse. Brightly moderato

ROBERT COVERLEY

1. Sleep is a gar-den where dream birds are sing-ing, Mel - e-dies gold-en in realms that are fair;  
 2. Some-times at eve, when the rose-leaves are fall-ing, Breez-e, soft sigh-ing, speak on - ly of rest;

Come to this land where the dream bells are ring-ing, Hush - ing the heart from the day and its care,  
 Then in my dreams I can hear your voice call - ing In - to my gar-den, the dear-est and best.

*mf a tempo* Come! come! come! For there's one lit-tle bird sing-ing low, Far, far a - way At the  
*mf a tempo* end of the day, Where the dream flow-ers gen - tly blow. Come! come! come! For the  
 joy-bells are ring - ing too, And the one lit-tle bird, If your heart on - ly heard, Sings of noth-ing but

Love to you! Love to you!

*colla voce accel*

*Neoh Ped.*

FRED. G. BOWLES

## CHAINS

FAY FOSTER

*Graziosamente* *Lightly*

*Not fast*

*p*

*retard slightly* *1* *a tempo* *mf*

rose a - woke, Ah, vain! Ah, vain! My Sil - ver Chain. 2. 1

day and night I know how vain, My

*retard slightly* *a tempo*

*a tempo* *f Broader*

Silk en Chain. 3. I took the gold-en chain of love And bound it round your soul; Each

*a tempo* *f Broader*

*rit.* *a tempo* *f*

link di-vine A ho-ly sign. Through joy or pain, Your life, my gain, Ah! Gold

*rit.* *a tempo*

*a tempo*

en Chain of Love.

# I'M NOT WEARY YET

GO IN THE WILDERNESS

NEGRO SPIRITUAL,  
Arr. by ELIZABETH GEST

Moderato

The musical score is written for voice and piano. It begins with a piano introduction in 4/4 time, marked 'Moderato'. The key signature has one sharp (F#). The vocal melody is in the treble clef, and the piano accompaniment is in the bass clef. The lyrics are written below the vocal line. The score includes several systems of music, with lyrics such as 'I'm wait-ing for the Lord, my God, To take a-way the sins of the world. But I'm not wear-y yet, Oh I'm not wear-y yet, I'm wait-ing for the Lord my God, To take a-way the sins of the world. If you want to get con-vert-ed, Go in the wild-er-ness, Go in the wild-er-ness, Go in the wild-er-ness, Go in the wild-er-ness, Oh my broth-ers, Go in the wild-er-ness and wait there for the Lord. Oh my child-ren, Go in the wild-er-ness and wait there for the Lord.' The score ends with a final chord in the piano part.

Lord, I'm wait-ing for the Lord, my God, To  
band, I'm gwine to join the band, I'm gwine to join the band of God, God, To  
take a-way the sins of the world. But I'm not wear-y yet, Oh I'm not wear-y  
tell Him all a-bout my trials. But I'm not wear-y yet, I'm not wear-y  
yet, I'm wait-ing for the Lord my God, To take a-way the sins of the world. If you  
yet, I'm gwine to join the band of God, To take a-way the sins of the world. If you  
want to get con-vert-ed, Go in the wild-er-ness, Go in the wild-er-ness, Go in the wild-er-ness, Go in the wild-er-ness,  
want to get re-lig-ion, Go in the wild-er-ness, Go in the wild-er-ness, Go in the wild-er-ness, Go in the wild-er-ness,  
Oh my broth-ers, Go in the wild-er-ness and wait there for the Lord. wait there for the Lord.  
Oh my child-ren, Go in the wild-er-ness and wait there for the Lord. wait there for the Lord.

### The Recent Delays in Delivering Issues

The last several issues of the ETUDE MUSIC MAGAZINE have been somewhat later than usual in appearing and it is with no little gratification that we now can give assurance that all future numbers will be delivered on schedule.

We feel sure that many of our readers appreciated that the last three were special issues of increased size and expanded interest, prepared under the stress of unusual conditions. The indulgent manner with which late deliveries were accepted uncomplainingly substantiates this. The January magazine being a special tribute issue to Theodore Presser was unavoidably late and this also affected the schedule for February.

We are deeply appreciative of the many kind and sincere wishes for the future of THE ETUDE MUSIC MAGAZINE that accompanied sympathetic expressions upon the loss of our beloved founder, Theodore Presser, and we feel that we would be untrue to the thousands who have appreciated his life and works of Theodore Presser, as well as to the memory of our founder, if greater than ever efforts were not put forth to develop and expand the ideals and institutions he founded. Much is being done to make future issues of THE ETUDE so intensely interesting that no subscriber will want to miss a single page.

### Advice to a Young Composer

By Alexander Henneham

Your compositions show that you have interesting matter that you are trying to put on paper. Your weakness lies in the domination that the motive and the harmonic seems to hold over you. Both force themselves so strongly into your consciousness that they keep on coming back and do not permit other ideas to well up. This is a common experience with all novices.

Here the following suggestions:

When you have sketched a part, and a new part begins, change your mental and emotional state. If mystery has been the dominating feeling in the preceding part then let clarity, openness and frankness govern the mood you put yourself in. If your thoughts have been serious or melancholy, cheer up. "Snap out of it!" Assume a different attitude. If your mental handicap has been down in the valleys where it is dark and misty, get up on the hills where the view is wide and large.

What I find with students of composition is too much music, too much observ-

ance of rules and not enough exercise of the imaginative faculties on pieces that have nothing to do with music. We do not get ideas in music itself, we get musical ideas through the impressions that come to us through the senses as well as by the act of imagining these impressions and sensations.

Aristotle says, "There is nothing in the intellect that has not entered through the senses." So too, motives, phrases, rhythms and harmonies are gained by the imagination exercising itself on planes outside of music and not directly with the elements of music themselves. The emotional disturbance that is caused by the senses the composer visualizes, or the feelings he experiences at the time, are transformed into music with little direction or thought on his part. Once having mastered the science of music, so humble submission to these ascertainable powers in the soul of man will produce better themes, more interesting rhythms and more novel harmonies than can ever be found by the attention centered on music itself.



*Louis Quinze*

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### The Teacher's Position

By R. I. C.

Where shall the teacher sit? With beginning pupils it is necessary to sit by them to demonstrate and explain positions and conditions. The teacher usually sits at the right in watching these things and later when finger exercises are begun. In Ear Training the child stands in the rear where she cannot see the keys, while the teacher occupies the piano chair and gives on the tones and dictation work. Sometimes the instructor finds it best to stand at the piano, and with a pencil or other instrument, point to each note in right sight teaching effects.

With the intermediate pupil the teacher may take the music which the child has memorized and sit back. If any mistakes still persist, they should be *red-penciled*. In scales and pieces that are undergoing the finishing touches, let the instructor teach her chair back or stand, so that

sounds reach the ear directly. It is fine experience for the pupil if the teacher "plays audience."

When an advanced student has a composition well in hand, it is well for the teacher to test the knowledge of it by creating disturbing elements. The writer has a vivid memory of her instructor doing this when she was walking about the room when she was playing a *revue* piece. To test control the instructor dropped a book unexpectedly, above up a window in the rear and hall slammed it down. In concert hall rehearsals she sometimes asked an associate teacher to come in and alarm doors with great commotion and begin an excited conversation, so that the effect on the one playing might be observed, and so that the might determine whether the composition was ready for public performance.

### Musical Thoughts

To THE ETUDE:

You time is fast coming when people in general will be asked to make music as they are in school studies. At that time, the one who could play a little, but made music of it, is to-day practically everyone plays or sings; and the stimulus of

anterior (or amusements) playing are raised to what were formerly the of the profession.

If it not interesting to speculate on the future and wonder if there will not be a time when all will be musicians of a high class and none "professionals"? Love W. Brown.

Please mention THE ETUDE when addressing our advertisers.



A TEACHER of mathematics in a college with which I am acquainted was accustomed to ask students three questions when they began the solution of a problem.

"Where are you going?"  
 "How are you going to get there?"  
 "What are you going for?"

These questions were to direct the student's thought, to help him to think logically about the problem, to help him to know what he was undertaking to do, how to do it, and what he hoped to obtain. By the time he had answered these questions the nature of the problem was clearly in mind and its solution only a matter of "carrying on."

The young singer might be asked three similar questions:

"What are you going to do?"  
 "How are you going to do it?"  
 "What are you going for?"

To question No. 1 he will answer, "I am going to make a singer of myself." He could scarcely have a higher ambition aim. A beautiful voice is the most appealing, compelling thing in all human experience; to have such a voice is a normal and legitimate ambition; but something more than ambition is necessary to such an achievement.

#### How to Do It

MANY are ambitious but cannot project their vision any distance into the future. They give little or no thought to the time and effort that will be required to realize anything worth while. They drift along in a more or less comfortable way, in a dreamy expectation until, after one, two, or more years have passed and the goal nowhere in sight, they lose courage, drop by the wayside and disappear.

There are others who have a consuming desire to sing well and for a time work feverishly at it. Thus a reaction comes and they stop for awhile until the fever returns again. The result of this is that at the end of the year they are but little nearer the goal than they were at the beginning.

There are others who are always in a hurry. They repeatedly ask how long it will take, when the end will come, how soon they can get before the public, when they can give a recital, or, if they are first-year students, when they can have a song. Such questions always have been asked and will continue to be asked to the end of time. Nevertheless, they can have a lack of vision.

There are others that are always on time, are interested in everything the teacher does. If they are discouraged they never show it. They never ask how long it will take, and they follow conscientiously the work laid out for them, and do more, rather than less, than is expected of them. Such a combination cannot fail and every year shows a marked advance. Such students the teacher counts among his chief blessings. There is no joy quite equal to helping one who is interested and appreciative. Such students always get the best there is in the teacher, for it is true that inspiration comes by way of the pupil no less than by way of the teacher.

#### The Elements of Success

THE teacher, no less than the pupil, learns by experience. He discovers before he has taught many years that there are certain elements in a pupil's mentality that inevitably bring success. Without these nothing of importance is ever attained. These are honesty, industry, concentration, perseverance.

We are accustomed to think of honesty as relating to our conduct toward others,

## The Singer's Etude

Edited for March by well-known Teacher and Critic

D. A. CLIPPINGER

It is the AMBITION OF THE ETUDE to Make This Voice Department  
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### Mainly for Beginners

but we are far more likely to be honest with others than we are with ourselves. Whenever we slight our work, leave something undone, fail to live up to our ideals, we are cheating ourselves; and cheating is dishonesty.

The necessity of being industrious need scarcely be argued. The amount of work to be done, no matter how gifted one may be, is by no means small; and if one is lacking in industry or diligence, he has little chance of reaching the goal. We have all known singers with fine natural gifts who have failed because of a distaste for work.

If one has perseverance he will be persistent, no matter how great the difficulties or the odds. He will never surrender, or give up, and never listen to the suggestion that he cannot succeed or that he is wasting his time. Honesty, industry and perseverance are the things that build character, and these will make one successful in any undertaking.

The beginner needs to be alert to the fallacy that if one has talent everything is easy. Talent is only a mental trend in a certain direction, a liking for a certain thing, but it by no means relieves one of the responsibility and joy of hard work.

The love of music is almost universal; and if one will work at it as diligently as he would at one of the other professions he will in all probability be equally successful. The second question, *How are you going to do it?* can be answered briefly. Go to a teacher whose ability has been demonstrated and stay with him five or six years. This length of time will be necessary because there is much to do. Voice training, like all truth, is simple; but it usually takes the singer a considerable number of years to discover its simplicity. If he should read all that has been said about the voice in the last century he would be forced to consider that a great deal has been learned that is not true, and much of the remainder is shrouded in mystery and sagging with uncertainty. The human mind loves to work with things that are involved, with the simple, eternal truth that two times two are four fails to arouse any enthusiasm whatever.

Beginners are advised to defer the study of vocal physiology until they have learned what good tone production is. The teacher will appeal to the ear of the student from the beginning. He will be wise enough to leave the mechanics of voice production alone, except in an elementary way, and go quietly about the business of forming the student's taste in voice quality. He will understand that no beginner's concept of tone is perfect, or as good as it should be, and that he must establish in his mind a correct mental picture of the pure singing tone; for until the student has this he is helpless. To the teacher these mental pictures of tone are not vague, indefinite, and marred. On the contrary, they are real and as definite as a mathematical formula. He knows that that great deal has been psychologic rather than physiologic, and that his work from the beginning of tone production to the end of interpretation is to develop a musical nature. He never loses

sight of the fact that it is the mind that is musical, not the body. That part of the body which is involved in singing does what a musical mind makes it do. The mind that is truly musical has little trouble in controlling the vocal instrument. Such a mind learns early that the vocal organs respond instantly to his thought if they are free, and his ear is so sensitive that should he sing a tone in which tension or interference is noticeable, he will not repeat it often. But where the ear does not detect such things they will continue to be sung.

#### Physical Sensations

THE teacher to help a sensitive ear is not likely to rely upon a certain physical sensation to tell him whether the tone is good or bad. He knows that the sensation accompanying a good tone is always pleasant and satisfactory; but in the last analysis a tone is something to hear and when it satisfies his ear that is proof positive that it is rightly produced. He never feels the necessity of calling in a physical sensation to assist him in determining a matter which is entirely a question of how it sounds.

But it may be urged that a physical sensation is a guide to the student. No physical sensation ever did or ever can do anything to train the student's ear. What he needs most of all is to learn to listen and hear his own voice. The most important thing in voice culture is training the student's ear to demand absolute purity of tone. His ear is his taste and at all times indicates his stage of development. Beginners are continually doing things which they do not hear. All manner of vocal imperfections, even that of singing off pitch, get by them because they do not hear them.

#### The Middle Voice

MOST voices, but especially sopranos and tenors, like to sing high, and attempting to do this before they have learned how to produce the upper voice gets them into all manner of trouble. Sometimes years of careful work are required to overcome these early mistakes. In many instances the voice never overcomes. A vast amount of patience and love for the art is necessary to enable one to go back and do all of one's work over again. Many do not possess this. Before attempting to extend the compass, the middle voice should be well developed. The octave

#### Ex. 3



while not the part of the voice in which stunning elements are made, is of great importance, because no singer can get along without it. For every tone he sings comes that octave he will sing several kinds of. Take the same note, for instance, in male and female, and the entire vocal world would have to be rewritten. Therefore, the middle voice should be well built before attempting the head voice.

But voices are not all alike in this middle

voice, so the teacher must take what he finds and act accordingly.

Some sopranos and alto will have heavy tones in this part of the compass

#### Ex. 2



and weak tones in this part.

#### Ex. 3



Other sopranos have no chest tones, and when they sing down to C or B-flat they lose the quality and mechanism of the middle voice. In such instances it would be a mistake to attempt to develop what is called a chest register. If one succeeded it would be practically certain to create a troublesome break at about E or E-flat. It is much better to carry the middle voice down, working for that sufficient resonance to give it carrying quality.

But when there is a weak middle voice, what is to be done? The reason these tones do not carry is that the sound waves are not strong enough to create resonance in the upper cavities. That is, the vocal cords are not offering enough resistance to the breath to vocalize it perfectly. Some times the vocalization is so imperfect that the tone is breathy or husky; then it has no carrying quality whatever.

These tones may be developed easily and quickly in the following way: Close the lips and the teeth and sing this exercise with the consonant M:

#### Ex. 4



Try to produce a pure string tone. Practice with portamento. That is, shiver the tones together in order to keep perfect contact. Practice also with the consonant N. Transpose upward by half steps to B or C string tone with M and N, the next step vowels. Using the same exercise, follow the consonant N with E, because E resonates more easily than any other vowel.

#### Ex. 5



Use other vowels in the following way:

#### Ex. 6



Transpose upward to C. Such exercises practiced in the right way usually develop the necessary resonance in the middle voice in a short time. Let us remember this, however, that the exercise of itself is nothing but a vehicle. Its value depends entirely upon how it is practiced.

#### The Head Voice

THAT part of the voice lying above C, third space, which is called the head register or head voice, must be handled with great care. It is the part of the voice in which, more than in any other, interference are often built up too soon. Reputations are often made on high notes. At any rate, it is in the upper part of the voice principle thing to guard against is haste. The desire for a big tone is universal and many are not willing to wait for it to grow,

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but try to produce it at once. The invariable result is that the upper tones are forced, and the lower they are sung in that way the worse they become.

At this point the young singer should have careful training. Whether the vocal organ is a string, a single or a double reed, or what not, is of no importance whatever. The absolute fact that the entire compass cannot be produced with the same length and thickness of vibrating tissue must be recognized. The voice can no more do it than can the piano. Ignoring this truth, which should be obvious to any one whose ear is worth anything, has ruined voices without number and is still doing it. Doubtless in the future as in the past the startling discovery will be made from time to time that there are no registers in the trained voice. This finding will be readily subscribed to, but if by registers we mean breaks, depressions, uneven spots, and a scale with a large variety of tone qualities, then I should say that many untrained voices are chock full of them. It is the business of the voice teacher to make an even scale out of one that is uneven. The terms he uses are of little importance.

### High Tones Easy

HIGH tones are no more difficult than middle tones, when they are rightly produced. This is the young singer must know. It may save the young singer much time and money.

A common belief among young singers is that a big tone requires a big effort. To state it negatively, they believe it is not possible to produce a full tone with a light hold on it; that is, with a light mechanism. This is an error of judgment. It can be done. The full voice requires more breath pressure than the light tone, but no great effort is required. In the rightly produced voice the singer is unconscious of his throat and neither feels nor hears his tone there.

In training the head voice the student should not use more voice than he can produce without effort; he should be patient and let it grow. Voices that have a mushroom growth are likely to have the longevity of mushrooms. This does not mean that the male voice should use the falsetto, although it could do him no possible harm if he did. Where a voice has been forced until it is either the thick voice or falsetto, practice with falsetto might be valuable in getting rid of a cramped throat. When this has been accomplished the real head voice will appear. Throughout the study of voice production the student will do well to feel that he is letting himself sing rather than making himself sing.

### Vowels and Consonants

THE AIM of voice training is to gain an even scale of pure singing tone throughout the compass. This will be done with vowels; but when one begins to sing a new element appears. To form words, consonants are necessary. Euphony can be awakened with vowels, but definite ideas require words which are a combination of vowels and consonants.

The construction of speech is simple. The vocal cords produce pitch, nothing else. They do not form vowels, consonants, or tone colors. All of these are formed above the vocal cords. When the vocal cords are producing pitch and the channel to the outer air is open the result is a vowel. Throw any obstruction into the channel and the result is a consonant. Thus, with the various combinations of open and obstructed channel together with pitch, the whole of language is formed. These combinations of vowels and consonants which we call words have no meaning of themselves. They are symbols which by agreement stand for ideas. The idea is the real thing. The word is but the sign.

Students are often amazed at how much easier it is to vocalize than to sing words.

(Continued on page 222)



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THE sole aim of voice culture is to give the singer the best possible instrument through which to express himself. But the voice is not the singer. It is the instrument upon which he plays. Good singing demands a background of culture. Nor is this all. The singer's emotional nature must be made sensitive to the slightest poetic suggestion. It must respond instantaneously to whatever demands are made upon it. It must not run riot, however, but at all times be under the control of musical judgment. As a foundation for this student should have thorough musical and literary training. Experience must do the rest.

I have answered the second question at considerable length because of its importance. It covers the period of preparation;

and all that follows will be the result. It is a tragedy to look back over one's life and see nothing but failure. The way to avoid such an experience is to make good use of the preparatory period.

The last question, "What are you doing it for?" also offers ample material for discussion, but we have already exceeded our space though the half has not been told.

Every man should render some service to the world in return for what it gives him. On the other hand what it gives him will be governed by the character of the service rendered. Whatever the service is, it should contribute in a measure to the joy of living. This alone is constructive. The work of the singer is peculiarly adapted to this kind of service. Reputation, success, wealth, and a reasonable amount of money are his legitimate reward.

## To Improve the Voice

By Estaka Heller Nickelsen

I. It is not only important that the pianists be acquainted with the laws of Musical Form, but likewise the vocalists, in order that their interpretative powers may be broadened.

II. Some essentials for good singing:

- (a) An "ear" for music.
- (b) A pure tone.
- (c) A flexible voice.
- (d) Distinct enunciation.
- (e) Breath control.

III. Daily breathing exercises:  
(a) Breath should never be inhaled at any point where the act is an interruption of the musical idea.

IV. Disposition:

- (a) Have a clean mind and restful conscience.
- (b) To be a good singer one must live "life."

1. Sorrows puts patches and understanding into the singing voice.

2. The cheerful and joyous things in life put gladness into the voice.

V. Read aloud the literary text, later singing it very slowly, without the aid of accompaniment, thus giving the singer "time" to think and to have a clearer understanding of the author's message.

## How Soon Should Songs Be Given?

By Beatrice Wainwright

MANY difficulties of articulation and enunciation are encountered in songs only; and it is necessary to put into actual practice quite early in the study of singing the various combinations of consonants and vowels as found in simple songs. This in preparation for the greater difficulties that come as the student progresses.

It is only by giving songs comparatively early that the teacher can discover what corrections are necessary to be made in the pronunciation and enunciation of each student. No two students require the same correction, even when they come from the same part of the country.

The question of enunciation in singing is vital, for several reasons. One is that the text may be understood by the listeners, and the other very important reason is the great aid to good tone that comes from

the correct use of the vowel-consonant combinations.

The interest of students is also kept by introducing songs. But the important reason is the actual development of the singer's muscle only through song study.

The problems of phrasing, time, rhythm, breath control and many matters that must be compared by the student, are best learned in songs, though vocalises also have their share in the musical development of the student and should have a prominent place in the program of studies. But the theory that the student should be kept on exercises alone for a great length of time has passed. The simple song has come to be recognized as of great value to the student when properly prepared to take up the new problems that come with the introduction of words with music.

## Time to Breathe

By Helen Oliphant Bates

Do your head and neck ache? Are you nervous and fidgety? Is your brain all misted up from practicing? Then you had better stop and breathe awhile. Here are some exercises that will refresh you and enable you to accomplish more in your next practice period.

1. Stand erect, with arms hanging at the sides. Raise arms to the side and up over the head. Rise on tiptoes and stretch up as though you were trying to touch the ceiling. In this position sway gently from side to side. Return to starting position.
2. Stand erect with arms extended at sides. Rotate arms in large backward circles including a deep breath with each rotation. Let arms drop to sides and exhale.
3. Stand erect with hands on shoulders.

Rotate elbows in backward circles inhaling a long, deep breath. Let arms drop to sides and exhale. The circles should always be made backward, because this forces more air into the lungs than forward circles.

4. Stand erect with hands on hips. Fill the lungs with a long, deep breath. Exhale by blowing as long and as hard as you can.

5. Let the head drop forward, perfectly relaxed. Inhale while you rotate the head in a circle to the right. Reverse and rotate in a circle to the left while exhaling.

6. Let the head drop backward as far as possible. Inhale. Exhale by blowing upward as long as you can.

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A BOOK that should be in every organist's library is *A Primer of Organ Registration* by Nivins. Another valuable book is entitled *Dictionary of Organ Stops* by Wedgwood. *Organ Registration* by Truette, is also to be highly recommended; and *Organ Stops and Their Artistic Registration* by Audsley, might be considered for much better reason than merely good measure. If the organist is in affluent circumstances (and most of us are), he might invest in Audsley's other books: *The Art of Organ Building*, together with *The Organ of the Twentieth Century*. After he has read, marked, learned, and inwardly digested the contents of all these books, he will know a great many things.

Some American humorist said, "It is better not to know no much as to know so much that it is not so." It is equally true that it is just as well not to know so much that is of little use, and not much that is of great use under all circumstances. It is said that the doctor's first case defies all his books and clinical experiences. It is somewhat the same with the young organist, and when any of the books here is intended primarily for the young and inexperienced organist. After reading everything he can procure, he may possibly feel equal to any task. On taking up a new work, he may glance at the suggested registration, which, among other things, calls for a Gamboa, Clarabella, and Charlotte. The nearest Gamboa is forty miles away. There is not a Clarabella in the state, and the only available Charlotte is an old yellow cow in the back yard. If he has a real honest-to-goodness Oboe, it will be out of order most of the time. If it is a make-believe Oboe, then he has none at all. Then again, his Melodia may be a (??) instrument, which never brings up the rear of the circus parade, and many open diaphanous are more fitted for factory whistles than anything else. The four foot registers are, often as not, the best of music, being used for individual use, and only serve to render the full organ harsh and screaming. These circumstances may be extreme, but they often exist; and where they do the organist is entitled to a heart-felt sympathy, and that is about all that he need look for. There is nothing to be done about it. But, in the case of the average small organ, even when it is equipped with a fairly musical set of registers, books on registration, like the books of the young doctor, may not be of much use; and the young organist, like the young doctor, must do what he can and see what happens.

#### In Composition

BEING an organist presupposes some amount of musical insight, a discriminating ear and a certain amount of artistic taste. These, together with patient concentration, and intelligent experiment, may reveal total possibilities that were never dreamed of by the composer when he suggested the registration. While all music may not be hand composed of the organ, there is no doubt but that the writer is guided in his suggestions by the stops that he himself may happen to have at his disposal.

With two manuals, five or six great registers, seven or eight stops, and a few manual and sub- and super-octave couplers, it becomes an exceedingly pleasant and profitable occupation to try out the large number of combinations that are possible with even this limited equipment. Try every stop separately, in pairs, and in threes. Theoretically, a four-foot stop and one of sixteen-foot stop are not a fortunate combination. There are organs on which this tonal disparity produces a fine sub-o effect. Again, very few amateur organists ever try the experiment of using a sixteen-foot stop and playing an octave higher than the notes indicated, or a four-foot stop and playing an octave lower.

## The Organist's Etude

Edited for MARCH by WELL-KNOWN SPECIALISTS

It is the Aim of THE ETUDE to make this Organ Department "An Organist's Etude Complete in Itself"

### Registration

By T. L. Rickaby

In the great majority of American organs, the sub- and super-octave couplers have taken the place of "mixtures" and other multiple-rank registers which are practically always found in English and European organs. These "mixtures" are used in obedience to certain acoustical laws. Whether the substitution has resulted beneficially or the reverse is a disputed question among organists; but one thing is certain, these couplers have furnished the means of providing some interesting musical effects—perhaps some very odd ones, too. But it must not be forgotten that an odd effect is often acceptable, if only for a few moments change. They are the tonal olives at our musical feast! It may be remarked in passing that this work becomes still more useful and effective if the organist can hear the results, not at the organ only, but also with the help of an assistant, from a distance. Taste lends enchantment to a view, we are told. It may lend disenchchantment to a tone. And many a favorite solo stop or combination might be given a much needed rest if its effects could be heard from a more or less remote place. By all these books to be read. For the young organist they contain indis-

pensible musical knowledge. To know even the names of stops is worth while, even where the immediate opportunity to use them does not exist. The opportunity may come some time. To know their effects is still more worth while, that is, to know what they are supposed to sound like and what they will sound like if they are correctly made and artistically voiced. But on your organ the stops may not give out the sounds that the books say they should. Never mind a little thing like that! Make a special study of the resources at your command. The results may be pleasantly surprising.

Coda. Do not "lick," or "groinch" and cause the music committee to think and perhaps say things. If the organ is an old one, very quietly start a movement for a new one. It may be hard to start, but a long and varied experience in church work has proved that once such a movement is started, it soon gains momentum. On the other hand, if the organ is a new one, begin a campaign to raise funds for additions and improvements. "The chief thing to begin, something will come of it. Complaining or finding fault never did any good.

### All Hail, Sir Heel!

By O. A. Mansfield

PERHAPS nothing illustrates the progress made in organ technique during the last half century so well as the free use made of the heel in playing pedal passages to-day as compared with the rendering of the same progressions fifty years ago. For instance, Sir John Stainer, in his excellent *Primer of Organ Playing*, lays down the rule that, "The heel is used only immediately before or after the foot of the same foot, *Never* in any other position, *never* played by the heel!" The italics are ours. Let us see how this last statement of Sir John agrees with the practice of modern pedagogy.

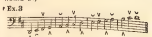
Dr. Engelke, Hull, in his recent work on organ playing, asserts that "A system of organ playing is founded largely on the use of the toes for long notes (he means long pedal keys) is false, because it takes the key of C as the normal one, whereas the C scale is abnormal from a pedalling point of view. It is the only scale which does not use a short key." Amongst other things Dr. Hull goes on to recommend that in all passages "consisting entirely of long keys and requiring any turning under or over, the heel of one foot should alternate with the toe of the other, as far as possible." Accordingly this authority would peddle the subject of Bach's Fugue in C major thus:



whereas the older pedagogues would have "footed" it on this wise:



As may naturally be expected, this freer employment of the heel has radically changed the footing of scales and arpeggios. Taking, for example, the scale of D major, our method, a fairly modern one, would be,



by which the foot which has the short keys, in this case the right foot, places the heel on all its long keys. And our friend, Mr. Ellingford, in his (the last) book on *Pedal Scales and Arpeggios*, would peddle the scale in this manner:



Here the left foot is behind the right on the upper E, but in front of the right on the upper F.

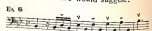
These examples may also be compared with the oldest method of all in which the right toe was employed on the first third of the heel. Then, by way of explanation

of the heel and toe in both feet, take the following pedalling for the scale of B flat major, as suggested by Mr. Ellingford:

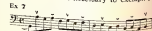


This would have scandalized our grandfathers who would have pedalled the passage with alternate toes, and of course the arpeggie may be as well still be by many players still "footed" in this way.

But the advantages of this complete emancipation of the heel are much more obvious when we come to the pedalling of broken intervals. Here is a fine example—the fugue subject from the finale of Mendelssohn's 4th Sonata. The older players would have executed this entirely with the toes. We would suggest:



in which it cannot but be admitted that the more modern system is an enormous gain. On the other hand we fail to see that the older system has any advantage to show over the old plan of plain toeing in such a passage as this from the finale of Mendelssohn's Second Sonata, in which a similar passage employing the long pedal keys only. We show a modern method, the older and superior one of alternate toes, we do not think it necessary to exemplify.



Here, however, we are drifting into matters of opinion rather than matters of fact. And of the former, as the old *patronus* has said, *Quod quisque noster agit* will have to remember and that in the heel has at last come into its kingdom. If it will not long before he discovers that that kingdom is likely to be permanent and will exhibit a tendency to increase rather than to diminish. It would be well, power in the quickest possible time.

### General Principles of Registration

By Helen Oliphant Bates

In the accompaniment of voices diapason tone should predominate because it blends best with and supports the voices and may be used for some time without the aid of reeds, or flutes. Diapason tones, especially the stopped partials. For this reason they sound best in combination with organ stops which help to counteract this deficiency. Diapason tones are valuable and fundamental quality tones usually unsounded for hymns, which are generally played on the great when the congregation sings.

For passages of quiet character the soft flutes of the swell and choir will be sufficient. When more volume and body are required the swell reeds are added. The flutes and strings are used only for trumpet effect and forspringing parts. Reeds should come in gradually.

The string stops brighten the color and are effective alone and in combination, as diapason stops. It is advisable to combine them with other stops, not only because this will make them blend better with the voices, but because it will help to lighten their heavy judiciously, because they soon become monotonous.

Compound and mutation stops reinforce the upper partials of foundation stops thus



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BY FAR the greatest number of requests for information which come to the Violinist's Etude have to do with old violins which the owners consider very valuable on the strength of labels bearing the names of great violin makers, which they find pasted inside the violin, or branded on the outside. Many people who have heard that millions of these violins are only imitations, and usually of no great value, want to know how they can tell the imitation from the genuine. Not a few write that they have heard that the great makers each had a private secret mark which they put on their violins; and they wish to know what this mark is, and where it is to be found on the violin. They never reflect that the imitator of a valuable violin would duplicate this private mark on the imitation violin. As a matter of fact there are very few instances of such marks having been used.

### Imitations?

As with everything else in this world, there are imitations and imitations, some good, some bad, and some indifferent. It requires a real expert, one who has had years of experience, to distinguish an imitation Cremona from the real article, in cases where the imitation has been made by a master workman who knew all the tricks of the trade and who could duplicate all the characteristics of the great maker whose work he was copying. Many of these imitation violins were made many years ago and consequently show signs of genuine age and genuine wear, thus making the detection of the fact that they are imitations all the more difficult.

To qualify as such an expert requires years of study and the opportunity of seeing and studying thousands of violins, new and old, genuine and imitation, and of all schools of violin making. Some of the people who want to know how to distinguish genuine violins by the old masters of violin making have never even seen a genuine Stradivarius violin, or violin made by the other great makers. How then can they hope to distinguish the true from the false? As well expect a jeweler who had never seen a real diamond to set up as a judge of diamonds.

While it is one thing to learn to distinguish imitations of violins where the workmanship is of the highest artistic excellence, it is not so difficult to distinguish *counterfeit* imitations and imitations and imitations of the "famous" makers. *There are many imitations of the famous makers of violins of the type in Germany, Austria and France, who have not violins by the thousand, but labels of the great makers in their violins, less from any intention to deceive the buyers than from the fact that it has become an established custom of the trade, and used by way of trade mark.*

### Easy Identification Marks

A few of the things, by which the most palpable imitations can be recognized by the ordinary violin student, will no doubt interest our readers. For instance many violin owners send copies of Strad labels which they find in their violins.

The staining and varnishing can be made to help very much in giving an old stain to the violin. The stain is left lighter in color on portions of the violin subject to wear, giving the impression that the varnish is worn in such places. The varnish is often slightly chipped in places, to give the idea of the violin having been with hard knocks; or the varnish will be rubbed in places to give the semblance of wear. It is really astonishing how a violin can be doctored up to make it look old.

As every violinist is expected to be a good judge of violins, the violin

## 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"

### Is It Genuine?

student should make a habit of examining every violin he comes across. It will not be long before he can learn to detect the imitation marks of age which are met with in many factory violins. He should also not be opportunity go by of examining genuine old violins by the masters of Cremona, and those of France, Germany, and other countries. In the larger cities, such as New York, Chicago, Boston and Philadelphia, the leading dealers have collections of genuine violins by the great makers, which occasionally may be inspected. Concert violinists will, as a rule, show their violins to students who go back to the artist's room, after the concert. Violin students who live in the smaller cities often find it difficult to get to see real Cremonas. Their only chance is to see the violins of traveling artists.

### Factory Made or Genuine

There is as much difference in the appearance of a genuine Cremona and a common factory fiddle as between an oil painting by a master, and an ordinary chromo, or a cheap dupe by a sign painter.

The main thing in learning to distinguish the true from the false is to see a great many violins of all kinds. Real experts have usually worked all their lives in repair shops of famous violin dealers, where great artists bring their violins to

be repaired. Such an expert acquires an instinct in judging violins, just as a bank teller who handles money all day long acquires a skill which instantly detects a counterfeit.

People who have only a slight knowledge of the violin are usually impressed by violins which are inlaid with mother of pearl or with designs in wood; also violin which, instead of the conventional scroll, have heads of human beings, lions, griffins, angels, and so on. They get an idea that such violins are very rare and of great value. The very opposite is true. Occasionally great makers have indulged in "fancy work" of this description, but very rarely. Violins with this fancy inlaid work can often be bought for a few dollars wholesale. Work of this kind is rarely met with in other new or old violins of the better class. Good violinists and concert artists usually frown on ornate violins and violins with carved heads instead of the conventional scroll. They prefer a violin like those which left the hand of Stradivari at his best period.

The student will find much information on the great masters of violin making in the following works: "Old Violins and Their Makers," by Fleming; "Old Violins," by Howell; and "The Violin, Its Famous Makers and Their Instruments," by Hart. The latter is a work of great value, but rather expensive.

"Faces is crude and superficial. It may have technical elements which are of interest to the musical craftsman. That is open to discussion. But it is far from a finished, cultivated art, which appeals to what is deepest in the hearts and minds of men."

—CEGAR THOMPSON.

### A Great Conductor with Great Violins



Leopold Stokowski (above), famous conductor of the Philadelphia Orchestra, is shown inspecting the collection of fine Italian instruments owned by Rodolphe Wessman. He is holding in his hands the "Strad" the first violin made by the master Stradivari in 1727, the peer of his craft. This instrument cost Mr. Wessman \$35,000; and the collection in the photo is valued at \$250,000. Besides the "Strad" there are three other Stradivari, a Montagnani, a Goffredo, and a Gaudenzi violin. There are also two cellos, a Ruger and a Testcher. Members of Mr. Stokowski's orchestra demonstrated the tones of these two instruments for the conductor.

### Score-Reading

By A. S. Garbett

ANY student of music interested in crossword puzzles ought to find an equal amount of interest in reading orchestra scores, if he has not done so already. Every musician sooner or later wants to know something about the orchestra and its music, and the most thorough way of doing this is to read a book on instrumentation, such as the excellent one by Frederick Condon, and then to follow it up by studying the orchestral works of the masters in "Miniature Scores," such as are so readily available nowadays.

But, alas! At the very outset the student finds himself up against the problem of reading in at least four different clefs, and at the same time mentally transposing the horns, trumpets and clarinets into the right key. Here, for instance, is the opening chord for wind instruments from the overture to the "Barber of Seville," by Rossini, as it appears in print:

Ex. 1

Flauti (Alto and Bass)

1st & 2nd Horns in F

3rd & 4th in D

Trumpets in D

1st & 2nd Tenor Trombones (Frenchhorn)

3rd Tenor Trombone (Euphonium)

4th Tenor Trombone (Tuba)

actual sound

actual sound

actual sound

actual sound

actual sound

actual sound

actual sound

actual sound

In the above chord the clarinets are not playing; but if they were they would be scored in "A" and would need transposing down a minor third. Also the strings are omitted, to save space, though the violinists are not. (The strings are not playing in this chord.)

Ex. 2

actual sound

The best way to study a score is while the orchestra is playing; and now that we sound, this is easy. The advantage of being played over repeatedly, until the musical effects are thoroughly mastered, conservatively will conduct score-reading and miniature scores.

"I do not attach so much importance to the age of a violin, but rather look to the ability of the maker as exhibited in the instrument. If age were a great test of greatness and others would be better than this,"—Edvard Reményi.

## Management of the Orchestra

By Dr. Perry Dickie

(Continued from Last Month)

Drilling and coaching—in groups or singly—at times other than at the rehearsal is an absolute necessity to any amateur orchestra in which the members have any aspirations above mediocrity.

First and foremost in all cases where there are several first violins—no matter how well they may be able to play as individuals—they must undergo a certain amount of drilling so that they will play together as we hear in our first class symphony orchestras. In order to accomplish this a uniform bowing should be exacted, which should be marked on the music. The same fingering should be strictly required and the fingering done by a good violinist. The result of a neglect of uniformity in the fingering could be easily imagined, in the case of passages playable in several ways, if each one followed his own ideas, when necessarily there would be a lack of unanimity that would be perceptible at times and possibly mar the rendition of such passages.

## Drilling in Groups

This drilling of the violins in groups, in orchestral technique as well as their parts in the pieces they are learning, should be done quite frequently if good results are desired. In the line of work that we advise the following: Attack, sustained notes, sharps, staccato, accents, phrasing, nuances, crescendo, diminuendo, piano and double stops, all should be gone over until they can be played with fluency and, above all with a good tone and perfectly true intonation.

If second violins are already employed in the organization, unless it is an exception to the general rule, they will be poor and to the conductor, if a musician, they will be a veritable thorn in the flesh. If for any reason they must be retained—usually a financial matter—some efforts must be made to improve them if it is possible to do so.

Second violinists will need the same drilling and coaching that we have already specified for the violins in general, save that they will need an extra amount of attention in double stops which pre-eminently largely in their orchestral parts. They will be found to be invariably their especially weak point and which is so frequently heard as a discord in the playing of the orchestra.

## Uninteresting Second Violin Parts

Of course the reason of all this trouble is not hard to understand when we but realize that in all but classical and modern music of a high class the second violin parts are most uninteresting and decidedly monotonous to the ear. Hence, good amateur violinists do not care to play them. Personally we cannot blame them for "kicking" at them. In the case of a professional who is paid for playing second violin it is an entirely different matter; but for one who does this in the expectation of getting any pleasure out of it, we fail to understand it.

If the conductor possesses—as we would term it a knowing acquaintance at least with all the instruments of the orchestra—and he is a pianist or organist—he can personally attend to all the drilling and coaching that is required, and which he can expect to be looked from the very beginning and throughout the whole life of the orchestra. This is what he desires correct rendition of the parts and the instruction of the talents of the composers, which latter is almost entirely ignored and the rendition suffers rather of the character of the band organs than anything else.

There seems to be a lack of the proper realization that perceptible orchestral ef-

fects are not only intended to be heard but are most effective when given prominently as they are intended for this purpose. Especially do we find this to be the case with the cellos, even in its solos and obbligatos, where in many cases the players on these instruments are seen going through all the motions of playing on them but not a sound is heard from them. An exemplification of the old adage of children being seen but not heard. The same trouble we find to be the case although to not quite as great extent with the clarinet.

It is, however, a fact that in these same orchestras where the monotony of tone prevails as far as hearing these parts, one has no fault to find in the double bass or drum which are at all times in evidence.

However we would say regarding this that while a happy medium is at all times to be had as the parts for the cellos and clarinet are usually melodious and interesting, we would prefer rather to hear them too prominent than not at all or even too weak.

When brass instruments are already in the orchestra—this however we do not advise—their chief fault will be usually a poor intonation, playing out of tune with the orchestra and often with each other, and especially so with those playing the middle parts. If these faults cannot be corrected the players should cease to be members of the organization. However, we have found that a great help in preventing the instrument from changing their pitch, when up in the during rests, is an occasional breathing through them to keep them at an even temperature.

## Special Attention to Wood Wind

The wood wind—flutes and clarinets—should receive attention; and, as the clarinet is the most important of these and absolutely necessary for the rendition of the orchestral music, it should be the special aim of the conductor that it be at its best.

A clarinetist who has not had the opportunity to hear his instrument played as it is in our symphony orchestras cannot realize what delightful tones can be obtained from it in the hands of virtuosos as these players are. In lieu of this, however, a very satisfactory idea can be obtained as to what to aim for by the use of phonographic records of clarinet solos, of which several excellent ones have been made and which, if used as studies and followed closely, would prove valuable educational factors for the musician who is trying to get the best from his instrument. Those of us who have had any experience, even in listening to this instrument, know that the clarinet when well played is one of the most beautiful of instruments; but, in the hands of one who cannot play it, is capable of producing the most hideous of sounds.

In a large number of amateur orchestras there is to be found saxophone; however, as there are no parts written for them, in orchestral music of the latter class, they are used as substitutes for other instruments. The true qualities of which they in no way resemble as they are very essential; themselves and nothing else. They are also employed for doubling with other parts; but in this case it is very life like the parts; but in this case it is the "low lying case" in the orchestra. The "low lying case" (saxophone) arises and the lamb (the other parts) is entirely swallowed up and unheard.

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## Recitals



Photo by Morris, N. Y.

"This recital was one of the most delightful we have heard for many seasons. Grainger did well in playing Bach's Prelude to suit the Concerto. What delighted those in the back parties. The lovely and fine (beautiful). If Mr. Grainger played in a rustic manner, no the music of Bach, with exquisite vocal quality and the greatest intimacy, without any attempt at giving the movements undue, pages of the recital without sentimentalizing the receiving and special episodes."

"There was a program that called for a performance to please Bach and Ludwig, Brahms and Schubert in a musical special. and he was their faithful, illuminating, glorifying interpreter."—*Harold*, Boston, Mass., December 16, 1925.

### "BRIMMING PLEASURES"

"For an evening of pure enjoyment what can equal a piano recital by Percy Grainger? Once again Jordan Hall was filled. And an enthusiastic company of listeners. It was that filled in Hotel, Faneuil, Downtown, Atlantic."

"But the greatest revelation of the evening came in the large price furnished a fine display in all possible ways, unusually in the piano. All the best of the Percy Grainger of the evening was in this piece, the greatest sense of rhythmic command, the dynamic, directness and simplicity of interpretation throughout. No pianist hereabouts in recent years has so thoroughly entered into every single melody or line of music, all without error. Here was an example of the greater Chopin recital, playing, ending with the 18th power."—*Enc. Transcript*, by A. H. M., Boston, December 16, 1925.

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## Musical Traditions

By Robert Price

THE need of musical traditions in our small communities is becoming each year more apparent. Frontier life and mushroom-like growth, which are comparatively recent history in many sections, have not been favorable to the establishment of perennial musical interests. Consequently this lack is one of the chief faults which distinguish American music life from that of the Old World.

Everywhere in Europe one finds musical traditions. Often they date back into the twilight of the Middle Ages. In England and Wales practically every town has a choral society or two which meet every week to rehearse and prepare for several public concerts a year. Often the repertoire of these local organizations is nothing short of staggering. Only last year the author's native community in south England celebrated its 204th Christ Festival, with a program consisting of Mendelssohn's "Elijah," Handel's "Messiah," Elgar's "Dream of Gerontius," Rossini's "Stabat Mater," Brahms's "Requiem" and Bach's "B Minor Mass," along with several

minor works. Such a program is astonishing to the average American, particularly when it is noted that most of the singers were local persons who had never had any training outside of the three church choirs participating in the festival.

We are making some progress along this line, however. College towns and the larger cities are paving the way to a new era. A small town in central Ohio gave its 10th annual performance of Handel's "Messiah" last year, and there are other encouraging developments here and there. But everywhere there are limitless possibilities going constantly unnoticed.

Music teachers and their leaders have great opportunities ahead of them in this field. What achievement can be more worthy than the placing of a festival or oratorio or concert on the community calendar as a looked-forward-to annual event, or the founding of an instrumental or choral club that will last down through the years? Small town musicians will accomplish their noblest work in the establishment of musical traditions.

## Kisses and Cash

By Merritt G. Watson

MUSICIANS and music teachers are reported to live on "praise." Praise is a fine thing, but it will not pay board bills. The music worker should be substantially and richly rewarded for what he has to give to the world.

Papa Mozart said, when he was touring with his marvelous son, "If the kisses bestowed upon Wolfgang could be transformed into good Louis d'Or we should have nothing to grumble at. The misfortune is that the hotel keepers have no desire to be paid in kisses." Later, he said, "We have silver boxes, snuff boxes, gold cases, sufficient to furnish a shop; but as for money it is a scarce article, and I am positively poor."

Honor your teacher and your organist, but see to it that they are abundantly and richly rewarded, that their splendid work for the happiness of man and the betterment of the world may continue without the hampering pinch of small means.

## Who Created the Sonata?

HISTORIANS have not agreed as to just who should have the credit of creating the sonata. Dr. Burney gave this honor to Turini, the organist of the Cathedral of Brescia, about 1634. However, in 1611, Bonchieri, of Venice, had already published two sonatas. Giovanni Gabrieli, organist of St. Mark's, of Venice, designated some of his compositions as Sonate da Chiesa, or Church Sonatas. These first sonatas were for several instruments in concert, as

two viols and a bass, or a violin, violone and organ.

It is certain, however, that the first baroque sonata was written by Johann Kuhnau, who preceded Bach at the St. Thomas Church of Leipzig. In an appendix to a collection of his compositions he placed this First Sonata, to which he referred in the preface: "I have added at the end a Sonata in B Flat which will please music lovers, for why should not such things be attempted on the clavichord?"

"I give forth what is in me. When I think of the Divine Being, my heart is so full of joy that the notes fly off

as from a spindle, and as I have a cheerful heart He will pardon me if I serve Him cheerfully."—Haydn.

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## Lesson Day

By Russell Gilbert

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2. Strive to arrive ahead of time. This will give you a few moments to collect your thoughts and your breath before the lesson begins.

3. If something has delayed you, rather arrive late than rush and push to get there and arrive on time in a disturbed condition.

4. On the way to the lesson think of what you have done with your music since the last lesson. If there was anything that you did not understand, remember to ask about it.

5. A heavy meal eaten just before the lesson may give you indigestion. It will surely make your mind work slowly as

digestion takes the blood from your brain.

6. Do not meet the teacher with a long chain of your troubles upon your tongue. Meet him with a smile and he will smile back.

7. Do not make a question mark of yourself. Ask only questions essential to the understanding of your work.

8. When you meet other pupils in the reception room be polite but reserved at first. Do not treat them like long lost brothers at the first meeting.

9. Never brag about your work or what accomplishments you are studying. There is whom you do so may hear you playing them and smile at your coarset.

10. Refrain from telling the other pupils about their mistakes. If you hear gossip about another pupil, say that you cannot believe it; and never repeat it for generally it is not true.

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