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James Francis Cooke

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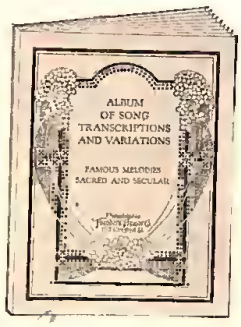

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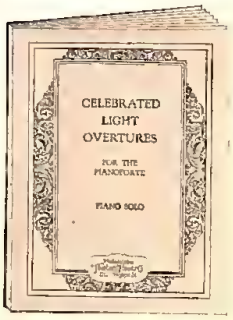

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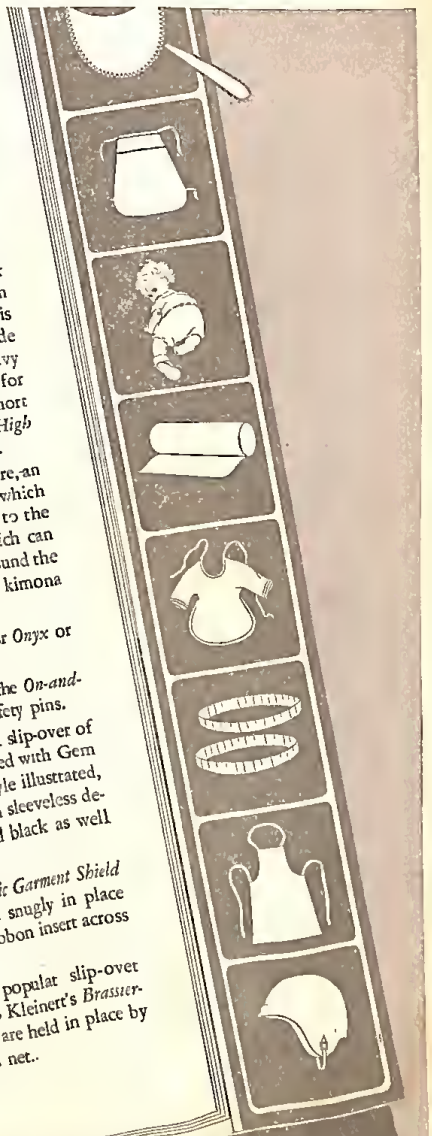

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The Etude

A MONTHLY JOURNAL FOR THE MUSICIAN, THE MUSIC STUDENT, AND ALL MUSIC LOVERS.

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Assistant Editor, EDWARD ELLSWORTH HIPSHER

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The World of Music

Marion Talley, who attracted much notice in Kansas City as a miss of fourteen, made her début at the Metropolitan Opera House on February 17, as *Gilda* in "Rigoletto." Her singing created something of a sensation, bringing her ten curtain calls at the close of the act including the *Carn Name*. Rarely has a young singer come before the public under such auspicious conditions, and the critics were almost unanimous in foretelling her brilliant future.

MARION TALLEY

The Old Rocking Chair of Rev. Samuel Francis Smith used while he was writing our national hymn, "America," has been acquired by Phillips Andover Academy where Smith was a student in 1832, the year of the hymn's composition.

A New Opera House in New York, for the accommodation of the Metropolitan Opera Company, and to be dedicated in 1928, was approved by the board of directors at a meeting on January 21st. Though not definitely decided, it probably will be located at Fifty-seventh Street and Eighth Avenue. A towered skyscraper, with many offices and studios is being considered. The management of the Chicago Civic Opera Company, also, has a similar move under consideration.

Prizes Aggregating Three Thousand Dollars are offered to American composers, by the National Federation of Music Clubs. Full information may be had from Mrs. Charles Cooper, Peabody Institute, Baltimore, Maryland.

A William Jennings Bryan Memorial Carillon of forty-eight bells, one for each state in the Union, is to be erected in Washington, D. C. A committee to carry out the purpose has been framed with Josephus Daniels, Secretary of the Navy in the Wilson Cabinet, at its head.

The Philharmonic Society of Melbourne, Australia, gave on the 22d of January its one-hundredth performance of Handel's "Messiah." Dame Clara Butt and Kennerley Rumford took part; and there was a chorus of two hundred.

Giacomo Setaccioli, prominent composer and one of the best known teachers of Italy, died recently in Sienna, in his fifty-seventh year. His compositions include many symphonic writings, choral works and piano pieces. His Requiem in honor of the Queen Mother Margherita, won the prize of the Royal Philharmonic Academy of Rome.

$8,000,000 Per Annum is now being spent by the municipalities of the United States, for the encouragement of musical activities, according to latest reports.

J. A. CARPENTER

John Alden Carpenter achieved almost the impossible when, on February 19, his ballet, "Skyscrapers", introduced saxophones, banjo and tom-tom into the orchestra of the staid Metropolitan Opera House of New York, for its premiere. The plot is unique in theatrical mining, as it portrays through choreography the activities of the erection of a modern cloud-receding building. The applause bestowed indicated the approval of the audience as to the success of the composer in his pictorial music.

The Handel Festival at the Crystal Palace, London, has been fixed for June 5th, 8th, 10th and 12th. Florence Austral, Ben Davies, Robert Radford and Marcel Dupre are to be among the leading soloists; while Sir Henry J. Wood will be the conductor.

The British National Opera Company after four years of successful work, is threatened with having to abandon its spring season because of lack of funds. The National Opera Trust has found itself unable to offer assistance.

The State Symphony Orchestra of New York is reported to have abandoned the latter part of its season of concerts, because of lack of funds. Alfredo Casella, the eminent Italian composer and conductor, had been engaged to conduct these last performances of the series.

"El Retablo," a puppet opera based on the adventures of Don Quixote, and composed by Manuel De Falla, was presented at the Town Hall of New York, on December 29, by the League of Composers. It is a miniature lyric drama of less than thirty minutes, and the music received warm commendation at this American première.

Fortune Gallo, impresario of the San Carlo Grand Opera Company, has been decorated by King Victor Emmanuel of Italy, with the third order of knighthood in the Order of the Crown of Italy, as a recognition of his services in the spreading and advancing of the cause of Italian musical art. This is his third decoration since the war.

Dame Nellie Melba is now singing a farewell tour of Great Britain. Her formal farewell to London will be at a concert in the Royal Albert Hall on May 13. Dazzling the musical world in the early 1890's as the "Second Patti" with a voice about as near as humanly possible perfect in scale and technic, hers has been a long career, and full of honors.

Boys in Opera has become a living question in England, as a consequence of a season of three weeks at Todmorden, when Mr. Ronald Cunliffe produced a repertoire of "The Magic Flute," "The Golden Cuckoo," "Pagliacci" and "The Secret of Susannah," the entire stage personnel of soloists and chorus being composed of boys with unchanged voices. According to the *Musical News and Herald*, the standard was high, and much of the singing was so beautiful that it will never be forgotten."

A Statue of Cesar Franck has been unveiled in Liege, where he was born in 1842. A special night at the Opera, with the Queen of the Belgians in attendance, was given in honor of the event.

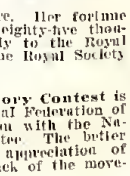
The Waldorf College Choir, under the direction of Oscar Lyders, is making a name for itself in the middle west as an interpreter of *a cappella* music.

The National Federation of Music Clubs began 1926 with three thousand and thirty-six affiliated clubs with an aggregate membership of more than two hundred thousand. Forty-nine states and territories, including Alaska and the Philippines, are organized; Texas and Missouri leading with more than two hundred clubs each.

Roland Hayes, the Negro tenor, is nearing a unique position in the concert field. Three times within two months he has filled Carnegie Hall and at the last program the audience overflowed onto the stage.

Seventy-three Years as Organist of the same church would seem to be a unique record. Mrs. Kemp, an English lady, at the age of eighty-six has lately finished such a service to the Biggleswade Parish Church.

Miss Agnes Zimmerman, Internationally known to the last generation as a remarkable pianist, died recently in London. Born at Cologne, July 5, 1847, she was taken as a child to London, where she attracted much notice as a student at the Royal Academy of Music and then made her début at the Crystal Palace, in 1863. She edited many of the classics and translated many of the standard opera repertoire. Her fortune of about one hundred and eighty-five thousand dollars was left mostly to the Royal Academy of Music and to the Royal Society of Musicians.



AGNES ZIMMERMANN

A National Music Memory Contest is being planned by the National Federation of Women's Clubs in association with the National Music Week Committee. The better development of a general appreciation of music is the main object back of the movement.

An "Infantry Song" Prize of three-hundred-and-fifty dollars is offered for the best song—words and music—expressing the spirit and achievements of the Infantry of the United States Army. The contest closes June 1, 1926; and full particulars may be had from the Infantry Journal, 1115 17th Street, N. W., Washington, D. C.

Descant Singing, a custom of the Elizabethan days, has been revived at St. Paul's Chapel, Columbia University. This old-time method of harmony consists of a group of sopranos singing a counter melody above the others and has been recently revived with much success in England. A group of selected sopranos soaring above the melody of the hymn as sung by the worshippers, produces a beautiful effect, and is to be given a thorough trial at Columbia.

The Music Supervisors National Conference will be held in Detroit on April 12-16. All phases of musical instruction and activity in the public schools are programmed for presentation and discussion by leaders of wide reputation in the work. This will be the nineteenth annual meeting of the organization, and a real thrill of inspiration awaits all who attend. Further particulars may be had from Thomas Chilvers, Book-Cadillac Hotel, Detroit, Michigan.

Maurits Leefson, one of the most eminent piano instructors of Philadelphia, and widely known throughout America, died February 16, after a long illness. Born in Amsterdam, Holland, on January 26, 1861, he was educated in the school there, and at the Cologne Conservatory. For thirty-eight years he had been a teacher in Germany, Holland and America, numbering many successful pianists and teachers among his pupils.

American Negro Jazz was heard for the first time in Russia, during the week of February 15. An aggregation of six colored musicians, who had been enlivening Paris, went to Russia under official invitation with the Soviet Government for a tour of four months.

The Haslemere Festival of Chamber Music of the 16th, 17th and 18th Centuries will be held this year from August 24 to 31. The festival is under the direction of Mr. Arnold Dolmetsch, a recognized authority on the music of that period, for flutes, viols, harpsichord and clavichord. Full information regarding accommodations to be had from Mrs. Arnold Dolmetsch, Haslemere, England.

American Composers of serious work for the orchestra are to be encouraged by further commissions for Turish compositions to be interpreted by the New York Symphony Orchestra, according to the lately reported statements of Walter Damrosch, conductor of that superior organization.

The Hengel Prize of 100,000 Francs, for an opera by a French composer, has been awarded to M. J. Canteloube, for his "Le Mas (The Manor House)." Jacques Rouché, director of the Opera, has accepted the work for production there.

J. C. BUELL

Joseph Carl Buell, widely known American composer, died on January 24, at his home in Los Angeles. He was particularly known as a writer of musical scores for screen dramas, his music to "Queen Elizabeth," with Sarah Bernhardt in the title role, having been the first score composed especially for a film production. His opera, "The Legend," was produced successfully at the Metropolitan Opera House, March 12, 1919.

"Mozart," the musical play by Sascha Guitry, with the score by Reynaldo Hahn, has been such a success that the author and composer have been asked to collaborate on an opera with the Salzburg master as the central figure. The work is announced to be presented at the Opéra Comique of Paris in March, 1927.

The Swedish Naval Band, under the direction of Erik Hosberg, will tour the eastern States this spring. It comes with the official cachet of its home government and recognition of the United States Government, as it will participate in the ceremonies at Washington in honor of John Ericsson, the Swedish American inventor of the Civil War Monitor, at which the Crown Prince will represent Sweden.

(Continued on page 321)

CONTENTS FOR APRIL, 1926

MUSIC

A Selected List of
Commencement and Baccalaureate Music

It is almost time to select music for Graduation Exercises. Music Supervisors will find excellent material in these lists of selections, any of which may be secured for examination. They include many excellent publications, in addition to established favorites of previous years.

COMMENCEMENT CHORUSES

UNISON

Catalog No.	Title		School Grades	Price
20226	Anchored	M. Watson	5-8	$0.10
20198	Bugler	G. Pinsuti	5-8	.10
20276	Fealty Song	D. Spooner	5-H	.10
20310	Hunting Song	R. S. Morrison	5-8	.06
20231	Spring Song	I. B. Wilson	3-8	.06
20197	Toreador Song	Bizet-Scott	5-H	.08

TWO PARTS—TREBLE VOICES

20489	Brooklet's Song	R. M. Stults	8-H	$0.06
20518	Butterfly-Bumble Bee	R. Kieserling	8-H	.12
20347	Come Where the Lilies Bloom	W. L. Thompson	5-8	.08
20510	Days of Long Ago, The	J. Brandl	5-H	.06
20353	Dutch Lullaby	I. B. Wilson	5-8	.08
20607	Egyptian Song	E. Gest	5-H	.12
20099	Forget-Me-Not	E. Marzo	5-6	.10
20361	I Know a Bank	C. E. Horn	5-8	.08
20317	In Arcady	E. Gest	5-6	.08
20385	In Forest Shade	N. Dale	5-8	.06
20062	I've Been Roaming	Horn-Pitcher	8-H	.12
20320	My Bright Sun (O Sole Mio)	D. Capua	5-8	.08
20374	Mystic River	N. Dale	5-8	.08
10885	Night Winds (Lullaby from Jocelyn)	Godard-Forman	8-H	.12
20368	On the Sea	R. S. Morrison	5-6	.08
20327	Serenade	F. Schubert	5-6	.06
10774	Spring Song	Pinsuti-Challmor	8-H	.10
20468	Springtime Fantasy	R. M. Stults	6-H	.10
20318	Star Flowers	E. Gest	5-6	.08
20190	The Dance of the Leaves	I. B. Wilson	5-6	.12
20156	The Seasons	R. J. Pitcher	5-6	.12
10836	Time of Youth	Donizetti-Forman	8-H	.10
20208	'Tis of Summer We Sing	I. B. Wilson	5-8	.06
155	Voices of the Woods	Rubinstein-Forman	5-H	.10
20229	Welcome Pretty Primrose Flower	Pinsuti-Bliss	6-H	.08
108	When Life is Brightest	C. Pinsuti	8-H	.10

THREE PARTS—TREBLE VOICES

20330	Bright May Morning	R. M. Stults	8-H	$0.12
20016	By the Waters of Minnetonka	T. Lieurance	8-H	.12
20342	Chick-a-dee-dee	E. Gest	8-H	.12
20188	Come, Let Us Go A-Maying	I. B. Wilson	8-H	.10
10674	Evening Shadows	C. R. Ricci	H	.18
3166	Franklyn's Dogge	J. B. Grant	8-H	.15
10380	Gipsies	J. Brahms	H	.18
10276	Humoreske (Swanee River)	Dvorak-Wilson	H	.10
20026	In Measured Tread	arranged from A. Costa	7-H	.08
20163	Lesfy June is Here	E. S. Hosmer	H	.12
20380	Little Boy and a Dream	F. Foster	H	.12
20366	Little Telltale	T. F. H. Candlyn	8-H	.12
20175	Medley of Scotch Songs	R. M. Stults	6-H	.12
6169	Old Time Favorites (Medley)	H. H. Pike	8-H	.15
20501	Roads	A. P. Risher	8-H	.10
20275	Song of Joy	I. J. Paderewski	7-H	.12
20063	Spring	Beethoven-Gest	7-H	.12
20220	Summer Song	R. M. Stults	8-H	.12
20610	St. Swithin's Chimes	W. Baines	8-H	.12
20388	Won't You Set Us Free?	A. Dvorak	8-H	.12

FOUR PARTS—TREBLE VOICES

144	Annie Laurie	arranged by D. J. Peake	H	$0.08
120	Cupid Made Love to the Moon	D. L. Smith	H	.18
15888	One, Two, Three, Four	J. Alan	H	.10

MIXED VOICES—FOUR PARTS

10864	Alma Mater	J. W. Bischoff	8-H	$0.08
20483	Bella bel Spring	F. R. von Flotow	8-H	.08

MIXED VOICES—FOUR PARTS
Continued

Catalog No.	Title		School Grades	Price
20466	Brave and True	G. Verdi	H	$0.08
20160	Come, Gentle Spring	Haydn	JH	.10
136	Come to the Gay Feast of Song	R. E. de Reef	H	.20
10392	Come Where the Lilies Bloom	W. L. Thompson	H	.10
15608	From the Old Homestead (Medley)	T. Lieurance	H	.20
15715	Glad May Morning	E. L. Ashford	8-H	.12
265	Hail! Orpheus! Hail!	R. E. de Reef	H	.15
20377	Hunting Song	R. Kieserling	H	.18
20123	In the Pride of May	G. Ferrata	8-H	.08
10508	Last Good-bye	H. T. Burleigh	8 H	.10
20344	Oh, Hail Us Ye Free	Verdi	H	.10
20243	Old King Cole	R. M. Stults	H	.12
20484	Sleepy Hollow Tune	R. Kountz	H	.12
20308	Song of Home	R. S. Morrison	8-H	.08
10725	Song of Spring	R. M. Stults	6-H	.15
15550	Songs Beloved	T. Lieurance	8-H	.12
20341	Song of Long Ago	R. M. Stults	H	.12
20336	Spring Greeting (Blue Danube Waltzes)	J. Strauss	H	.15
20482	Summer Travesty	R. M. Stults	H	.12
20470	The March of Time	D. Wood	H	.20
20055	Where Roses Used to Grow	I. B. Wilson	6-H	.12

BACCALAUREATE ANTHEMS

TWO-PART TREBLE VOICES

20287	By Babylon's Waters	H. Smart		$0.08
10158	Come, Let Us All Rejoicing	J. C. Warhurst		.10
20273	Hark, Hark My Soul	Wm. Baines		.12
20301	Praise the Lord	Wm. Baines		.12
20225	Praise Ye the Father	Ch. Gounod		.08
10128	The Lord Is My Shepherd	J. C. Warhurst		.10

THREE-PART TREBLE VOICES

20289	Heaven	H. Smart		.12
6288	My Faith Looks Up to Thee	F. Lachner		.15
20292	Promised Land	M. B. Foster		.08
20285	Unfold Ye Portals	Ch. Gounod		.10
20268	Song of Praise	G. Goublier		.08

MALE VOICES

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THE ETUDE

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An Inspiring Eulogy

It is always pleasant to hear nice things about ourselves. Criticism may be more valuable but at the same time such an article as we reprint herewith from the Sackbut (London) should serve the double purpose of bringing Americans to realize our great opportunities and to work humbly and persistently to attain those ideals which the whole world must expect from a nation blessed with the facilities and development which the noted English composer, Mr. Arthur Bliss, very generously expresses in the following article which we feel deserves reproduction upon our editorial pages.

"America gives at this moment the impression of unexampled musical activity—as if some hundred-headed hydra were, after many years of fruitful voice-training, to lift each of its young voices in lusty song: the fact that some of the throats emit a distinctly foreign intonation does not affect the general exuberance, wherefore it is no small wonder that the ensuing chorus bids fair to drown the husky and aging voice of Europe, gradually enfeebled, as it is, by the economic pressure on its windpipe.

"It is hard on one's sense of patriotism, but in America lies the future of music. On the West side of the Atlantic are found more and finer orchestras, larger audiences, countless more clubs for the study of music, infinitely more schools, and withal every sign of still further development. Hardly a year passes without its crop of new orchestras and musical institutions, into which European artists are being continually absorbed—a process which in time will inflict the Old World with pernicious anæmia.

"One feature of this growth struck me forcibly—it is almost exclusively the professional element that sustains the interest; of amateur choral societies similar to the English ones, of amateur chamber music organizations, so prevalent on the continent, there are few signs. Almost always the clubs rely for their entertainment on their own or visiting professional artists, to which attitude I ascribe the fact that the American audience is most swayed by the heart, and little by the head. They have not yet learned to make music in the true amateur spirit—for the love of it—and the constant dependence on others has kept their critical instinct in a somewhat primitive state. Hence, in America, personality and the glamor of an anecdotal private life have a dangerous advantage over mere musicianship. As soon as for every paid symphony orchestra there spring up two purely amateur orchestras, and for every paid choir three amateur choral societies, I prophesy a great change for the better in the critical attitude of audiences.

"As it is, they possess a vitality for the absorption of music far exceeding ours. It is almost awe-inspiring to scan the list of concerts advertised at the beginning of each season in New York alone, and to gauge thereby the appetite of the average concert-goer. It is well-nigh impossible to get a seat at any orchestral concert in Boston or Philadelphia, and although symphony concerts in New York are as numerous as divorces, they are invariably as well attended. In Chicago and farther west, one finds the same demand for orchestral music, and if bulk alone counted in audiences as in other essential commodities, the scales would undoubtedly tip in favor of the Stadium in New York and the Hollywood Bowl.

"There is one distinctive feature about American audiences. They have not yet had time to acquire deep prejudices, judging rather by a simple criterion as to whether a work interests or moves them, irrespective of whether it is what their fathers and grandfathers would have termed 'music.' If it be a new and unfamiliar piece of music, the audience, as well as the composer, will have the undoubted advantage of knowing that the presentation will take place under the best possible conditions. I have heard composers say that they never realized what a performance of a new work could be until they heard the Philadelphia Orchestra play it, for with that as with other fine orchestras there, they could rely on a plethora of rehearsals and a conductor who would direct with the conviction that a new work was more worthy of a fine rendition than a familiar one. It would seem that with these many advantages, some truly American school of composition would arise, either a group having some technical and imaginative points in common, and in contrast to European methods, or individuals representing strongly the districts in which they lived and worked—why not, for example, the New England school, the Middle West and Pacific Coast composers! With all wish to illustrate this attractive prospectus, one must admit the truth that, so far, there is no American school of composers as such.

"The majority working in America so obviously bring the traits of their original country with them that for many years no distinctive school can grow up—until indeed, the country has absorbed its foreign blood and welded a characteristic style out of the fusion. At present the country is in danger of becoming Europeanized. In addition to the swarms of artists who conduct, play, and lecture, some distinguished composer is sure to arrive who sets his stamp on the students of the country. One year it will be Casella, last year Stravinsky, next year Bartók, later Honegger or Schönberg, and each time some trick or mannerism from Europe is absorbed.

"Most of the really living music in America draws its inspiration from outside the country, viz.: Eichheim from the Orient, Loeffler from the inspiration of the Schola Cantorum, Bloch from the traditions of his own race, Carpenter from Paris.

"I heard an American composer trace the musical stream of his country to the two-fold sources of 'jazz' and 'negro spiritual.' Personally, I think he was unjust to his music.

"Jazz has been grossly overpraised, and when the experiment was tried of supplanting this hot-house flower from the dance hall to the rarefied regions of the concert platform, it withered to boredom as would the slapstick suddenly introduced into a sparkling Sheridan comedy.

"As for the beautiful negro spirituals, in any other form they appear to me but barely disguised interpolations for effect, like the conscious dressing up of folk-song in symphonic guise, of which we have seen so much, with the difference that the former tunes belong to an entirely different race from that of the composers who make use of them.

"At present there is nothing in American music comparable to the architecture of the country, which has all the impulse of a new creative effort. Only Varèse shows something that may prove the American uncut diamond meet to be polished by others who come later. But even he lives in and reflects New York—and is that not now the most cosmopolitan city in the world?"

The Sacred Fire

This editorial is an answer to some 5273 questions (more or less), and to many thousand more that will surely come to the editorial desk, asking, "How can I make music interesting to my pupils?"

There is only one answer. By giving interesting music. But there is always a problem. The boy who is interested in analyzing a clock with his broken jackknife, and who will spend

hours in trying to synthesize it, will perhaps be content with the somewhat prosaic studies of Loeschhorn. On the other hand, the little big-eyed dreamer will want nothing short of the Schumann *Jugend Album* or Heller's tuneful studies.

The interest in piano playing often consists quite as much in the interpretation as in the composition itself. When you play for your pupils, let them know that it is possible for them to make their music interesting, if they will illuminate it with the light of their little souls, the sacred fires that cannot begin to glow too young.

Professor Edward Dickinson, in his new and excellent book, *The Spirit of Music* (Scribner's), ably says:

"In my long experience of piano recitals, one of the most interesting observations which I retain is that in case of certain famous players I remember little in regard to what is commonly called technic, while I hold vivid impressions of certain personal, inexplicable emanations which, imparted to old familiar compositions, brought new revelations of beauty and significance. It was impossible to escape the conviction that the composer's conceptions were receiving new heat from the fire of the performer's imagination."

The Village Band

THE *Democrat-Chronicle*, of Rochester, New York, has been conducting a local survey of band conditions. Some reports indicate that bands are a great success in some communities. In others they "died out;" while in still others the success of the local Jazz Band units has obliterated the town band. In some villages the band is such a success that traffic is tied up whenever a concert is given.

There has never been a time when the interest in bands and band music has been higher. More music is sold and more band instruments are sold. This is due partly to the enormous increase in interest in school bands. That the ability to play will lead to the creation of other bands in the future is certain.

More than this, there is likely to be a competitive interest through the transmission of band concerts by means of the radio. Bands at different points can learn how the other bands play without traveling miles to hear them.

With the oncoming of younger bands the old organizations should thrive, particularly if they solicit new members, get fresh music, purchase new uniforms and buy the latest and finest instruments.

We look for a great future for band music in America. That the interest exists there can be no doubt. The receipts for one of the recent tours of the Sousa Band were over one million dollars.

Singing Towers

FASHION affects all things. The Rockefeller Carillon installed in the Park Avenue Baptist Church of New York, has created a new demand for bell music. What used to be the belfry with a few more or less strident chimes cast in poorly equipped foundries has now become, after the centuries-old fashion of France, Holland and Belgium, the "carillon."

The size of the modern carillon is often quite astounding. Of the forty-six bells in the Rockefeller Carillon in New York, the largest is over eight feet in diameter. The clapper alone of this huge bell weighs as much as two large men (four hundred pounds). Amid these resounding instruments the carillonneur sits in an especially constructed cabin with shuttered windows so that he is protected from the terrific mingling of vibrations. In former days the carillonneur played the bells from keyboards with handles for each key not unlike those of the oar of a rowboat. The performers had to possess the strength of a locomotive engineer to manipulate these levers. Now the touch required to play a huge carillon with the modern installation is little more than that of the piano.

The physical effect of a huge bell heard at a short distance is difficult to describe to anyone who has not heard one. The vibrations are so powerful that the body is shaken as though by some mechanical force. Many years ago in Paris, when they were building the imposing Cathedral of the Sacred Heart, on top of the butte Montmartre, the monster bell known as *La Savoyarde* stood at the entrance preparatory to being permanently installed. For a small fee we induced the attendant to ring it for us. The terrific sound apparently struck straight for one's solar plexus and we immediately parted with a very excellent French luncheon. In no more delicate fashion could we relate how great is the purely physical force of these vibrations.

America apparently stands very well in its number of carillons. William Gorham Rice, author of the excellent "Carillon Music and Singing Towers," ranks us fourth, thus: Netherlands 63, Belgium 44, France 25, United States 15, Germany 10, England 7.

The interest taken in the art may be indicated by the fact that there was a sizable Congress of Carillonneurs in Mechlin in 1922. Carillon recitals are frequent in Europe.

THE LAST PORTRAIT OF THEODORE PRESSER

This kodak snap-shop was taken at Mr. Presser's residence a short time before his passing on October 28th, 1925. With him are his niece, Mrs. Casper, and his cousin, Mrs. Wolf. The photograph preserves the genial smiling expression so familiar to all who knew him.

Deep Appreciation

Thousands of letters have been received at the office of THE ETUDE *from our good friends who have taken this method of paying their last respects to our beloved founder, Theodore Presser. Though he is no longer with us in bodily form, he still lives with us in spirit. His ideals, traditions and principles are now even more active than ever in the present great expansion of our institution.*

We desire to thank our friends deeply and sincerely for their kind words of sympathy. It has brought us more and more to the realization of the altogether unusual bond which exists between THE ETUDE *and its hosts of readers, a bond which we are proud to feel is far closer now than ever before.*

Hungarian Music in America

WE often have a feeling that contributions of Hungary to the American "musical melting pot" have not been properly appreciated. To the uninitiated, Hungarian music often means "Gypsy Music." While everyone is entranced with the intoxicating rhythms of the Tziganer, musicians know that this does not by any means compass Hungarian music.

In the pedagogical field Hungarian educators have contributed enormously to American musical progress. Franz Liszt trained at least a half dozen of the best American pianists of past years, including William Mason and William H. Sherwood. In this issue of THE ETUDE we have been fortunate in being able to present the opinions of many of the Hungarian artists who have done so much to contribute to the advance of musical art in America, by bringing to us the best from the music of Hungary. Mme. Yolande Mero, through her great charm and mature pianism, has an epochal position for herself. Mme. Matzenauer is probably the finest mezzo-soprano actress who has appeared at the Metropolitan. Erno Dohnanyi is regarded as the greatest of present-day Hungarian composers, conductors and pianists. Carl Flesch, virtuoso of eminence, is also one of the greatest pedagogs of the violin. All in all we take great pride in presenting to our readers this Hungarian issue which, in part, has been in preparation for many years

Hungary's Undying Love for Music

An Interview Secured Expressly for THE ETUDE with

ERNO VON DOHNANYI

Foremost Living Composer of Hungary, President and Conductor of the Philharmonic Society in Budapest, and Former Director of the Hungarian Government High School for Music at Budapest

Erno von Dohnanyi (pronounced doh-nahn-ye) was born at Pozsony (Pressburg), Hungary, July 27th, 1877. He received his first lessons from his father, a professor of mathematics and an amateur 'cellist. Among his other teachers were Carl Forstner, Stefan Thoman and Hans Koessler. In 1897 he studied for one year with d'Albert, after his graduation from the "Landesmusikakademie." Since then he has devoted practically all of his time to musical composition and to his numerous highly successful world tours as a pianist. He has toured America six times, his first tour being in 1900-1901. For ten years (1905-1915) he was professor in pianoforte playing at the Royal High School for Music of Berlin. His compositions include numerous masterly pianoforte pieces, symphonies, concertos, and chamber music.

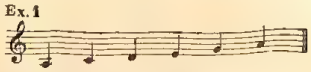
"THE NATIVE Hungarian love for music is so strong that it is impossible to think of any of the phases of the nation's life without music in some form. There has been a wide-spread belief in other parts of the world that our music is essentially Gypsy music in origin. This is radically wrong; and it is in some ways a privilege to state just what Hungary owes to the Gypies in the way of bringing its music to the rest of the world.

"The Gypsies are a strange, nomadic people of Asiatic origin. In England, they were credited with being Egyptians; and from this source the English name may be traced, since at one time they were called in England Gipcians. They appeared in Eastern Europe about the fourteenth century. Ethnologists have sometimes declared them to be the descendants of some obscure Hindu tribe. The way in which they have spread over the face of the globe as well as their tenacious race persistence are a marvel to many. Their lithe bodies, tawny skins, large eyes and coal black hair are evidences of the advantages of outdoor life. In Hungary they found a country which geographically provided them with the variety which such a race naturally sought. Together with this was perhaps more of a spirit of tolerance and liberty than they found in some other countries; and therefore the race flourished as it did in only a few other countries.

"Although the influence of Hungary is impressed upon some of them to some degree, they remain Gypsies, a race apart and distinct and nearer by far to the Spanish Gypies and the English Gypies than to the Hungarians.

"When the Gypsies came to Hungary the country had already commenced to develop its own folk music—its folk tunes as they have been traced by Bela Bartok and Kodaly (pronounced Kohdye.) Indeed they found that the people had developed a scale which was none other than a pentatonic (five-toned) scale which may be written thus:

Ex. 1



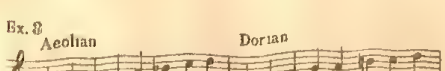
"The first observation might be that this is none other than the Chinese pentatonic scale; but this is not the case. The Hungarian scale is distinctly a minor scale while the Chinese is major and should be written thus:

Ex. 2

"Many of the old Hungarian folk themes were lost but, through the efforts of Bartok and Kodaly, large numbers have been preserved through taking phonograph records of songs sung by peasants. These now have been carefully stowed away in the National Museum at Budapest.

"These tunes represent the first source of Hungarian national music. The second source is to be found in tunes that may be traced to the old Church modes, the Gregorian tones of the middle ages, particularly what are known as the Dorian and Æolian. But very likely the most of these tunes were originally also based on the five-tone scale, extended to seven tones in the course of centuries.

Ex. 3



"The third class is music which has been deliberately influenced by the Gypsies. Just as it is possible for the American Negro so to syncopate an ordinary tune that it takes on a new character, so have hundreds of Hungarian tunes been gypsyized. The Gypsies did the same thing to some of the native melodies of Spain; and thus it comes to pass that Hungarian music and Spanish music often seem to bear a resemblance.

"From all of this there was evolved what is known as the Hungarian scale:

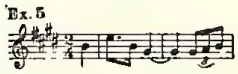
Ex. 4

"This scale has an unquestioned flavor which distinguishes music written in it from other music; but it is by no means the only scale that is native to Hungary. Add to this the languorous, sometimes frenzied music of the gypsy temperament and there is something which many identify as Hungarian, but which is really only a small part of Hungarian music. The Hungarians are a proud race; and, although they are always glad to recognize all of the good efforts of Gypsies, it must be realized that even the peasants in Hungary look down upon the Gypsies as a class. The Gypsy loves liberty and freedom, above all things. I have never known of a case of a Gypsy who has risen to any great height in life through effort. For this reason, Hungary has never looked to the Gypsies for great achievements in the art. It is not in them to work persistently and steadily. I have known of instances of domestic servants employed in excellent homes. The time comes when their Gypsy instincts arise and nothing can persuade them to stay in fine employment where they are really happy. It is in their blood to take to the road and they are miserable until they begin to wander.

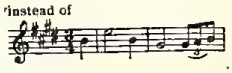
"In the coffee houses in Budapest there are many excellent Gypsy orchestras. Some of the players have a truly wonderful technic, equal at times to virtuosos of the highest rank. Formerly they did not read music, but now they do. With many it seems impossible for them to read music accurately in rhythm.

"When I was studying in Budapest, under Koessler, there was a young Gypsy in the class who played the Czimbal (or dulciner). He used to play the *Pilgrim's Chorus* from the "Tannhauser" of Wagner. He invariably played the opening measures thus:

Ex. 5



instead of



"Many times I tried to show him what it was, but it was useless. In fact it is difficult to teach them to play a single melody as written. Thus it comes that one of the most musical races of the entire world has never produced a really great musician. The reason is their unsuppressible love for freedom and a hatred for convention. When the Gypsy steals he rarely steals money, because money means convention He merely takes those things which enable him to live his wild, free, wandering life. His thefts are therefore confined to poultry, horses and food.

"Hungary, nevertheless, owes a great deal to the Gypsies, because their wandering nature has taken them all over the globe and with them has gone the Hungarian music. Liszt was fascinated by their music and was unquestionably influenced by it. Not only Liszt, but also Haydn, Schubert, Brahms, and other composers unquestionably felt the impress of Hungarian and Gypsy influences. The peculiar arabesques which the Czimbal player employs to embellish the tune, and which are imitated by the other instruments, are to be traced in the arabesques employed by many great masters.

"It is sometimes thought that the Brahms 'Hungarian Dances' are by old unknown writers of folk tunes. This is not the case. They were written by known composers shortly before the time of Brahms. It is reported that Remenyi gave them to Brahms and that Brahms made the arrangements therefrom. Brahms' publisher, Simrock, was sued by the real composers of the melodies. They are, of course, exceedingly beautiful and unquestionably were immortalized by the masterly Brahms arrangements.

"The government Music Akademie at Budapest was founded with Franz Liszt as president in 1875. From that time may be dated the constructive period in Hungarian music. Apart from Liszt, the most notable figure in Hungarian music in his day was Franz Erkel, who was conductor of the National Theater in 1837, and who later became the first professor of pianoforte and instrumentation at the National Academy. Erkel is best known in Hungary for his operas, which are nine in number, and include 'Hunyady László,' 'Erzsébet,' 'Kunok,' 'Bank Bán,' 'Dozsa György,' and 'King Stefan.' Like the Russian composer Glinka, Erkel employed native themes, but treated them in the style of the Italian opera.

"As for Liszt, he would have been a towering master entirely apart from his connection with the essentially Hungarian in music. A great deal of his music is more the evolution of classical models than Hungarian. He was much more the musical ancestor of Richard Strauss than was Wagner, for instance.

"The Wagner of Hungary was Edmund von Milhalovich, little known in America, but greatly admired in his native land. He was born in Fericsancze (now Slavonia) and was a pupil of Mosonyi, Hauptmann and von Bulow. He succeeded Liszt as director of the Landes-Musickacademie. His operas include 'Toldi' and

'Hagbarth and Signe.' His music is a mixture of German and Hungarian. He was a very fine musician with not any too great originality.

"The works of Jeno Hubay, for violin, are well known throughout the world. He was a pupil of his father, Karl, and of Joachim. He was a very successful violin virtuoso. For a time he was principal violin professor at the Brussels Conservatory. He has written several operas and a great many works for violin. Now he is director of the Music Akademie. (Jeno Hubay died July 13, 1925, after the writing of this interview.)

"Hungary has produced a very great number of virtuosi, only a few of whom are known in the United States. Rafael Joseffy was born at Hunfalu in 1852. He first came to America in 1879 and remained in this country until his death, in 1915. Among other splendid virtuosi should be counted Joachim, Remenyi, Auer; also Flesch, Vecsey and Telmányi.

"Hungary has produced many remarkable conductors, including the unsurpassed Artur Nikisch and Hans Richter. Fritz Reiner, conductor of the Cincinnati Symphony, is also Hungarian.

"Leo Weiner, one of the younger Hungarian composers, has shown very great ability. It will be recollected that he won the Coolidge prize last year.

"Among the moderns are Béla Bartók and Kodály, both of whom are distinguished for their brilliant work in the futuristic school.

"Among the lighter composers are to be remembered Franz Lehár and others of the men who have added greatly to the gaiety of life.

"Unfortunately the world knows but little of various phases of Hungarian art and literature. Franz Molnár is known because of the success of his plays. The world, however, hears little of the works of Alexander Petoefy, our foremost poet; Karl Mikszáth, our foremost novelist; M. Jókai, our leading romancer; J. Arany, our leading classic poet; or of E. Medách, the author of 'The Tragedy of Mankind.' Our painters, however, have suffered a better fate. The foremost works of our greatest painter, Munkacsy, 'Christ Before Pilate' and 'The Crucifixion,' are in America in the private collection of the late John Wanamaker and are rarely seen by the public."

Self-Test Questions on Mr. Dohnanyi's Article

1. *What is the origin and character of the Gypsies?*
2. *What is the Hungarian Scale?*
3. *How does the Hungarian differ from the Chinese Scale?*
4. *What is the source of the national Hungarian music?*
5. *Make a list of ten Hungarian musicians who have won world fame.*

Waiting for Inspiration

By Frederic Hitchinson

Inspiration comes from within. Whether it be the inspiration to write a great composition or merely that to practice profitably, the great accomplishments of the world have come through the spirit moving in us. We are affected by outside circumstances, by outside forces, by friends, by pictures, by scenery, by books; but, after all, unless we have it within ourselves to bring forth fine works, we shall never get the inspiration from other sources.

The trouble is that many students are "waiting for inspiration." They long for some expensive trip, an elaborate studio, fine clothes. Usually these are the students who never arrive at success.

The greatest inspiration of many of the greatest men has come in a garret. Listen to the words of the poet Mayrhofer describing the room he occupied with his friend Franz Schubert. "It was in a gloomy street. House and room had suffered from the tooth of time; the roof somewhat sunken, the light cut off by a great building opposite; a played-out piano, a small bookcase—such was the room which, with the hours we spent there, can never pass from my memory."

Compare this picture with your present surroundings. Are you producing anything that even remotely resembles the works of the half-starved Schubert? Wait for inspiration, and ten to one you will never meet it.

"Better commercialization of music for the American musicum can come about only through a national music and the preponderant use of our own language."

—Music News.

Slow Down!

By D. Little

Two little girls were talking and one said, "My teacher can play awfully fast, when a piece is supposed to go quickly. I like to listen to her playing my pieces, but"—a wistful note entered—"I know I can never play like her."

"Oh, Miss Brown plays my pieces through for me sometimes, but somehow the next lesson I can play just as fast as she did; then the next week, we go a little faster. If I stumble she says, 'We had better go a little slower or we will have a smash-up soon.' Then I wait a whole week before I play it any faster."

I wonder which pupil is getting the most out of her lessons and giving the most in? Why does everyone have the speed mania? Even in small towns, one is in danger of a "speed-fiend" coming along unexpectedly. It is a common habit for every one to hurry. And in doing so we lose half the beautiful in life. Play a group of chords fast, and then slowly. Are they not grand and beautiful when slow and a mere jumble when fast?

When you are showing a pupil how to play a certain part, play it over slowly and the pupil will be able to understand more easily. It is the easier way to explain, as the young beginner can grasp the full meaning of the passage and will hear the beauties of the composition.

Ask a pupil to play a trill on the piano, with the right hand, then with the left hand. Which is clearer? Yes, sometimes they are equally clear, but nine times out of ten, the honors would go to the right hand. And why? Because the right hand has had more practice and experience.

I have found that much better results may be obtained from the method of drilling the left hand until it has gained the same confidence as the right. In this way the young pianists feel surer of their playing and produce better music. And when a trill or run does occur in the left hand of a particular study or piece, there is no need of spending the time *then* to work up the left hand in order to play the passage clearly, as is usually the need (although harder parts should be practiced more), because it will have been already prepared for the work in store. So why not try developing the left hand first?

Don't Play Your Hardest Pieces in Public

By Ben Venuto

At the time I was a student in the Leipsic Conservatory, they had one rule, which, though I never was strongly tempted to break it, seemed to my inexperienced mind somewhat arbitary: A student who ventured to play in public without the knowledge and advice of his teacher was liable to immediate expulsion. After years of experience as a teacher I have come to realize that this rule was most wise and proper; for there is nothing in which a young musician stands in more need than wise and kindly advice on this very subject.

Ambitious pupils, of high ideals, need it even more badly than the common run, for it is just they who are most apt to attempt something beyond their powers. For example, I once started a young man on Weber's well-known *Concertstück*, judging inwardly that with intensive practice and the aid of certain special technical exercises, he might be able to play it in about a year, though during that time he might master also a few easier pieces. About two weeks later he told me of taking part in a concert gotten up by some church society.

"What did you play?" I asked.

"Weber's *Concertstück*," he replied.

He had played it without accompaniment, and from the notes, not even having memorized it at the time. It is scarcely necessary to add that the performance did nothing to add to his teacher's reputation or his own. Had he taken me into his confidence, I would have named any one of several smaller pieces which he might have played excellently well, even at short notice.

One is seldom if ever criticized for playing pieces that are too easy, if one does them *really well;* but even an uninformed listener can tell when one is bungling. The best pieces to play in public are those which have been mastered so thoroughly that you are no longer conscious of the least technical difficulty, and which you understand so entirely that no part anywhere seems obscure or doubtful in effect. Memorizing is not absolutely necessary; but it will usually happen (unless you are one of those to whom memorizing is much more difficult than sight-reading) that by the time you have studied a piece enough to have really mastered it, you will find you have almost memorized it automatically.

One difficulty with playing a new piece too early in public is that (unless it is a slow piece) you will not play it fast enough. To secure a good clean rendition, the first practice *must* be slow, the fast practice being begun at a later date. On the other hand, if you have a correct feeling for the tempo, and force yourself to play it at proper speed before you have mastered the technic, you will be sure to strike many wrong notes. Then, too, there are many little matters of phrasing, position of climaxes, and other details, which can be arrived at only after the piece gets to be, as it were, an old story.

Even for pupil's recitals it is much better policy to choose some piece which has been mastered months ago and laid aside, giving it of course such review as may seem necessary, than to be too anxious to make the pupil's appearance bear witness to his most recent grade of advancement. A really good performance is of much more importance than a high-sounding composer's name on the program.

But, if one must not play the hardest pieces in public, I hear some one ask, how do professional concert-artists manage with some of the masterpieces of unsurpassed technical difficulty? As an answer to this question, I will narrate a little conversation that my former teacher told me he had with the great Spanish violinist, Sarasate. Sarasate said that the most difficult piece in his repertoire was the *Othello Fantasie*, by Ernst; that he had taken a great fancy to the piece when a young man, but never, until shortly before the time of this conversation, felt that he had mastered it sufficiently for concert performance. He had, however, at last ventured to play it in public, *after twenty years of practice.*

Regular Practice Counts

By Florence Belle Soulé

Few people seem to realize the necessity for regular practice. Some pupils practice only when they feel like it. Others say they can get their lessons without work. Another class shirks all week and works very hard on the day preceding the lesson.

It is so easy for someone to say, "How I do wish I could play as well as Miss S——!" The wish is the only easy thing about the matter. When the long years of preparation, hard work and self-denial are considered the entire subject is usually dropped in a hurry.

One may read well, finger nicely and possess a good touch, but these things are not enough. After the notes, time values and proper accents of the piece have been learned, the real work begins. The scales may be played more brilliantly, the touch improved, and hours spent on expression. But the art of finishing up a piece does not appeal very strongly to the average pupil.

The pupil who says, "Oh, I practiced four hours yesterday," is apt to be very disappointing when asked, "How much did you practice the day before?" The answer usually is, "I did not touch the piano." The pupil that idles away nearly the entire week, and tries to make it up on the day before his lesson, is always flustered and plays poorly.

The daily practice of even an hour, carefully planned and faithfully followed, will bring more assurance and better results in every way than many hours of hit-or-miss work.

The Psychology of Reading Music at Sight

A Notable Article of Keen Interest to All Who Read Music and Want to Know How to Improve Their Reading Ability

From an Address by

PROFESSOR RAYMOND H. STETSON

Of the Department of Psychology of Oberlin University

This notable address was delivered by Professor Stetson, at the Forty-ninth Annual Convention of the Music Teachers' National Association, at Dayton, Ohio, last December. The subject was one which aroused great interest upon the part of the noted teachers assembled, because Professor Stetson treated his theme from many new and practical aspects. The Science of Psychology is continually throwing new lights upon the fascinating art of music teaching. The researches of James Seashore and others are of great importance to music teachers.

TRAINED musicians differ widely in their skill in reading at sight; some read very little and some are able to read far more than they can play. It is recognized that the experience of the player has something to do with the ability to read; organists, accompanists, and ensemble players usually read well, and it is possible that a musician be able to read fluently in one style and yet find even simple things difficult in an entirely different style.

We find that people differ also in skill in reading printed words at sight; some stumble badly in reading a simple thing aloud, while some read far more rapidly than they can pronounce the words before them.

These differences in reading music and in reading words depend in some degree on native ability, but native ability plays only a small part in such differences in reading skill. If musicians were properly trained to read, they would differ about as much in the speed and accuracy of their reading as they do in the speed and accuracy of their playing. The great differences in skill in reading are due to practice and experience, and not to differences in native ability.

The Reading of Printed Words

SINCE the problem of printed words is of vital importance in the schools, the process of reading has been carefully studied of late and some interesting results secured. The reading of printed words aloud is comparable to the reading of music at sight, although the process of reading words is much simpler.

In reading words aloud the material to be read must be prepared in advance of the voice; the eyes and the vocal organs do not move together. But there is no such thing as "reading a sentence at a glance;" we do not sweep the eye across a line of print and so take in the words. Careful experiment shows that the eye moves by little jerks, stopping from four to five times in the course of an ordinary newspaper line. We are not aware of this series of stops along the printed line, but it is easy to note the jerking of the eyes of a reader as he moves from stop to stop along the line. These movements occur at the rate of four to eight per second (M.M. 120, two to the beat, to 120, four to the beat).

The eye movements are, of course, always well in advance of the voice, and they are not always forward movements. The eye frequently retraces; there may be repeated backward movements. The process of organizing the words for pronunciation goes on in advance of the actual process of speaking. Although the eye can read but a few syllables at each stop, the words and phrases are like musical figures and must be shaped for intelligent reading. The eye scouts ahead, picks up material bit by bit in these frequent stops, and arranges the words to be fed through the reading machine. The reading machine of the voice travels steadily along while the eye goes back and forth, stopping here and there to get the words in order and flashing back now and then to the very word that is going through the reading machine.

This reading process is amusingly illustrated in the present method of teaching children to read. When the child is not yet able to feed the reading machine so that it may run at ordinary speed, he stops the reading until he has picked up and organized the words to the next comma. Then the reading runs at full speed, only to stop abruptly at the next comma, until the eyes work up more material for the next run.

The Reading of Music

THE reading of music is a process similar to the reading of words, but much more complicated. The musical material must be organized in advance of the performance; it must be read bit by bit and put together for the fingers or voice.

In the reading of music, also, the eye moves by little jerks, and can take in at each stop no more than five to eight notes, horizontally in a figure, or vertically in a chord. The notes read at each stop can easily be covered by a dime on the ordinary page of music.

As one is not conscious of these jerks and stops, one is apt to feel that the eye grasps much more than that "at once." But it is easy to prove this scope experimentally. It is apparent, then, that there is a physical limitation on the speed of actual reading. Probably fifty notes per second is a maximum for actual reading. But it is to be noted that this would provide for one part with a speed of sixteen per second (M.M. 160, six to the beat), which is maximum speed for a run, two parts each with a speed of eight per second (M.M. 160, three to two beats). Such musical material is well beyond the possibilities of solo performance. A type of reading in which context and inference figure, is possible beyond this reading of the actual notes, and probably plays a part in the reading of some orchestral scores.

Since the eye takes in so little at each jerk, there must be some definite order for the movements of the eye in this advance reading process, if more than one staff is involved or if the material on one staff is elaborate. The reading must be vertical or horizontal. Either the eye must jerk back and forth, up and down, from staff to staff in vertical reading, or the eye must travel horizontally along one staff or part and then flick back to read the second staff.

It is obvious that the horizontal order of reading is by far the better; it involves less eye movement from the one staff to the different material of the other staff; and of course the organization of a melody is horizontal, not vertical, and the chord progressions of an accompaniment are phrased together horizontally. If the material to be read is in any sense contrapuntal, vertical reading becomes difficult or impossible and can never be intelligent.

The Units to be Read in Each Part

THE reader must decide which part is to be read first. The skilled reader chooses the more significant part; this is usually the more elaborated part which probably contains the essential musical idea. He reads enough of this to make sense for the moment; in the ordinary eight-measure strain this means perhaps two measures. Then the eye returns and takes up the most important of the other parts. In a four-part choral written for the keyboard, the soprano and alto are usually read forward first as a single series, and then the eye returns and takes up the bass staff; if there is difficulty the tenor is dropped to make the bass series simpler.

In reading a part it is important to shape it into the proper figures; if it consists of a series of chords of four notes or more there must be a stop for each chord, but in a passage of single notes or of thirds, fourths, or sixths, the eye is able to take in a rhythmic figure at each stop. The figures must be clearly grasped and the accent in the figure noted which indicates the measure-beat.

How the Parts are Brought Together

IF the staves are read separately in any case, and if the parts must be organized in advance of the playing process, how are the separate parts adjusted to each other? In organizing the music and formulating the playing movements in advance of the actual performance, the measure-beats are the essential thing. Unless the reader has sensed his rhythms and noted his grammatical accents he cannot hope to organize the material in advance of performance.

A common type of bad reading proceeds one beat at a time; the eye movements are mainly vertical and the reader depends on the immediate measure beat for the accent of the figure.

Another common form of bad reading involves reading the upper parts forward in a vague fashion, getting the notes, but not the exact rhythm, and then returning to read the bass notes or chords, note by note, or chord by chord, just as each one is played, depending on the playing of the bass to furnish the measure-beat for the treble. This type of bad reading often compels frequent vertical eye movements during the reading of the bass to adjust the treble figures to the bass, and the reader is often absurdly dependent on the spacing of the notes on the page for the placing of the measure-beats.

In good reading the material is completely organized in advance of the playing for one, two, or more measures. This is possible only when the reader is capable of grasping clearly not only the notes, but also the rhythms, and therefore of setting the parts together without difficulty.

Suggestions for Practice in Sight Reading

IT is obvious that the reader must be able to grasp the notes instantly; he must recognize the chord or note at once, without counting ledger lines, or referring to signature. For teaching, flash cards may be used. Although this instant recognition of the musical signs requires much practice, it is not the fundamental difficulty of most readers.

Practice in reading different rhythmic figures is a requisite. Most pupils need to be taught the doublet, the triplet, the quadruplet, the dotted-eighth-sixteenth, and the few other fundamental figures, so that they can recognize them in all their various forms, and beat them clearly and accurately, without the assistance of the actual tones. If one has occasion to give rhythm tests to music pupils, one becomes aware how few advanced pupils can read or execute ordinary rhythms without the help of the melody and harmony.

If the rhythms are clearly read, it is easy to organize the parts to the measure-beats. The great advantage of ensemble work in learning to read lies in the fact that one *must* observe the measure-beats, and read everything in terms of figures with a definite grammatical accent. Other advantages of ensemble reading are, that the process goes right on, and that one learns to read the most important thing and, where necessary, to omit without spoiling the effect.

We may take a leaf out of the method of teaching children to read printed words. If a simple hymn is chosen, with obvious pauses at the ends of the sections, any elementary pupil will be able to play a section, two measures, of the treble, and to keep it in mind while he reads the bass chord by chord, just before performance. It is then an easy step to organize the complete section before any note is played, and to play it with the eyes off the page, like the child reading from comma to comma. The final step involves organizing the coming section, during the performance of the present section.

Whatever capacity for musical inference the pupil has developed, by familiarity with the type of composition, or with the composer, should help him in his reading. Anything that the pupil has actually assimilated from the study of harmony and counterpoint, and any practical musical analysis he can make, will help him to know what to expect next.

When the pupil has some facility in organizing the material in advance of the actual playing process, it is possible for him to study his composition, away from the instrument. He can organize the music, and work out the playing movements and thus eliminate tedious blundering in actual practice. This should be especially important for organists who find the time of practice at the organ limited for various reasons.

The Silent Reading of Music

THE method of working out a composition away from the instrument, is a form of silent reading. But it may be that the pupil is able to work out the detail of the playing movements without sensing the actual effect. It is possible to teach a type of silent reading, which will enable the pupil to grasp the music as well as to master the playing movements.

The basis of all silent reading is memory. One remembers the effects of similar chords, of similar progressions, of similar intervals and turns of melody, previously heard and made familiar; it is thus that one gets a sense of the effect of the music read. The silent reading of music is a matter of the imagination; and all imagination is merely modified memory.

We may turn to familiar compositions. Students of very ordinary attainment can go over a familiar composition and get the effect in some detail; they can remember it. This memory of the familiar composition is a starting point for silent reading. If a second composition be made of the material of a familiar composition, the pupil should still be able to follow it. The rhythm may be changed, passages may be in new keys, chords may be developed into figurated forms, or passage work condensed into chords; and still the pupil should be able to follow with occasional assistance from the piano. A good piano transcription of a song with which the pupil is thoroughly familiar should make an excellent exercise in silent reading. The more literal parts of Liszt's transcriptions might be suggested.

It would be possible to construct exercises containing all the new items of melody and harmony in a given composition. After the pupil has played these exercises repeatedly and made himself familiar with the effects, he should be able to work out the composition for himself. In case he cannot image certain passages, let him revert to the exercises rather than resort to playing from the composition itself. The time should come when a work from a familiar composer presents only a few passages beyond the imagination of the pupil.

Silent reading can never be entirely substituted for actual hearing, but it should help to abate the scandal of having pupils write harmony and counterpoint, which they do not sense at all, and of having pupils make musical analyses which yield them nothing musical.

In estimating the value of reading at sight and of silent reading it is worth remembering that our most talented pupils are not being prepared for concert playing. Public solo performance will be the primary activity of not one in a thousand. For the actual life work of our professional music pupils, the ability to handle music intelligently in a practical way is at least as important as the ability to play with finish a limited repertoire. For such practical, intelligent handling, sight reading and silent reading are essential; and they ought not to be left to chance. The teaching problem involved should receive attention.

Dead Notes

By Charles Knetzger

THE other day as I went to play the organ I found a slip left by the tuner, containing an itemized list of repairs made by him. One of the items was: "Dead notes in Great." This called to my mind a beautiful flute melody spoiled by several pipes failing to speak. Thereupon my thoughts recurred to some of my little piano pupils whose playing shows many gaps—dead notes—and this through no fault of the instrument.

Here, for example, is Evelyn intending to play

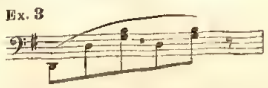
Ex. 1

but this is all that is heard:

Ex. 2

When playing a bass like this

Ex. 3



she often fails to strike the low D—the hand merely making a motion towards the key without really depressing it. When playing octaves, often only one of the two notes is heard. To correct this fault we play the game of dead notes, counting all those that were missed and performing the obsequies by playing a funeral march The impression is not easily obliterated.

"In this country they have looked quite condescendingly upon these small forms, taking the silly notion that these forms arise incidentally in music. Yet the song-form is really one of the chief foundations of our art."—ROBERT FRANZ.

Little Life Stories of the Great Masters

By Mary M. Schmitz

Carl Maria von Weber

(1786-1826)

1. Q. Where and when was Carl Maria von Weber born?

A. At Eutin, Holstein, Germany, December 18, 1786.

2. Q. What great German composers were living when von Weber was born?

A. Haydn, who was fifty-four years old; Mozart, who was thirty years, and Beethoven; who was sixteen years old.

3. Q. Was Weber's ancestry a musical one?

A. Yes; there were several generations of musical Webers. The first known was Johann Baptist Weber, who was made a Knight or Freiherr in 1622. This gave the prefix "von" of which Carl Maria was so proud.

4. Q. How was Carl Maria von Weber related to Mozart?

A. Weber's Uncle Fridolin had four daughters, one of whom, Constance, became the wife of Mozart, thus making Mozart a cousin by marriage.

5. Q. Tell something about Carl Maria's early life.

A. Carl Maria's father, Franz Anton von Weber, was a violinist, a viola player, double-bass player and traveling theatrical manager. His mother was a singer. The family's traveling from city to city interfered greatly with Carl Maria's musical education, but he gained a knowledge of the theater that was of great value to him later when he wrote his great operas.

6. Q. Who besides his father were Carl Maria's teachers?

A. When the boy was ten years old the family stopped in Hildburghausen where Weber had lessons from Heuschkel, a fine oboist, pianist and organist. The next year he studied with Michael Haydn (brother of Joseph) in Salzburg. After that he had lessons in composition from Johann Kalcher, and in singing from Valesi.

7. Q. How old was Weber when he wrote his first opera?

A. He was thirteen years old when he wrote his first opera, "Die Nacht die Liebe und des Weins" (The Night of Wine and Song). It was destroyed by fire before completed.

8. Q. Name some other early works.

A. "Silvana," which was given at Frankfort in 1810, in which Karolina Brandt, who was later to become his wife, took the leading part "Abou Hassan," a one-act operetta, written in 1811.

9. Q. Upon which of von Weber's works does his fame chiefly rest?

A. Upon the opera "Der Freischütz, written in Dresden, in 1817.

10. Q. Is the opera "Der Freischutz" in the style of Italian opera?

A. No; this opera shows a decided change from the Italian type. It is often called the first German opera.

11. Q. What great German composer was influenced by "Der Freischutz" and by what means?

A. Richard Wagner. By von Weber's use of what is called "leading motives" or "Leit Motives."

12. Q. What is meant by "leading motives"?

A. "Leading motives" are short characteristic phrases associated with a special meaning In "Der Freischütz" there is a "Zamiel Motive" and an "Agathe Motive."

13. Q. What other operas did von Weber write?

A. "Euryanthe," in 1823 and "Oberon," in 1826.

14. Q. Tell the circumstances connected with the opera "Oberon."

A. While Weber was ill from tuberculosis, Charles Kemble, the great English actor who was head of Covent Garden, London, asked him to write an opera in English. Von Weber was to be paid the handsome sum of five thousand dollars; but he must assist at the first performance. Von Weber, although ill almost unto death, agreed, as he was anxious to leave provision for his family. His physicians advised him against it and told him of the probable dangerous consequences. But he disregarded their advice and reached London March 5, 1826.

15. Q. When was the first performance of "Oberon" given?

A. April 12, 1826, and with great success. The excitement was too great for von Weber and he died on June 4, 1826.

16. Q. Was von Weber buried in London?

A. Only temporarily. The body was taken back to Dresden in 1844, when Richard Wagner gave the funeral ovation.

17. Q. What instrument did von Weber play? Did he write much music for it?

A. Weber was considered a very fine pianist. He wrote much music for the piano, which is played with great pleasure and profit by pianists of the present day.

18. Q. Name some piano music von Weber wrote.

A. "Sonata in C. Op. 24," of which the Rondo known as "Perpetual Motion" is the finale. The "Concertstück in F Minor," which is rated as one of the classics for the piano. The lovely "Invitation to the Dance," which is a piece of idealized dance form.

19. Q. What movement in the musical art did von Weber originate?

A The Romantic Movement.

20 Q. How does Romanticism in music differ from Classicism?

A. In the Classic spirit pure beauty is sought to be expressed, largely through perfection of form. In Romantic music this perfection of form gives way to the expression of the "story" of the work.

The Strength of Silence

By Ben Venuto

THE best teacher is not he who talks the most. There is such a thing as telling a pupil more than he can remember at one time. There is also such a thing as giving admonitions and reproofs so constantly that the pupil grows callous to them and they pass over his head merely as unpleasant noise, thus defeating their own end.

The late S. E. Jacobson, a noted violin teacher of Chicago, who trained probably a greater number of successful symphony orchestra violinists than any other one teacher that could be named, was a good illustration of the contrary trait. Listening with undivided attention to a pupil's playing, he scarcely would say a dozen words during the lesson hour, but the few words he did say were exactly what were necessary to the case in hand, and were uttered with an air of good nature and with a serene confidence that they would be both understood and remembered, as indeed they were.

In the writer's earlier years he served for a time as accompanist in the studio of a very successful vocal teacher, who had much the same habit. To be sure, in the first lessons, when this teacher was endeavoring to "place" the voice properly, he was by no means sparing of advice, illustration and admonition; but later on, in the study of vocalizes and repertoire, he was almost as economical of words as the violin teacher alluded to above. In my youthful inexperience I had an uneasy feeling that perhaps his pupils were not getting taught at all—that they were receiving next to nothing in return for the somewhat high price they paid, but the results showed I was mistaken. Practically all of his pupils turned out good, well-taught singers, the few exceptions being those whom he refused to teach further, as soon as he saw that they were absolutely deficient in voice, talent or application to practice.

Perhaps a little comparison drawn from the steering of a ship or boat may help to illustrate the matter in its true light. Once started on the right course, the helmsman may keep the rudder nearly stationary for miles and miles, making merely the slightest possible changes as they may be necessary to follow the route. A sudden nearness to rocks or shoals might make necessary some quick and violent work with the rudder; but the more skillful and experienced the pilot, the better he understands how to keep out of such emergencies altogether. Of course, in a narrow and crowded harbor, movements of the rudder might need to be more frequent and intricate; but only a greenhorn could imagine that the steersman who kept the rudder turning back and forth was better earning his wages than the one who held it steady.

Now that is what a teacher really is—a skilled pilot The motive power is furnished by the pupil's own practice. *If there is not motive power, the best steering in the world will not advance a ship an inch.* And, on the other hand, mere motive power without skilled steering will be extremely dangerous. If we happen to be on the right course already, for the time being, it is worth just as much to have the skilled assurance of that fact as it is to have the direction properly changed when the proper time arrives.

MME. YOLANDA MËRO

Hungary, the Land of Rhythm and Melody

An Interview with the Noted Hungarian Piano Virtuoso

MME. YOLANDA MËRO

Biographical

Mme. Yolando Mëro, one of the most brilliant ond accomplished of the present-day pianists, wos born in Budopest. Her father wos a musician who recognized his doughter's pronounced musicol inclinations ond started her musical studies at the piano ot the age of five. In one year the little girl was admitted to the Hungarian Nationol Conservotory, although she wos then for below the oge limit. There she become the pupil of Auguste Rennebaum, who had herself been a pupil of Liszt ond wos known for the excellence with which she trousmitted the Liszt traditions to her pupils. Mme. Mëro made her debut with the Dresden Philhormonic Orchestro, playing the "E Flot Concerto" of Franz Liszt. She then made tours of Europe, playing with pronounced success, ond her American debut wos made in 1909 with the Russian Symphony Orchestro, in New York, when she played the Chopin "Concerto in F Minor" and the Liszt "Concerto in A Major." Her subsequent tours of the United States have made her name known from coast to coast as one of the most feted pianists of the times. In 1909 she morried Herman Irion, in New York, ond has since mode the Americon metropolis her home.

"HUNGARY for centuries has been known as the Land of Rhythm and Melody. In modern times, thanks to Bartok and others, it has, like the rest of Europe, become a land of revolutionary harmonies. The last time I was in Hungary I was amazed at the modern tendencies. In some cases it seemed as though the composers were trying to vie with each other to see which could be the most iconoclastic. This is very different from the music that the world identifies as Hungarian, marked as it is by lilting melodies and inebriating rhythms.

"The true music of the Hungarian is the music of moods. Some of the modern music of my native land might make one think that the perpetual mood of the Hungarian is insanity. This, however, is ridicuously far from the case. The Hungarian spirit remains the same. It is direct, often naive, natural, unaffected and sometimes terribly intense. There is an old proverb that the Hungarian enjoys himself when he cries. Most Hungarian love songs, for instance, are very sad. Love is a serious matter with the Hungarian peasant. There is rarely an element of frivolity about it. He loves deeply and passionately; and his music must fit the mood.

"The Spirit of the *Lassu*—such as those slow movements in the Liszt Rhapsodies, which have charmed so many, is a spirit of melancholy. These movements must be played as though springing from a heart overburdened with sorrow. The Hungarian, however, revels in his sorrow. It is something very deep and intimate to him and by no means an objectionable experience.

"A very good way, for one who is not familiar with Hungary, to remember the comparative tempos of Hungarian movements, is the following:

Hallgato—The very slowest of Hungarian movements, comparing to the Italian *Grave* or *Lento* in tempo.

Lassu—A melancholy movement of lyric character, something akin to *Largo*.

Friss—A happy, lively movement (pronounced frisch).

Czardas—A very quick inspiring dance.

Not All Gold

"NOT ALL is gold that glitters and not all that is current as Hungarian music is really Hungarian. The famous *Second Rhapsody* of Liszt is far more Slavic in type than Hungarian. The *Sixth Rhapsody*, however, is typically Hungarian. The fast movement in octaves is a brilliant *Czardas* and should be played with great dash and color, and with all the enthusiasm and fantastic characteristic of the Hungarian spirit. Of all Liszt's works, the Rhapsodies interest me the least; and I think that this opinion would be endorsed by most Hungarian musicians. We feel that Liszt rose to far greater heights in such works as his glorious *B Minor Sonata*, one of the greatest masterpieces of music, and in such pieces as *Annees de pelerinage*.

"The Liszt tradition in Hungary is immense. He ranks with the greatest of Hungarian national heroes. From a pedagogical standpoint, his disciples virtually ended with my teacher, Prof. Rennebaum. Of course, there are still Liszt disciples; but there are as many in America and in other countries as remain in Hungary.

"Although Hungary has produced many great violinists of the highest rank, such as Joachim, Auer and others, the instrument of Hungary is unquestionably the piano. It is very much more adopted in cultured circles than in almost any other land. Almost everyone who has any pretention to culture plays a little, at least. Many people of high social standing play unusually well. In fact, I have often been astonished at the virtuosity of men and women who make no claim whatever to be professionals. It is all taken as a matter of course.

"One of the most striking men of this type was Geza Zichy (pronounced Zitt-chee), otherwise Count Vasony Keo. (He is an uncle of Count Czchenyi, American Ambassador from Hungary). Zichy was born of a noble family, in 1849. When he was fourteen he lost his right arm as the result of an accident while on a hunting expedition. Notwithstanding this, his great love for music decided him to become a pianist. He practiced with his left hand so persistently and with such extreme cleverness that he became one of the wonders of the musical world. It is doubtful whether his like will ever appear again. Among his teachers were Mayrberger, Volkmann, and notably Liszt, who took a great interest in the young Count. In addition to his musical studies, he became a lawyer and received many high positions. Notwithstanding a very busy life in the law, he found time to give a great many concerts on tour, bestowing the receipts upon various charities in which he was interested.

"When one heard this remarkable man there was no sense of pity at his misfortune, but rather one of astonishment and envy. With one arm and one hand he managed, by extreme dexterity and rapid use of the pedal, to produce effects that many pianists with both hands could not equal. To hear him play the *Second Rhapsody*, of Liszt, was so amazing that with one's eyes closed one could hardly credit that he had ever been injured. His programs looked like those of the ordinary virtuoso pianist's recital. Of course, his great wealth and aristocracy and his 'affliction' may have drawn some to his recitals, but musicians went to hear extremely beautiful performances by a born musician. Count Zichy became director of the Hungarian National Academy of Music. He was also intendent of the National Theatre and Opera and President of the National Conservatory. He composed numerous works for orchestras, stage and piano. Hungarians are proud of the wonderful achievements of this man who, by reason of his birth, wealth and affliction, might easily have resigned himself to a life of worthlessness, but who by reason of enormous energy and an indomitable will made himself one of the great figures of Hungarian history.

Dilettantism

"DILETTANTISM is one of the obstacles of art. Dilettantes are needed in all countries. The professional artist must depend upon them as does the teacher; but in piano playing even the dilettante should aspire for solid and thoroughly artistic results. Possibly one of the reasons why there are so many unusual pianists in Hungary is that they may regard music more seriously, and more earnestly than in America. They love music for music's sake, and are willing to make great sacrifices in order to attain the skill that will entitle them to be considered worthy musicians.

"Personally, I believe that the students in America should depend more upon the teachers. The students are like the mob; they should be led, not permitted to run wild. Respect and obedience are traits which in youthful democratic America should be cultivated. The teacher should be respected and obeyed implicitly. If he does not deserve this, he does not deserve to be a teacher. The American student should listen to the teacher's directions with the greatest possible concentration. They are the result of years of experience and thought.

"Remember that one cannot become a Carreno in two years, nor in four years, even with great native talent. You cannot blow up a career like an omelet souffle. I know that this is not the popular doctrine in America; but I think that the student at a certain stage of his career should not attempt to do too much individual thinking. Trust in the wisdom of the teacher a little more. I am amazed at the audacious opinions ventured by young students afflicted by the "superiority complex," or what used to be termed the "swell head." They give criticisms of methods of practice which sound ridiculous, coming from young lips. Nothing can take the place of work and hard cruel drilling under a really experienced teacher. The students who try to dodge the gymnasium of scales and arpeggios are likely some day to find themselves technical weaklings.

Original Thinking

"OF COURSE, the day comes when the artist must do a great deal of original thinking, when he must be free to let his emotions sway, but that time should not come until he has had a most thorough training. It does not seem to me that pianists are playing with anything like the emotional feeling they used to exhibit. Possibly people in this highly mechanical age are ashamed to show their emotions. Perhaps there is too much intellectuality, too much artificial reserve, too much analysis. The modern player does not "let go" enough. There seems to be a fear that one's poetic imagination will run away. That is one of the reasons why people in this day still hark back to the playing of Liszt and Rubinstein.

"There is an enormous amount of pianistic talent in America; but, with it, there is an altogether insufficient amount of persistence. One is worthless without the other. American students are too willing to consider themselves artists, when they are often only amateurs In Hungary the case is quite different. I have heard

many, many amateurs, who have played so astonishingly well, that if they were American, they would be thinking of giving recitals at Steinway, Carnegie or Aeolian Hall. Better reserve your recitals until you feel that you can give something that is far superior to that of fine contemporary artists. Meantime, work unceasingly. This should not be construed to mean that there are not Americans who have done just this and have done it splendidly; but that does not excuse those who give exhibitions of their shortcomings under the guise of public recitals. More teaching, fewer recitals, more hard work, fewer failures."

Self-Help Questions on Mme. Mĕro's Conference

1. *What is the true music of Hungary?*
2. *What may be said of the sorrow of Hungarians?*
3. *Tell something of comparative Hungarian tempos.*
4. *Is the "Second Rhapsody" of Liszt strictly Hungarian?*
5. *Tell something of Count Zichy.*

Reveling in Music

By B. P. Spenser

When all is said and done, in order to get the most out of music we must enjoy it. Fortunately, the art may be enjoyed in a dozen different ways.

The Analytical mind enjoys music as does the entomologist disseeting a beetle (Prototype, Carl Reinecke).

The Pensive mind enjoys music as the dreamer is carried away by visions joyful or sorrowful (Prototype, Frederic Chopin).

The Active, decisive mind enjoys music in proportion to the accuracy of time, accent, rhythm (Hans von Bülow).

The Rhapsodic mind enjoys music as we would enjoy airplaning over a volcano or shooting through a rapids (Prototype, Franz Liszt).

The Dynamic mind enjoys music as a mighty cosmic force, well-nigh impossible to control by tonal bonds (Prototypes, Richard Wagner and Ludwig van Beethoven).

The Vigorous, well-balanced mind enjoys music as a healthy, human expression of life (Prototype, John Philip Sousa).

The Aesthetic mind enjoys music for the beautiful and delectable sound combinations (Prototypes, Debussy, Cycil Scott, even Mendelssohn).

These are just a few of many types. The average music lover in America is perhaps too reserved, too restricted to enjoy music at its best. We hold on to our feelings. We do not give in enough. We are habitually undemonstrative. We have an idea that to be proper we must be frigid. Not until we learn to revel in music as a healthy child revels in the June clover fields will we get our real reward from the art.

After all, it is the music we make rather than the music we hear which gives us the utmost joy. The person who hears music has one of the great blessings of life; but the person who has the musical ideas go in through his eyes, pass through his ego and out again in some form of expression, has music in his very soul.

Little Mary, fingering out her first piece at the piano—mastering every little note and count—has a hundred times more joy than has the multi-millionaire who, ignorant of the practical side of the art, may hire a great symphony orchestra for his private enjoyment.

Chord Playing

By Iva Dorsey-Jolly

Raise hands over the keyboard and let them fall without any resistance on the chord, and *then sink with the wrist*. Now take up the hand exactly over the notes, keeping the hand extended. There is quite a little knack in letting the hand fall so; but when after careful practice it is once achieved, the chord sounds much richer and fuller.

Deppe said, "The principle of scale playing and of the chord are exactly opposite. In playing the scale one must gather his hand into a nut-shell, as it were, and play on the finger tips. In taking the chord, on the contrary, the hands must be spread as if going to ask a blessing." This is particularly the case with a wide interval. Deppe further said, "There is nothing cramped about Rubenstein's playing. He spreads his hands as if he were going to take in the universe, and takes them up with the greatest freedom and *abandon!*"

Imitation in Musical Compositions

By S. M. C.

"Isabel Gary, who is learning Bach's *Inventions*, says that they are full of imitations. What does she mean? I always thought that Bach was such a grand composer that he had no need of imitating anybody else."

"Your opinion of the great master is correct. His *Inventions* and fugues, which are full of imitations, as you say, are original creations of the highest order and have never been surpassed. But imitation in music does not mean that one composer copies or imitates another (though there are many such as these); it merely means that a melody or phrase which has been used by one voice is repeated by another. When the imitation is carried through an entire movement, or through a passage of some length, it is called a canon. If you examine Bach's *Invention No. 4*, for example, you will find two melodies, a bass and a soprano, running through the whole piece, so that it could be performed by two singers."

"This seems to be different from the music we ordinarily hear."

"So it is. It is called polyphonic music, from the Greek, *poly*, meaning many, and *phonos*, meaning sound. In other words, it is music having several melodies running along at the same time. This distinguishes it from homophonic music, in which the melody is the principal factor, all other parts being subsidiary; that is, simply accompaniment. To return to Bach's *Invention No. 4*, the first eight notes are the subject for imitation. Throughout the entire first period the treble leads, and the bass afterwards imitates. In the seventh measure the second period begins and the bass leads. Now listen carefully while I play, and count how many times the bass imitates the treble throughout the piece."

"Seven times; in measures 1, 2, 15, 16, 17, 18 and 20."

"Correct. Now listen again, and see how many times the treble imitates the bass."

"Four times."

"Correct again. Now can you tell me one respect in which you think this music differs from the merely 'pretty music' you are accustomed to hear?"

"Let me see. . . . It makes you think, for one."

"To be sure it does, and for this reason it is sometimes called intellectual music, for it appeals rather to the mind than to the heart."

"I never thought of that before. How many things there are to learn in music!"

"We also mentioned the fugue, which is a form of composition in which one voice announces a subject or theme which is taken up in turn by the other voices, each one entering after the previous one has completed the subject. But in the fugue the imitating voice does not enter upon the same degree as the antecedent, nor on the octave, but answers in a different key, in accordance with certain rules which govern this intricate form of composition. If you ever study counterpoint you will learn how these forms are constructed."

"What is counterpoint?"

"It is the art of writing two or more melodies so that they may be satisfactorily performed at the same time. Ages ago it was defined *'nota contra notam vel punctum contra punctum,'* note against note, or point against point. Notes were formerly called points, hence, when another set of points was added above or below the points of the theme, they were called counterpoints. We distinguish between strict and free counterpoint. In the former we build one or more melodies on a given melody, called the *cantus firmus*."

"Is the study of counterpoint of much importance?"

"To be sure it is, for free counterpoint enters into the construction of all modern compositions which are worth while. Strict counterpoint was, broadly speaking, the only kind of composition known and practiced until about the year 1600. From that time on until the present, the art of composition has steadily developed, and harmony has grown in importance, so as to produce a complete change from the old polyphonic style to the modern or homophonic."

"Music that makes one think so much must be very interesting. I am anxious to try those *Inventions*, even though Isabel does think they are dry and dull."

Aids for the Slow Reader

By Mae-Aileen Erb

Occasionally, in the class of the most conscientious of teachers, there will be found a pupil whose mental processes work slowly, and who, despite careful drilling, will continue to confuse the location of notes when finding them on the keyboard. Such a child when the music calls for, say, A, second space, treble staff, will possibly point to the A below middle C, or to the A an octave higher than that designated on the printed page. The following suggestions, if persisted in regularly, will overcome this trouble.

First of all, the teacher should draw on a large sheet of cardboard, the diagram which follows, marking the lowest note, F, middle C and the highest note, G, in red ink or crayon.

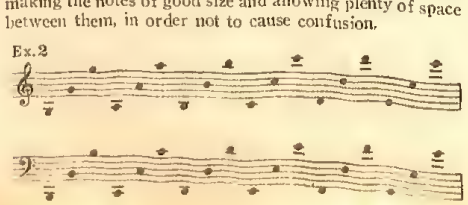
Ex. 1

On the keyboard, with red crayon, mark the three corresponding keys with an X.

Point to the first note on the diagram (F) and have the child sound F on the piano, saying, "space;" then point to G and let him touch G (on piano) without sounding it, saying, "line." Go through the entire range of the Great Staff in this manner. The process should also be reversed: silence for the spaces and sound for the lines.

Prepare another sheet of cardboard as shown below, making the notes of good size and allowing plenty of space between them, in order not to cause confusion.

Ex. 2



At first point to the notes in the order given and have the pupil point to them or sound them on the piano. When it is deemed advisable, skip around. As facility is gained, set the metronome at 40 and gradually increase the speed.

Next is a written drill which will require concentration and will stimulate action in the child's mind. Our first diagram showed us the twenty-three notes which comprise the Great Staff. Again call the pupil's attention to these same keys on the piano. Now point to any of these keys at random and direct him to write the notes in their proper places on the staffs drawn in his music tablet.

For the pupil who is more advanced but who reads slowly, a thorough drill in the recognition of familiar chords in the various keys will prove a decided help in his reading. Prepare diagrams for each key showing the tonic and dominant seventh chords and their inversions, as:

Ex. 3

Train the child to recognize each chord as a unit so that no matter which chord you point to, he can play it immediately without resorting to the painful habit of picking out each note of the chord.

Effort along these lines will bring most gratifying results, and whether given to the dull or to the alert pupil, will prove to be an important aid to rapid sight playing.

"The pianoforte is the ideal instrument for musical enjoyment of the highest type, when the mastery of its keyboard is combined with thorough musical proficiency."
—Carl Faelten.

The Irresistible Lure of Gypsy Music

By JUDGE TOD B. GALLOWAY

Composer of "The Gypsy Trail" and many famous songs

"Tis a Romany tale
That up in the moon
Each midnight a gypsy
Is playing a tune."

SO SAYS an old French legend. But the gypsy is not confined either to midnight or the moon in his making of music. He is ready with it at any and all times.

A race of people lives in history through the things they have contributed to the world's happiness and betterment—in other words, by what they have added to civilization. In all the hundreds of years since the gypsy first became known in his wanderings over the earth, he has given but one thing of real value to man, and that, his music.

We may remember him for his romantic life and surroundings, his folk tales and his wanderings; but if these were all forgotten we would ever be his debtors for his priceless harmonies.

We have known Romanies, as fortune tellers, horse traders, horse doctors, tinkers, metal makers and workers, makers of rugs and baskets, child stealers, rogues, cheats, pickpockets, thieves, swindlers—but the term which we most gratefully apply to them is—musicians. For each and every gypsy is a musician at heart who can not only play but also compose.

Way back in the far off days when the gypsies set out on their endless wanderings, they brought with them not only their Oriental love of music but also the very instruments with which to make it. When we listen to an orchestra today we do not realize that many of the instruments we hear were introduced to the world by these wandering outcasts. A Romany is a natural fiddler. The gypsy legend in regard to the origin of that instrument is, that once a maiden was deeply in love and her love was not returned. In despair she appealed to the devil for aid. He promised that he would help her if she would give him her parents and her four brothers. Devoted as she was to them, she loved her sweetheart more; so she gave them to the Evil One. He made of the father a box, of the mother, a bow, and of the brothers four strings. He then taught the maiden to play the fiddle; and with it she won her lover. But the devil came and seized them both, and the fiddle was left in the forest. A poor gypsy came by, saw it, and began to play on it. Wherever he went, into town, village or countryside, he made everyone laugh and weep as he chose; and so Romanies have done ever since.

The Tinkling Cymbal

WHEN the Apostle Paul said, "I am become as sounding brass or a tinkling cymbal," he did not refer to the cymbals we see in the orchestras today, for surely they could not be called tinkling. He alluded to the instrument which we now call the cembalo or tzmbal which is descended from the psaltery of the Bible and is the great-great-grandfather of the piano. If you have ever seen a gypsy orchestra, you will remember the box-like instrument which resembles a small piano with the strings exposed.

These strings are struck by the player with hammers covered at one end with soft felt and at the other with hard leather. The cembalo player, with marvelous dexterity, fills the place of several instruments in the orchestra. He can make it loud and strong and in the next moment like the tinkling cymbal to which the Apostle alluded. "The Cembalo," says one, "builds a mass of harmony like the blossoms and leafage that completely envelop the central trunk and branches of certain tropical trees.

While we associate pipes or flutes with Greece, because Pan the god of shepherds is said by mythology to have invented them; as a matter of fact, they were played upon in India long before Greece was known. The gypsies brought with them what they call the mishal, a whistle, a vertical flute which today we call Pan's pipes. It consists of anywhere from seven to twenty flutes fastened in a row or curve and closed at the lower end. But unless you happen to hear Roumanian gypsies play, you are not likely to see them, as the Hungarian gypsies—those we hear the oftenest—do not use it. It came from the East and was used there long before Pan sat around on damp, moss-covered stones and piped to shepherds.

The bag-pipe is called the national instrument of Scotland. To tell a native of that land that it did not originate there would be almost an insult. There is no instrument of which a people are fonder or prouder than the Scots of "the pipes." Wherever they live they have the bagpipe and its shrill music. We remember it was the quick ear of a Scotchwoman who caught the far off skirl of the pipes when the exhausted British garrison at the siege of Lucknow was about to surrender, and she cried: "Dinna ye hear the slogan?" She knew that relief was coming; and she was right.

We must, however, give the wandering gypsy the credit for bringing the bagpipe from the ancient to the modern world. We read in the Bible that King Nebuchadnezzar set up a golden image on the plains of Babylon, which he commanded every one to worship. "That at what time ye hear the sound of the cornet, flute, harp, sackbut, psaltery, dulcimer and all kinds of musick, ye fall down and worship the golden image that Nebuchadnezzar had set up." The sackbut is the bagpipe, and the dulcimar is the cembalo. The oboe is also said to have been first known to the gypsy.

Music for Tribal Use

GYPSY songs composed of their own verse and music are not often heard by outsiders. These they keep to themselves, for themselves, for the expression of joy or sorrow on various occasions. As a rule their vocal music is not very good. Few Romany women have good voices. Too much open air life, too much wild dancing and their cries in executing them, too much fatigue in caring for many children, rob their voices of freshness and charm.

But the instrumental music of the gypsies has an indescribable power and appeal which, once heard, cannot be forgotten. They have woven their secret life story into their harmonies. Their music, in its making and in its style, is as mysterious as their lives. In the first place there are few Romanies who can read notes. They play almost wholly by improvising. The leader with his violin will take a strain or air and follow it out in any manner that his mood may fancy; and all the rest of the players, with marvelous intuition, will build up an elaborate and difficult accompaniment around it. If a Romany once hears an air, he never forgets it and can reproduce it entirely. The story is told that on one occasion Strauss, the waltz king, was rehearsing with his orchestra, a new unpublished piece. A gypsy was lingering around listening, but no one paid any attention to him. The same evening Strauss went to hear the gypsy orchestra play and was dumbfounded to hear it reproduce his new waltz perfectly. The gypsy leader had caught the theme and from that his orchestra was able to improvise the entire score.

The verbs "to command" and "to obey" do not exist in the gypsy language; and as this race admits no laws, rules or discipline, so is their music. It follows no musical laws or precedents. Liszt, the great scholar, composer and pianist, made a life study of it; and he tells us he could not unravel the mystery of their compositions He says they are "like great birds shyly moving among thorny bushes in full bloom." All the great musicians—Beethoven, Bach, Schubert, Schumann, Liszt, Von Weber, Brahms and Berlioz—owe a deep debt to gypsy music; and it has influenced all modern composers. It is always passionate and sings the sorrows and joys of all mankind. From heart-breaking sadness it suddenly turns to a whirlwind of gladness and joy, just as the Romany does himself.

Schubert was once invited to visit a Hungarian nobleman; but on the way he met a band of gypsies and was so captivated by their music that he forgot all about his invitation and remained with them all summer.

Playing by Ear

ONE REMARKABLE thing in connection with gypsy music is what they call "playing in the ear" of a listener. A leader picks out from his audience one person to whom he and his band will devote their attention until the listener is fairly hypnotized by their music. The gypsy, in a way which seems uncanny, reads from the expressions on his hearer's face, his emotions and feelings; and these the Romany translates into the most beautiful and appealing strains. Many writers have described this marvelous power which belongs to the Romany alone. There is a story of an Austrian nobleman, a fine looking war veteran, familiar with the variations of gypsy music, who was seated one evening in a café where one of their orchestras was playing. After gazing thoughtfully about, he drew from his pocket a 1000 crown note and, tearing it in half, he gave one half to the gypsy leader and pasted the other half on his own forehead to indicate that if the music was satisfactory, the leader would receive that also. Fixing his eyes on the old soldier, the gypsy began playing on his violin, slowly advancing down the aisle, his body swaying like a panther, his eyes aflame.

GYPSY DANCE

One by one the other players joined him until the whole group was gathered around the nobleman's table; swaying like a corn field under a wind, as they played. With every nerve atingle they poured forth melodies of love, pain and rapture. Now gay, now intoxicating, living and dying like a great plaintive sigh. Tears began to fall from the old man's eyes. The music had conquered and he handed the leader the other half of the 1000 crown note.

Elizabeth Robbins Pennell describes a similar experience of her own in which she says: "There was a scent of dry rose leaves in their music, the windings of the river in the moonlight, the voice of love."

The Story Teller

IF YOU were to go into the Orient today, in every city, at every camp-fire in the desert, wherever men gather together, you will find the professional story teller, the man whose only occupation in life is to recount marvelous tales like those we read in the Arabian Nights—of fairies, demons, dragons, fairy carpets, genii and adventurers. So the gypsy, true to his Oriental inheritance, has been our greatest story teller.

From him we have the large majority of the folk-tales, legends and fairy stories which have delighted us from early childhood and which no one is too old to enjoy. Hans Christian Andersen and the Grimm Brothers, whose names are household words, owe, as we do, an everlasting debt to the gypsies. Liszt calls them "human birds nestling where they would in the forest or upon the bosom of the mountains—human birds granted a musical soul." Yes, a soul for music and for romance.

Self-Test Questions on Judge Galloway's Article

(1) What did the gypsies bring with them on their early wanderings?
(2) What is the nature of the Cembalo?
(3) To what origin is the Bagpipe traced?
(4) Do the Romanies ever record their music?
(5) What gift have the gypsies for "playing by ear?"

A Practical Method of Teaching Treble and Bass Notes

By Mary M. Pleasants

No saying is truer than "The proof of the pudding is in the eating."

My plan of securing ability to locate quickly any note of either staff—*above or below*—has been tested with hundreds of students, even with a child of eight years, who learned them perfectly in *two* lessons. Perhaps the system may help others; so here it is.

After a student is *perfectly* acquainted with the extent and names of the keys, and is thus impressed with the recurrence necessary of the same A, B, C, D, E, F, G in different degrees of sound, teach that it was necessary also to *invent* some *signs* for these keys.

What is a way to identify *certain* keys with *certain* notes? This way is suggested as *thorough* and *not hard*. Notes are written on two staves called treble and bass, and each staff might be likened to a long ladder of five lines and four spaces with a short ladder above and a short ladder below, making it easy to *see its number*, in case of *each note*. Now, begin with the long ladder of the treble clef or staff and its first line is middle E of the *piano* and go up from it. Of course, as we utilize spaces—G, B, D, F, up the piano are other lines, and F, A, C, E are in the four spaces.

For the short ladder above, begin with G, in *first short space*, and add B, D, F, A for other five spaces. Then next to G is A on the first line and C, E, G, B, on the other lines. This brings you to the last high octave C—C which is written 8 va, and not necessary to learn.

Then going down the piano take D, first space below the treble staff, and other spaces will be B, G, E, C; and, starting back four lines, take middle C for the first line and others down, A, F, D, B. Thus you have provided with notes—not hard to memorize or read—keys ranging from the fifth short ladder line above down to the fifth below and each of them is a B and four octaves apart—another help to memory and playing.

For a good reason—not important to our purpose—notes must be written differently on the bass staff, but teach that every treble note known must be made a third higher for the bass note in corresponding long or short ladders of it. Then, it is easy for the student to change E, G, B, D, F of the treble long lines to G, B, D, F, A of the bass; and F, A, C, E, of the treble long spaces to A, C, E, G. But in the short ladders, for practical purposes, you need only to learn short spaces above B, D, F, A, and lines C, E, G, B, but down, short spaces below F, D, B, G, E and short lines E, C, A, F, D, B thus keeping B as the extreme of each staff and four octaves each and means of quickly recognizing every key by its note. It remains to call attention to the fact that the two lowest octaves of treble staff and the two highest octaves of bass staff mean identical keys to be recognized by their treble or bass notes, as the case may be.

Five Reasons Why You Should Study The Piano

By Harold Mynning

Because it teaches you how to concentrate. "Music," says president-emeritus Eliot of Harvard, is the greatest mind trainer in the world.

Because it cultivates a sense of the beautiful. And a thing of beauty is a joy forever.

Because the whole progress of the human race since the stone age is wrapped up in the development of the hand. It therefore becomes plain that anything that tends to enhance the skillful use of the hand makes for progress.

Because music brings you in contact with the fruits of the most inspired minds of the ages. Like nothing else, perhaps, it teaches you the universality of man.

Because it teaches decision. Lack of decision is one of the bugaboos that keeps many back. If one practices correctly on the piano, the decision habit is cultivated. The brain gives an order and the finger immediately carries out this order. In time this is done with great rapidity. Indeed the study of any musical instrument is an object lesson in the importance of cultivating good habits and of not acquiring bad ones.

Nervousness

By Francesco Berger

WHEN A PUPIL, who can play a piece quite correctly, has, on a particular occasion played it very badly, bungled its passages and made a hash of it generally, she is prone to excuse herself by declaring that she felt so overcome by nervousness as to lose all power of command of her fingers. When this has happened, I have mostly endeavored to console her with the assurance that, after all, nervousness is the index of an artistic temperament; though even while administering this consolation, I have wished that if Mr. Artistic Temperament *must* have an "index" at all, he would select some other method of announcing his presence.

Nervousness betrays itself differently in different persons. A man who ordinarily is a quiet, almost serious one, has been known, when under its influence, to behave in quite opposite fashion. He will make jokes, laugh at his own witticisms, move parts of his anatomy into contortions, and play the fool generally. While another, though normally talkative and even funny, will, when nervous, become tongue-tied, absent-minded, or even forgetful of elementary etiquette.

FRANZ LISZT
at the age of sixty-six

Some of our greatest artists, on stage or platform, whose public performances have always been highly successful, have never been able to shake it off completely. Though free from it on one occasion, it will return on the next. If a singer, the voice will tremble; if a violinist, it will mar intonation; if a pianist, it will all but paralyze the fingers; and in all these cases lapse of memory is a super-added trouble.

What is known as "stage fright" does not affect novices only. A celebrated actor, when playing a new part, often succumbs to this overwhelming impediment; and a scandal-loving public is generally ready to attribute his hesitation to intoxication, which is as ungenerous as it is unfounded.

If we analyze what causes nervousness in an adult performer, we shall discover its most tyranical ingredient to be his acute sense of responsibility, which, of course, is absent in a child. The adult is never without latent fear that his performance may fall short of his best, or may not happen to be to the taste of that particular audience. If he fails, his next engagement may be jeopardized, his future earnings may be reduced, his dependent belongings may suffer. These considerations make him anxious, and anxiety makes him nervous. The infant-prodigy is a stranger to this mental worry. When once he has mastered the technical difficulties of his task (and being a prodigy this has not cost him much trouble) he has no further cares, and is as ready to play to two thousand as to half a dozen. If he can do it right once, he can do it equally well over and over again. And he does. He runs off the platform laughing and happy, as though his performance had been a joke or a game.

Apropos the fatal effect of nervousness, I recall reading an instance of it when I was myself a youthful pianoforte desperado, and this it is: A certain Oriental prince possessed a magnificent pearl, which he wished to suspend from the neck of his favorite wife. He sent for the most accredited jewel worker in his city and commissioned him to pierce the pearl at both ends, impressing him with its enormous value and commanding him to be most careful in executing the job. He promised to promote him to the rank of nobility if his work gave satisfaction, but threatened to behead him if he spoiled the pearl. In fear and trepidation the craftsman set to work and had but partially succeeded when an extra tremor of his hand shattered the gem. He hurried to his employer, flung himself at his feet, and was promptly beheaded, still clasping the fragments.

The tyrant sought high and low for another pearl of equal beauty and value, and at length secured one. This time he sent to foreign lands in quest of an expert in pearl piercing, and, having found one, entrusted his order to him, with the promise of a huge fee for his reward, and the threat of slow torture before death should he fail to accomplish his task. The man did not dare to thwart so powerful a prince, though he undertook the order reluctantly. Day by day his anxiety grew, and his fears of possible failure increased. But lured by the prospect of enormous wealth, he tried to overcome his nervousness by potations of strong drink. These made his hands still more tremulous, until, by a very slightly miscalculated screw, the pearl split, and its fragments scattered the floor. He did not wait for the fulfilment of his dire sentence, but rushed to the nearest river and committed suicide.

Still bent on his purpose, the prince obtained a third pearl. But this time he sent for an apprentice to a toolmaker and, without promise or threat, handed him the pearl, with the remark: "Here, my lad, just bore two holes in this little thing, and do it as quickly as you can." The lad, who had never seen a pearl and therefore knew nothing about its value, did as he was bidden while humming a tune, and returned to the palace early next morning to deliver the pearl, duly perforated at both ends. He was rewarded not only by a large fortune, but was ordered to take possession of the lady, of whom, during the intervals, her brutal owner had grown tired. The moral of this tale is, I think, quite obvious.

Nervousness mostly results from insufficient preparation. If you try to do something with which you are not familiar, you are likely to be overcome by the single effort, but will cease to feel so if you accustom yourself to make effort. To play a piece correctly once is no guarantee that you will be able to do so the next time. Until you have played it correctly *countless* times in succession, without one intermediate failure, you cannot feel confident that you have mastered it. Repetition, however wearisome, is the only safe road to ultimate certainty; and certainty begets confidence; and confidence annihilates nervousness.

It took many days to build Rome; it needed confidence to sail across the ocean and find the land which Columbus *knew* was there; and William Tell could never have hit the apple on his son's head, had not his hand been steady, his aim perfect, and his heart a stout one. Competence and confidence are twin-sisters, in whose vocabulary there is no such word as "failure."

Do You Know

THAT the first concerts in London, at which an audience was admitted for an admission fee, were those of John Banister, between 1672 and 1678?

That the Concerts Spirituels of Paris have been in continuous existence since the first one on March 18, 1725, except for a lapse from some time in 1791 to 1805? They were founded as a means of entertainment on church festival days when opera could not be given.

That Frederick the Great, like the young Handel, began his musical studies in secret and with his mother's connivance, contrary to his father's command?

That *O Deathe, O Deathe, rock me asleepe!* written by Anne Boleyn shortly before her execution, was the first known song to be written with an independent accompaniment?

That as early as 250 B. C. Ctesibius of Alexandria invented an organ which embodied most of the vital principles of the modern instrument?

That fifteen Bachs became sufficiently famous as musicians to leave distinct records in musical history?

That the first Sonata for the piano was written by Johann Kuhnau who was the predecessor of Bach as organist of St. Thomas's Church of Leipsig?

"Get a Musical Education First"

An Interview with the Internationally Famous Dramatic Mezzo-Soprano

MME. MARGARETE MATZENAUER

Biographical

Mme. Matzenouer was born at Temesvar, Hungary. Her father was an orchestral conductor and her mother o dramotic soprono. Her first impulse was to become on actress, but with the development of her voice she was placed under the instruction of Mme. Neuendorff, in Graz, and later Antonia Mielke and Franz Emerich. Her debut occurred as Puck in "Oberon" in the Opero at Strossburg. This wos followed by a three-yeor engagement. From 1904 to 1911 she song the leading contralto ports at the Court Opera in Munich and at the Prinz-Regenten Theatre. In 1911 she sang at Bayreuth. In the same yeor she made her debut at the Metropolitan Opera House in New York. Since then she has sung ot Buenos Aires os well as London, Poris, Modrid, Berlin, Vienna, Homburg, Frankfurt, ond has olso devoted much of her time to concert tours oll over the U. S. A. Few singers of her time hove vied with her in the union of opulent voice with rare dramatic instinct.

"'GET A MUSICAL EDUCATION FIRST.' That is a sentence which should be written over the door of every vocal studio and every school where voice is taught. There are numberless singers who have been crippled throughout their entire careers beeause they have not had any inkling of the background of music. In their childhood, they have perhaps aspired to become singers. Some fond parent has diseovered what he believed was an unusual voiee. Then either one of two things happens —the child is sent to a teacher with experience and a conseience, who tells the parent that it is not safe to begin voeal instruction in childhood; or the child is sent to an ignoramus or a charlatan, who will do anything to get money and actually tries to teach the ehild things which should be given only to the mature person.

"This is particularly the case with girls. The girl who sings about in her childhood in a natural way, rarely does any harm to her voiee. Let her fall into the hands of the ignoramus or the eharlatan—particularly the charlatan with a method—and a burden is placed upon the voice. The child's pride is aroused. She likes to show off before her friends. She likes to "hit" high notes and does so all the more when she finds that they are the sure bait for ignorant applause. Before she really is old enough for proper instruction in singing her voiee will already show signs of wear. Now and then a partieularly strong voice survives; but there are numerous instanees of children who did show a great deal of promise whose voices have been destroyed by ignorant teachers. It has always seemed to me that seventeen or eighteen years of age is sufficiently early for the girl to commence actual vocal study.

"No actual time will be lost by waiting until sixteen and seventeen. In fact the girl should keep very industriously employed every day of her youth in getting a musical background. Music has advanced so enormously that it is difficult to get the right kind of a foundation in ten years. In the same time the girl is supposed to get a good general edueation, keep her health and have a little of the fun to which all young people are entitled.

"My strong advice would be to have all vocal students start with the piano at about the age of six or seven (earlier if the eonditions are propitious). After a knowledge of the literature of the piano has been secured, so that the student can play with facility, attention should be given to the operatic seores. It is assumed that the student has also had lessons in harmony and knows something of the instruments of the orchestra.

Study Piano First

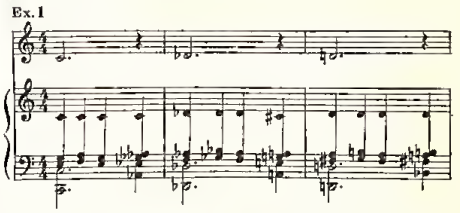
"MY FATHER was a conduetor at the Opera and my mother was a prima donna. Fate had not been altogether kind to them; and, owing to various political conditions, positions in the opera houses were not any too seeure. It was for this reason that it was decided that I was not to follow a stage career. My father and mother expeeted me to become a pianist. Therefore, I had a very careful training. I was not advanced to the virtuoso stage, but I was able to play sueh things as Chopin *Nocturnes* and Beethoven *Sonatas*. This has been of enormous advantage to me all my professional life. In the first place, I have not been dependent upon a 'coach;' and in the second place the piano is an instrument which gives one such a fine insight of the whole background of music that it enabled me to learn scores thoroughly and accurately in far less time.

"Moreover, it is extremely difficult for the singer to study the piano later in life when there is so mueh else to learn and so many other things to think about. Therefore, if you have a daughter whom you expect to have become an opera singer at some time, do not fail to give her a thorough drilling at the keyboard. My father used to play with me such works as the *Euryanthe Overture* and the *Meistersinger Vorspiel* in four-hand arrangements. Thus I had the opportunity early in life of absorbing certain musieal characteristics which can come only from long experience with operatic music.

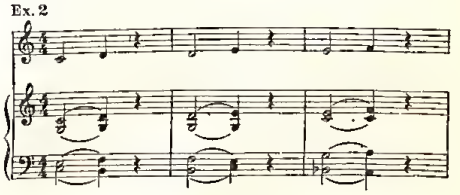
"One of the greatest curses of the operatic stage is the coddling of mediocrity. There is no profession in the world more terrible than that of opera, if you have not climbed to the top of the ladder. Unless the child shows indications of being something very extraordinary, better not think of a stage career. Get a fine musical education, of eourse, that will be a delight and a joy as long as you live, but keep away from the professional side of opera. I believe in this firmly. My daughter does not show distinetive operatic talent, and for that reason I am not giving her such training. It is far better for the girl to be happily married and at the head of a fine home than to struggle through the terrifie battle of operatie life, unless she is endowed by nature with exceptional gifts.

"One other word of eaution seems necessary in addressing American girls. They do not seem to realize that the voice has to be trained and built like the muscles of the athlete. The strain of singing in opera is nothing short of enormous. Only the very best voices, housed in strong bodies and earefully and thoroughly trained, will stand this strain. The average parent has no idea of this. Let him stand in a huge armory and try to talk for an hour in a loud tone of voice and he will grasp what I mean. The Amerieau girl who steps from the studio (after a few short months of training) to the operatic stage, is very likely to be doomed to tragic disappointment. She should have aequired her strength under a skilled trainer, just as the athlete trains in the gymnasium and on the track. The impatienee of the American girl and the American parent to get quick results and sudden fame has been responsible for many failures. Wait! Don't hurry! There is plenty of time! The period of study may be expensive, but it is far more expensive to fail.

"My mother, fortunately, had been a pupil of Mathilde Marchesi, and she started me with my first vocal work. Some readers may possibly know the famous Marchesi *Elementary Exercises for the Development of the Voice* (*Exercises Elementaires Gradues pour le Developpement de la Voix*). Marchesi believed that the first exercises should be in half-tones, thus:



"In this way each scale within the range of the voice was treated, the exercises being sung very slowly indeed. This chromatic study of the scale was excellent for intonatiou—that is, correct pitch. It is possibly better than starting with the regular seale tones. The regular scale was, however, Marchesi's next step, in an exereise like this:



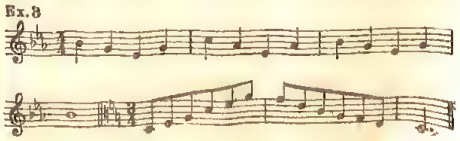
MADAME MARGARETE MATZENAUER

The Teacher's Ear

"THESE Marchesi exercises advance to the trill, the mordent and the grupetto, and, while not difficult technically, do nevertheless embody all those simple things whieh are, after all, the most difficult to do when they are done well. While the exercises in themselves are important (and the Marchesi Exereises may be obtained in many editions), the manner of singing them is more important. Voice is one of the arts in which a teacher in person seems imperative. Few artists succeed in doing entirely without a teacher. One's own ear is treacherous. The teaeher who fearlessly points out faults and suggests remedies for their correction often hears the singer far better than the singer does herself. Nevertheless, one must form the habit of incessant self-eorrection and self-analysis. As long as the singer lives there are the daily problems of how to improve, how to advance in art. Without these the life would be very dull and uninteresting indeed.

"Rest is very desirable for the voice. I know that there are singers who eontend that they exercise their voices every day, even while on their vacations. I don't. I am convinced that if the voice is properly trained one may take even a long vaeation and resume work again after a little preliminary praetice, with definite gains for the voice. One does not forget how to walk, or how to swim, or how to speak; and if singing is natural, one should not forget how to sing.

"Personally, I believe very greatly in humming exercises, especially if those exercises are done so that all strain is removed from the throat and the tones placed high in the pharynx and nose so that they ring naturally. Such an exercise as the following, sung easily and naturally, but with sonority, always proves beneficial to me:



"Even after the singer's voice has been thoroughly trained, there still remains the matter of getting a repertoire—a truly enormous task for the dramatic mezzo-soprano in these days. The lyric and coloratura sopranos of yesterday sang music that called for very little dramatic action and comparatively little study outside of gaining a flawless coloratura and a lovely tone. The dramatic soprano must be an actress of power to succeed. She must have a vocal technic to sing Wagner, Strauss, Moussorgsky and other composers of extremely difficult and intricate music. This takes years to acquire. I consider the seven years that I spent with Felix Mottl, in Munich, the most valuable in my career. This great disciple of Wagner knew just what the master wanted every moment the singer was on the stage. He was most exacting in securing it. The training was very hard, but invaluable.

"In the matter of acting, a great deal is due to the stage director. Anton Fuchs, in Europe, and Wymetal, at the Metropolitan, have been priceless guides to me. Such a rôle as that in 'Jenufa' demands as much histrionic skill as vocal and musical skill. One has to learn the score so thoroughly that one can give all one's emotional strength to the acting part of the work. Wymetal rehearses exhaustively, and his productions move with the sureness and naturalness of the finely staged drama. In fact, if the music were taken away entirely, they would stand as powerful dramatic productions."

Self-Help Questions on Mme. Matzenauer's Article

1. How have the careers of many singers been crippled?

2. Does the girl vocal student who waits until the age of sixteen or seventeen lose time?

3. What should vocal students study at the age of six or seven?

4. What is one of the great curses of the operatic stage?

5. Are humming exercises valuable?

Our Musical Esperanto

By Alfred V. Frankenstein

One of the minor developments of modern music that, both when performing and when reading program notes, has been at times disconcerting to the writer, is the tendency of composers to write their tempo directions in their native languages.

To be sure this is no new thing. But never before in music has the custom been so widespread. Schumann frequently wrote his directions in German, but not until after Wagner did the custom become general.

The objection to this sort of thing is easy to see. If every composer wrote his tempo directions in his native tongue a musician would have to know English, German, French, Spanish, Hungarian, Roumanian, Bohemian, Gælic, Norwegian, Swedish, Russian, Polish, Hebrew, Hawaiian, Welsh, Dutch, Portuguese, Arabic and a certain amount of Japanese and Sanskrit, to get their meanings.

There exists a musical Esperanto—the Italian language. Italian tempo directions are understood from Madagascar to Maine, from New York to New Guinea. *Allegro* has a definite meaning to all musicians, regardless of race, color, religion or political convictions; whereas *fast, lebhaft,* or *vif* may not mean much in Moscow.

Another thing; *allegro* implies a more or less definite speed, sanctioned through long use of the word. *Fast, lebhaft* and *vif* are even more vague than the Italian terms, which are misty enough.

The inconsistencies of the practice are manifest. Throughout Wagner appear such directions as *Ein wenig rallentando.* He uses *ausdrucksvoll* and *espressivo* during the course of the same tune, a few bars apart. And naturally he uses such nuance indications as *ff* and *pp* and *sfz,* as do all those who follow his example in this matter, which is the crowning inconsistency of all, for these letters are simply abbreviations of Italian words.

On the other hand there are points of interpretation that must be written in a piece of music the Italian of which is not universally known. Leaving aside for the moment such directions as Erik Satie's "let the blood flow from the nostrils," a good example can be found in Francis Poulenc's Sonata for clarinet and bassoon, wherein appears the phrase *en dehors,* literally "out of doors," signifying that the clarinet part should stand out, well separated from the bassoon. Some of Scriabin's directions, such as *haletant aile* ("breathlessly winged") and *mysterieux, tragique, legendaire,* are of this class also.

But these are interpretative directions; cases like the above are not very often in occurrence; and it is the tempo directions with which these lines are concerned.

On Temper in Piano Teaching

By Clement Antrobus Harris

Undoubtedly teaching, and especially of an art like music, is a nerve-racking occupation. But even with this we must recognize that ill-temper implies blame. However, while all errors need correction, only those call for blame which are due to some such faults as laziness or carelessness; for, as a rule only a negligible number of pupils ever make a technical mistake on purpose.

While want of practice and slipshod study are certainly very common, defects in the system of teaching are equally so. In music the chief of these may be summarized as follows:

(1) The purely arbitrary character of musical notation which cannot be clear to the most intelligent pupil, without explanation.

(2) The inexactitude and confusing nature of certain features of notation.

(3) The lack of any clear explanation as to when two adjacent notes, played simultaneously, are wrong and when not; or, in other words, the lack of any distinction between a discord in a general and in a technical sense.

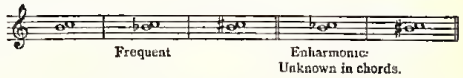
(4) The inadequate explanations given in many instruction books, by individual teachers, and in proper grading of the music given.

How arbitrary our nomenclature is may be seen in the fact that so philosophical a people as the Greeks called the sounds "high" which we call "low," and *vice versa.* The reason for this was that the term "high" was applied to the note produced by a *long* string which, because stretched from the ground upwards, reached *high.* So there is nothing stupid in a beginner playing a scale upwards when told to play it downwards, unless these purely metaphorical terms have been clearly explained to him.

Then, could anything be more illogical and confusing than the employment of a single sign, a curved line, for *seven* different purposes:—as a slur, for legato; over dots, for semi-staccato; as a tie, when between notes of the same pitch; to indicate *portamento,* in singing; to indicate that two or more notes are sung to the same syllable of the text; to indicate bowing, for the violin; and as a guide to phrasing. If the teacher is to stamp his impatient foot, it should be at least sometimes against the authors of our notation system, and not against the unfortunate readers of it.

Again a Sharp, Flat or Natural sign each covers or touches several lines and spaces; and, unless *told* that only the middle part (the open space) of the sign affects the note, there is nothing stupid in a beginner reading such a sign and applying it to the wrong line or space. This is particularly the case when an inflection sign is applied to one of two conjunct degrees in a chord. Even advanced pupils frequently err in applying these. Better than losing one's temper in such a case is to explain that in the great majority of such instances the inflection throws the notes (tones) farther apart and but very rarely brings them together. Even accomplished players sometimes have not noticed this.

Ex. 1



Perhaps nothing is more exasperating during a long day's teaching than to find a lot of pupils making the same mistake. And yet this is precisely the class of mistake which should *not* excite anger. Obviously, that which is common to humanity cannot be due to individual dullness. Far better than sharp words, in such cases, is the habit of analyzing them. The more common the mistake, the more interesting and useful will be such a diagnosis. One becomes so absorbed in the investigation as to forget to be vexed.

A common error of the average student, when first meeting A-*sharp,* is to play it as A-*flat.* Getting cross about it is of no use: they all do it. Therefore, there must be some natural reason for the mistake. Nor do we need to search long for it. The upper one of the group of three black keys is the *fifth* in the order of sharps and the *first* of the flats to appear in the signature. The learner has thus fixed it in his mind as *B-flat* long before he comes across it as *A-sharp;* and when this latter note confronts him he thinks it must be some other black key.

Moral faults are chiefly evidenced by a pupil making the same mistake many times. Yet, even in this case, analysis is necessary. For example, a careful pupil with a small hand may repeatedly underspan a large chord.

Wrong notes also call for careful distinction. A note may not be what the composer wrote, and yet may be what he *might* have written, and may sound well. To play such a note without detecting the error is much less culpable than passing over an ill sounding mistake. In this connection it is obviously unfair to lose temper with children for not detecting *erroneous* discords when many *intentional* discords occur in the music given them, unless the latter have been carefully explained to them. Not an easy task; for, with a view to avoiding difficulties of execution, objectionable harmonies are more common in children's music than in that intended for adults.

Economy of nervous force, and therefore control of temper, are as necessary for the teacher's own sake as for that of the pupil. Much irritation is due solely to misunderstanding and will be avoided by clearness as to the note or passage to which reference is made.

Students who have made a mistake in one hand only, and are checked, so often alter the *other* hand which was quite correct, that it is best to begin corrections by naming the hand concerned, as, "Right hand, the upper note is E, not F." But perhaps the most frequent cause of friction between teacher and taught is the constant occurrence of passages which begin the same but end differently—a characteristic of most music. Here the student should be trained to careful observation.

Finally, philosophic equanimity is best obtained by its combination with physical well-being. There is perhaps no better prescription for an irritable temper than a plenty of outdoor exercise.

How to Get Acquainted with Your Piano

By Thomas A. Hendricks

When the piano tuner comes to tune your piano do you do as most others? Do you show him the piano and then get out of sight until he has completed his task? If so, you make a big mistake.

If you will let him know you are interested he will show you a number of things about your piano that you possibly have never known.

While he has the piano apart, have him to show you just how the damper and soft pedals operate, how the hammers "let off," how the dampers are released at each stroke of a key, and a number more of interesting details about the way the action performs its many duties.

Watch how the rubber wedges are used to mute the strings; have him let you listen to the tuning fork as the first note is tuned; pay attention to the setting of the temperament, as this is the most important phase of the entire tuning. By listening carefully you can easily hear the "beats" in the major thirds and some of the other intervals.

If your piano is a "player" you will find any amount of surprises as to the way in which a vacuum is used to take the place of the fingers in doing technical stunts.

Do not be afraid to ask questions, as most tuners are interested in showing what they can about their work.

The writing of scales, a valuable part of the musician's education, can be made interesting by turning the exercise into a practice record. One note of the scale is added for each hour practiced. At the rate of one hour a day, it takes eight days to write a scale up one octave, or fifteen days to go up and down. As soon as one scale is written, the next scale in order is started, until all major and minor scales have been completed. Rewards may be given at intervals upon the completion of a specified number of scales, and a prize offered the pupil who finishes the scale first.

—Helen Oliphant Bates.

The Teachers' Round Table

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

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

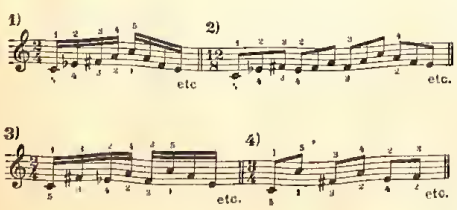
PROF. CLARENCE G. HAMILTON

Inaccurate Reading—Chords

(1) I have a boy of ten who is very talented, but who is a hard pupil to manage. He plays much by ear, and, when sight-reading, either skips notes or plays them incorrectly. Is it best to insist on correct reading, or could you suggest some remedy?
(2) In what manner should one present chords to pupils? I have been teaching the three important chords of each key, namely, tonic, dominant and sub-dominant, having the pupils write them.
E. G.

(1) Many would-be pianists have been permanently ruined as players by contracting careless habits in childhood. Hence I say, yes, by all means insist on accuracy—accuracy of notes, of time, of fingering of touch; and let the sight-reading go until careful habits have been firmly established. Have your pupil practice each new assignment for the first week with the hands separately, counting out loud continually. When he puts the hands together, let him practice each section of two or four measures by itself, until he plays it as nearly perfectly as possible. Finally, he should memorize much, at least, of the music that he studies.

(2) The chords of which you speak may be treated in a variety of ways, first in "broken" forms, with a single position of the hand, and then in longer arpeggios. Perhaps the best chord exercises of all are those formed on the diminished-seventh chord; since in playing this chord all the fingers are employed, at even distances apart. Here are some samples of the figures that may be used with a single position of the hand:



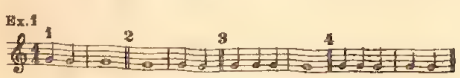
Each of these exercises may be indefinitely repeated, beginning in turn on each white key.

Ear-Training

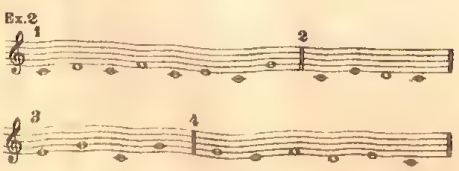
Could you give me any help as to what simple ear tests could be given in the first two or three years of work, to the average pupil who takes a half-hour lesson?—D. M. B.

Devote about five minutes of each lesson to ear-training, playing certain progressions, and having the pupil write them in his note-book, from hearing them played. These progressions may be of three kinds: (1) pure rhythms, (2) intervals, (3) the combination of these two in simple melodic fragments or, finally, in chord progressions. The first two kinds may be alternated in the early lessons.

Under (1), you may begin with such examples as these, having the pupil count as you play, and then write notes of the proper value:



For melodic intervals (2), begin with such as these:



Gradually these exercises may become more complex, until you advance to the third stage, for which materials may easily be derived from studies or pieces on which the pupil is at work. Take little fragments of melody from these, and play them to the pupil either exactly as they are printed, or, better still, with slight changes; and have him write them with the proper signature, note-values, and notation in general. If you are careful to make these exercises at first very simple, you will find it easy to advance soon to more complex problems.

Worn Thumb Nails

Both of my thumb nails are worn on the sides, so that I have difficulty in securing much strength of tone, or in playing octaves. I am an advanced pianist, and have had this trouble for the past ten years. What do you advise?—I. K.

Since your question seems to call for expert medical advice, I have submitted it to a physician, who replies as follows:

A protective covering of flexible collodion, obtainable at any drug store, over the sides of your thumb-nails may in time, through lessening the direct wear on the nails themselves, overcome your difficulty. The growth of a nail is very slow, so that the collodion should be kept on by renewing it when needed, over possibly a period of some months, so that a whole new nail may grow without the wear on the sides which your present nails have had. The fingers should be washed thoroughly before the collodion is applied. Should the condition of your nails be due to any defect in nutrition, perhaps your physician may be able to suggest a special diet that will help matters.

The Natural Chord

Will you please describe, explain and illustrate in full "the chord of nature," so that the amateur harmony student will grasp its meaning?
L. C. O.

A sounding body vibrates not only as a whole, but also in integral parts. For instance, a vibrating string, besides giving its lowest, or *fundamental* tone, divides up into halves, thirds, quarters, and so on; and each of these divisions sounds an upper, or *overtone*, which bears a fixed relation to its fundamental—the whole forming what is called the harmonic series. For the fundamental C, the first fifteen overtones rise in order as follows:

The combination of a fundamental with its overtones gives rise to the *natural chord*. Only the lower overtones are employed in the chords in common use; although modernist composers—such as Debussy and his followers—are experimenting with the use of the more remote overtones in their harmonies.

Note that in our modern "tempered" scale, all the notes of the above harmonic series, except the octave, are slightly out of tune with the fundamental.

Self-Instruction

A girl of fourteen writes as follows:

I have studied the piano for four years with a teacher who gave me such material as Köhler's, Czerny's and Concone's studies, Kuhlau's *Sonatinas*, and so forth. Then for a year I took a correspondence course and graduated, receiving a special diploma for my good work. From this course I acquired the knowledge of the theory of music. At present, since I cannot afford to study with a good teacher, I am studying by myself. I am playing studies by Heller, Concone and Czerny. Will you please give me your opinion concerning this material, and also suggest music to add to this list? S. B.

While the studies which you mention are valuable, especially for technical drill, you should supplement these by others which have more musical value, such as Heller's *Fifty Melodious Studies*, Op. 46; studies by A. Dorn, Op. 100, Book 2; and after these MacDowell's *Twelve Etudes*, Op. 39, of more modern style than the preceding. You are also ready for the sonatas of Haydn, Mozart, and the easier ones of Beethoven, collections of which are readily available at a reasonable price. For modern pieces, try *Romance in D-flat* by Sibelius, *Menuetto Vecchio* by Sgambati, *May Night* by Palmgren and *Air de Ballet*, Op. 36, No. 5, by Moszkowsky.

If you practice systematically a given time each day, and assign yourself a definite lesson each week (studies and pieces), you ought to make good progress, even without a teacher.

Pipe Organ Versus Piano

Ten years ago I received a teacher's certificate, and two years later I started teaching in the afternoon. During these eight years I have also been organist, having a small pipe organ.
Here is my problem. For a year I have been free to take up my neglected practice, but find that I can hardly hold out to play a piece through, since my arms and shoulders tire. After nearly a year of diligent practice, an hour or more a day, I still have the cramps in my right hand and my arms get very tired when I play such a piece as Chopin's Polonaise. I also find that my touch is heavier since playing the pipe organ. How can I regain my old endurance?
Mrs. P. J. T.

Evidently your organ has the old tracker action which demands considerable strength to depress the keys, especially when the manuals are coupled. Result—you have stiffened your wrists so thoroughly that they are in a rigid condition when you attempt to play the piano. Consequently, they must be freed again before you can hope to perform with any degree of ease.

Here is an exercise which should be repeated many times each day:

(1.) Sitting easily on the piano-stool, let your right arm hang loosely by your side. To make sure that it is really relaxed, push the arm down from the shoulder as far as it can go, so that the fingers approach as near as possible to the floor without changing your general pose.

(2.) Slowly raise the forearm from the elbow higher and higher, with the hand dangling from the wrist, until the hand hangs over the keyboard, with the fingers an inch or so above it.

(3.) Let the wrist gradually descend, sounding gently and sustaining a key on the way down, until the wrist is very low, and the hand hangs suspended from the key.

(4.) Return slowly to the position in No. 2.

(5.) Let the forearm descend till your hand falls gently into your lap, always hanging from the wrist.

(6.) Repeat all these motions from ten to twenty times, hand hanging above the keyboard, then hanging from a key, then up again, then to your lap.

(7.) Perform a similar set of motions with the left hand. After the motions are thoroughly mastered, they may be done by both hands at once.

Now for the application.

Every time you start to play *anything whatever* on the piano, raise the forearm up as in No. 1, and sound the first note or chord by letting the fingers sink into the keys. Think of keeping the wrist loose all through your performance; and at its conclusion, raise the forearm as in No. 4, and then let your hand fall loosely into your lap.

Remember this: if your wrist is kept loose enough, you need have little fear of becoming muscularly tired while playing a piece. Such fatigue, indeed, is almost invariably a sign of stiff wrists.

I advise you also for a time to avoid playing music with many octaves or "stretchy" positions—such as Chopin's *Military Polonaise*.

The Musical Scrap Book

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

Conducted by A. S. GARBETT

WHEN MELBA WENT BROKE

Melba's reminiscences now running in "Liberty" contains an amusing account of a "bluff" she put up when, through her own generous refusal to insist on a literal interpretation of her contract with the Metropolitan, she ran out of funds.

"After seasons at Paris and London and Sicily, where, during the spring of 1892 I appeared in 'Traviata' at the opera house in Palermo, I went back to Paris, en route, as I thought, for America. But the Metropolitan Opera House had been destroyed by fire. Mr. Abbey and Mr. Grau told me that as there had been no clause in my contract concerning delay, I should be legally justified in demanding the whole of my salary. I told them that as I hadn't sung, I didn't expect to be paid. They looked relieved.

"And then I suddenly realized that I was in a quandary. I had two hundred pounds in the bank, no prospect of an immediate engagement, nothing. So I said to myself:

"'I'll gammon. Nobody shall know I'm hard up. I shall go to Nice.'

"I went to Nice. I went with two maids instead of one, and took the best possible rooms in the best possible hotel. What would have happened but for a stroke of luck, I do not know. Probably I should have languished in a debtor's prison. But it happened that Mr. Grau, who was one of the directors of the Nice Opera House, was in Nice. He said to me, 'Would you like to sing here?'

"With assumed indifference I replied that I should not mind, but that I imagined all artists would already have been engaged.

"'Oh, I'm sure they'll be delighted,' he said, 'and I can get you four thousand francs a night.' I waved him away. 'I wouldn't think of singing for less than five thousand,' I said.

"Well, I was given my five thousand. And I often think that it was five thousand francs' worth of bluff."

As an old man, Haydn told the choir-boys of Vienna: "Be good and industrious, and serve God continually."

A YANKEE BOUQUET

In "My Musical Life" Walter Damrosch tells a good story of Jean de Reszke, the brilliant opera singer, of whom he says, "It was a joy to work with this man. Great artist, courteous gentleman, generous colleague, and (what is most valuable to a conductor) indefatigable at rehearsals. . . . He was a marvelous mimic, and used to give us delicious imitations of the various artists of the company coming into his dressing-room to offer their congratulations after his first appearance.

"De Reszke would first depict the French tenor colleague who in polite, reserved, and even patronizing accents, would say:

"'Vraiment, mon cher, vous-avez chantés très bien ce soir, très bien, je vous assure!"

"Then would come the German baritone in a double-breasted frock coat and punctiliously polite manner, saying:

"'Erlauben Sie mir, Herr de Reszke, Ihnen meine grosse Hockachtung aus zu drücken für den wirklich ausgezeichneten Genuss den Sie uns heute Abend bereitet haben.'

"He was followed by the Italian barltone, who would rush in impetuously and, kissing Jean on both cheeks, would exclaim:

"'Caro mio, carissimo!' followed by a flood of Italian words.

"Then came the real climax of the scene. Enter the electrician who, thrusting a 'horny hand of toil' into that of de Reszke, would exclaim in real Yankee accents:

"'Jean, yer done fine!'"

STORIES OF BEETHOVEN'S "FIFTH"

"Of Beethoven I found a reminiscence in Schönbrunn," wrote Louis C. Elson in his *European Reminiscences*, "the beautiful palace just outside the city (of Vienna). It was an old tree in the garden, with three branches separating from the trunk, about four feet from the ground. These three branches form a natural seat where Beethoven did much of his composing in 1823-24. . . . I can readily imagine his working thus in peaceful solitude, for I visited some of his temporary residences in Vienna and they were in rather noisy localities. It is said that once he was led, through this fact, to write one of his most striking figures. It was in the dead of night, and a drunken man had been locked out of his lodgings across the way. The clatter soon awakened even the semi-deaf composer and he listened; 'Bang-bang-bang-BANG!!' went the irate and homeless lodger, and then followed a pause; no result; again—'Bang-bang-bang-BANG!!' until finally Beethoven was struck with the emphatic rhythm, and down it went into the familiar note-book, and that 'Bang-bang-bang-BANG!!' became the Fifth Symphony. But my old musical friend told me that they have another anecdote about the self-same figure in Vienna, which is that Beethoven was drumming on the window-pane of Artaria's music store one rainy day, when he suddenly jotted down the rhythm made by his own four fingers. . . . But the anecdotes of this particular figure are almost endless, the most pathetic being that Schumann imagined that he heard it rapped out at a spiritual seance, and fancied that Beethoven was trying to communicate with him."

RUBINSTEIN'S TEACHER

Rubinstein in his Autobiography pays warm tribute to Villoing, the only instructor in piano playing he ever had, according to his own statement, except for his mother. "The Grunberg's told her of Alexander Villoing," writes Rubinstein, "who at that time was thought to stand at the head of his profession in Moscow. He was invited to the house, and I think had known us before, when we lived beyond the Pokrovski bridge. However that may have been, he came and heard me play. My mother then told him how she earnestly hoped that he would consent to become my teacher, but that owing to our limited means she was unable to pay a large price for lessons.

"Villoing hastened to reply that he was not pressed for money, and would willingly undertake my musical education free of charge. And with him my lessons began and ended, for no other teacher did I have.

"In my eighth year I began to study with Villoing, and in my thirteenth my musical education was completed; and, as I said before, I had no other teacher. Villoing especially devoted much time and pains—with most successful results—to the correct position of my hands. He was most particular in this regard, as well as the care he bestowed on the production of a good tone.

"To him and to no one else am I indebted for a thorough, firm foundation in *technic*—a foundation which could never be shaken. And let me here affirm that in all my life I have never known a better teacher."

THE IMPORTANCE OF ORCHESTRATION

In his unique book, "Principles of Orchestration," Rimsky-Korsakoff observes that "It is a great mistake to say: this composer scores well, or that composition is well orchestrated, for orchestration is *part of the very soul of the work.*

"A work is thought out in terms of the orchestra, certain colors being inseparable from it in the mind of its creator and native to it from the hour of its birth. Could the essence of Wagner's music be divorced from its orchestration? One might as well say that a picture is well *drawn* in colors.

"More than one classical and modern composer has lacked the capacity to orchestrate with imagination and power. The secret of color has remained outside the range of his creative faculty. Does it follow that these composers do not *know how* to orchestrate? Many among them have had greater knowledge of the subject than the mere colorist. Was Brahms ignorant of orchestration? And yet, nowhere in his works do we find evidence of brilliant tone or picturesque fancy. The truth is that his thoughts did not turn towards color; his mind did not exact it.

"The power of subtle orchestration is a secret impossible to transmit, and the composer who possesses this secret should value it highly and never debase it to the level of a mere collection of formulæ learned by heart."

With all due respect to Rimsky-Korsakoff, who was essentially a musical "colorist," he seems to have failed to differentiate between music conceived for its effect upon the hearer in terms of "pleasure," and music designed to express an idea in which "truth" is the aim, and the hearer left to find the meaning for himself. The finale of Beethoven's "First Symphony" contains a theme obviously planned to "sound well" on violins. In the Fifth, "Fate knocking at the door" is the idea, and the theme given to whatever instruments happen to be best adapted to the needs of the moment.

"That there are worthy American works becomes perfectly apparent to the seeker after them; but that we should espouse the cause because of patriotic reasons is wholly undesirable. Patriotism and art are not fused satisfactorily. Nevertheless, I believe that every serious teacher and student owes a certain duty to the American composer. This is no more than he owes to his art in general."—Pettis.

ARM! ARM! YE SOLOISTS!

Those who attend a modern symphony concert frequently object to the necessity of wearing evening-dress; but in the good old days they would have had to dress as though going to battle, and the artists on the stage were apparently under the same necessity. J. Cuthbert Hadden, in his biography of Haydn, gives a brief but vivid picture of what concert-going was like when Haydn gave the first of all symphony concerts in the London of 1791.

"It was the day of the Sedan Chair, when women waddled in hoops like that of the lady mentioned in the *Spectator* who appeared 'as if she stood in a large drum.' Even the royal princesses were, in Pope's phrase, 'armed in ribs of steel' so wide that the Court attendants had to assist their ungainly figures through the doorways.

"Swords were still being worn as a regulation part of full dress, and special weapons were always provided at a grand concert for the use of the instrumental solo performers, who, when about to appear on the platform, were girt for the occasion by an attendant, known as the 'sword-bearer.'"

Add to this, of course, the fact that neither gas nor electric lights were thought of. Candles or torches were universal, and the prefcrence was for closed windows and doors. Outside, the streets were either cobbled or inches deep in mud (the peculiar, sticky clay of London streets even to this day!). Braziers with burning logs were often used for street-lamps; but in addition one hired "link-boys" with torches to accompany the Sedan Chair.

"The power of song is as deep as it is universal. It gives a liberal course to many noble enthusiasms wrongly defrauded of expression by the cowardice of conventionality. It enlivens labor and society, exalts religious feeling, and transfigures even the crime and horror of barbarous war."—Fanny Raymond Ritter.

ORCHESTRAL COLORS

Many musicians have speculated on the "colors" of the orchestra in relation to colors of the solar spectrum. The latest is Dan Godfrey, in his "Memories of Music." He compiles an elaborate table describing the appearance of the orchestral instruments, their "timbre" and their related "color" effects, which, to save space, is modified to the following form:

Flute	Blue
Piccolo	Light cold blue
Oboe	Green
Cor Anglais	Green
Clarinet	Rose pink to Blush-red
Bass-Clarinet	Rose pink to Blush-red
Bassoon	Brown and Green
Double Bassoon	Brown and Green
Trumpet or Cornet	Dazzling Sunlight
Horn	Yellow
Trombone	Scarlet and Orange
Tuba	Deep Orange
Percussion	High Lights
Strings (violin)	Grey Blue
Viola	Grey Blue
Violoncello	Groundwork, tinted by woodwind, brass, etc.
Double-basses	Groundwork, tinted by woodwind, brass, etc.

This is amusing, but not infallible. Most of us will recognize in the strings a chameleon-like capacity to change "color" with what is required of them. The relation between sound and light is closer than we might suppose. Radio experts remind us that "radio frequencies" are in mathematical proportion to "audio frequencies."

A Personal Recollection of Liszt

By CLAYTON JOHNS

Professor of Pianoforte Playing, New England Conservatory

SO MUCH has been written and said about Liszt, it seems hardly worth while to add anything more; nevertheless, it may interest and amuse some people to hear a personal experience which happened to me long ago.

I had never been in Europe, but having decided to go there for the purpose of continuing the study of music, in 1882, and before settling down in Berlin, I took a preliminary canter through England and Scotland. Among the English Lakes I met a musician by name of Hecht who really shaped my course in Berlin. Mr. Hecht gave me a letter of introduction to Joachim, the great violinist. On arriving in Berlin, Joachim received me in a most friendly way. Joachim was naturally a kind and genial person. Under his influence I began to study with several teachers belonging to the Faculty of the Hochschule (High School). My work with them was entirely private. Friedrich Grabau, with whom I studied the piano, was a very musical person, a lover of the best, not a great pianist, and not even a great teacher; but he led me into the paths of musical righteousness. Later on, Grabau fell ill, so I was left without a teacher; and, being left to my own devices, I took a few lessons with Franz Rummel, who was what was called a virtuoso.*

Joachim's Letter

BE THAT as it may, Rummel was never a good teacher; therefore I decided to make a change. The change was in favor of Oscar Raif, with whom I continued to study until I left Berlin, June, 1884. Raif was a *born* teacher, from whom I got a great many valuable hints. My teacher of counterpoint and composition was Friedrich Kiel. He was a delightful old gentleman (I should think something like "Papa Haydn"). When I asked Joachim whether it was better for me to study with Kiel, or somebody else, Joachim said "Nobody is so good as Kiel" Kiel, and all the members of the Hochschule faculty, were violently against Liszt and Wagner, representing the modern school, while the point of view of the Hochschule was strictly classical. Kiel once said to me, "It is a sin for you to go to hear a Wagner opera." Think of that! Joachim and the others being conservatives, it was no wonder that I came under their influence, and no wonder that I was blind to the greatness of Liszt and Wagner. I was young, inexperienced and "green," fresh from America (America at that time was a very different place from the America of today). I can now see that "there were giants in those days." Liszt and Wagner were musical giants. Other pianists and composers have appeared since, but "The scent of the roses will still hang round" Liszt and Wagner. What I have said is only a prelude to the story I am about to tell. After having passed the year of study in Berlin, planning a summer trip, I thought it would be interesting to stop at Weimar and see Liszt. I asked Joachim to give me a letter to him. He said he had seen but little of Liszt for the past ten years, as he did not like Liszt's music; nevertheless Joachim gave me the letter, so I went on my way rejoicing.

July 14, 1883, I left Berlin. Going to Weimar I was thinking only of *meeting* the great man, not *playing* to him. Saturday afternoon, July 14th, I left my letter at the Hofgartnerei, Liszt's little house, belonging to the Grand Duke's park. The servant said I could see the "Meister" at nine o'clock Sunday morning. At nine o'clock I presented myself. The servant led me upstairs to the second floor. In my hand I had my hat, cane and card. The door was opened and before me stood Liszt. I tried to put my card into my trousers' pocket. I left, full of embarrassment. Liszt broke the awkward situation with, "I see you have brought me a letter from Joachim." I fumbled about to get rid of my card, and Liszt, looking at my hand in my trousers' pocket, said: Sie sind echt Amerikanisch" (You are real American). "Oh!" said I, "Wenn Sie echt Amerikanisch sein wollen, mussen Sie die Handen in die beiden Taschen stecken" (If you want to be real American you must put your hands into both pockets). Think of my cheek! Liszt was furious, and no wonder, saying: "Wenn Sie das probiren wollen, mussen Sie weiter gehen" (If you want to try that sort of thing you must get out). I don't think I was scared, only lacking in veneration, due perhaps to the influence of my preceptors. In any case, I now profoundly apologize for having been such an ass. In a few minutes Liszt recovered his temper and said "Probiren Sie was *da*" (Try something else), pointing to the piano.

LISZT'S BIRTHPLACE, RAIDING, HUNGARY

Exterior View

Liszt's Bed — A Corner of the Living Room — The Kitchen

As I have said, I hadn't the slightest idea of playing to Liszt; my only idea was to meet him. However, I did as I was bid, so I sat down at the piano. Then I *was* scared. I had been studying one of the early Beethoven Sonatas, Op. 14 in G. After a few measures Liszt said, "Das ist ein Conservatorium Stück, probiren Sie etwas anders" (That's a Conservatory piece, try something else). Then I began Chopin's *Polonaise in C Minor*. Liszt "yanked" me off from the stool and showed me how it ought to be played. After a little more talk on music and musicians, he asked me to come to his house on the following Tuesday afternoon, at four o'clock, when his pupils would play. After the above preamble I now quote from my old journal:

Visit to Liszt in Weimar, July 17th, 1883. Liszt lives on the second floor of the Hofgartnerei (Court gardener's house). At four o'clock I found about thirty young people of both sexes gathered in the vestibule below, waiting to be summoned by the Master, who often sleeps in the afternoon, as Mr. H. told me (Mr. H. was an old pupil of S's). Soon after I arrived, the summons came. I went up with the rest. Liszt stood near the door, receiving each one as he or she entered. By the time I made my way in, Mr. H. was at the piano, playing a nocturne by Chopin. Mr. H.'s playing didn't seem to suit the master's taste, for during the course of the nocturne Liszt told him four different times to go to the Conservatorium. Presently a young woman bounced in, Liszt calling out, "Fräuline Méloné, eine Célebrité aus Europé," the music still going forward. This caused a general laugh which didn't disconcert Fraulein M. in the least. When Mr. H. finished the nocturne, Liszt said: "und so weiter" (and so forth). Liszt then called upon "Essipoff die sechste" (Essipoff the sixth) for a Chopin concerto movement. She, having started in bravely, but having fumbled the passage, Liszt cried out "Essipoff die siebente" (Essipoff the seventh). The lady, however, recovering herself by a bold dash, Liszt said: "Essipoff die erste" (Essipoff the first), pulling her from the piano stool and giving her a couple of gentle boxes on the ear. Next came a Miss Stevens from New York, who seemed to be in high favor. She played a Rubinstein* piece very nicely till she reached the last page, when Liszt caught her by the chin saying: "Gehen Sie und lassen Sie sich photographieren" (Go have yourself photographed). After that she sat more quietly, kissing the old gentleman's heart when she finished. There was a good deal of kissing and cheek patting during the afternoon.

A Liszt Lesson

NEXT came a young Fraulein who played a Chopin *Scherzo* beautifully, which Liszt seemed to approve, but didn't give half the praise he gave to others, though it was the best playing of the afternoon. A number of others followed, more or less bad, one particularly bad. A flibberty gibbet person played a *Tarantella* of Liszt, stumbling all the way through, getting "Bravo, gut und bon" ad infinitum from the master. A certain Herr Reisenauer then played Liszt's *Auber-Tarantella*, completely annihilating all technical difficulties, "bringing down the house." Reisenauer has been studying with Liszt for eight years and has a wonderful technic. I was sorry not to have heard him play a piece more worth while, musically.

Liszt called me for the *C moll Polonaise* of Chopin. He said one of the "Herren" had played it to him lately. No one spoke up, I becoming painfully conscious that he might be referring to me. Mr. H, who was standing near, said, "You'd better own up or he would get mad" The room was searched for the music, but it wasn't to be found. By this time he had fixed upon me as the guilty person. Much to my relief Liszt said, "Wir woollen es das nacste mal haben" (We will have it the next time). A half hour was spent over some variations by Weitzmann, the theme being 'Chop Sticks." Liszt made each lady, who already *had not* played, take hand, the lady playing Chop Sticks while Liszt played the variations. This was pretty stupid, but it seemed to amuse the old gentleman and, no doubt, tickled the vanity of the ladies. After a short piece played by Fraulein Méloné, Liszt said, "Ich emphele mich" (good afternoon), and we all took leave. One old lady in doing so kissed Liszt's hand and his heart, he, kissing pretty much all over.

The two hours which I spent there were quite informal. Liszt paces up and down the floor beating time with his hands, talking to different ones who stand and

*Virtuosos in those days were not what virtuosos have become since Paderewski and Rachmaninoff appeared on the musical horizon. Touch, or tone, is now the prime factor in pianoforte playing. Strange as it may seem, William Mason, who was an actual pupil of Liszt, once told me that Liszt never had a good touch, in spite of his marvelous power of interpretation. Liszt's personality, too, must have enthralled his hearers, just as do the personalities of Paderewski and Rachmaninoff.

*Let it not be forgotten that Rubinstein was one of the stars of first magnitude in those days. Rubinstein and Joachim were contemporaries. I heard Rubinstein the second winter I passed in Berlin, 1883-1884, from time to time, once when Rubinstein and Joachim played together the *Kreutzer Sonata* at a private house. Sitting a few feet behind Rubinstein as he played, I thought it was the greatest playing I had ever heard; but Grabau, my teacher, said afterwards that it sounded as if they had never played it together before! Rubinstein's singing touch was a wonder. With his broad fingers, one tone seemed to last through twice the usual length of time. His *Barcarolles* may be mentioned as examples of his singing quality. Rubinstein's hand was almost as broad as it was long. His fingers were like cushions. Often, he played carelessly, but with great effect. It was said that he played so many wrong notes he might have made a new composition of them. His well known "Etude en Faux Notes" was suggested, perhaps, by his carelessness.

sit about leaning on the piano and tables. When anything doesn't please the old gentleman, he goes to the piano himself, playing the passage through, often mimicking the way which the pupil has played it. He is fond of his joke and equally fond of the approbation which he seeks from all sides after the explosion of his wit. I walked home with Mr. H. and we have various opinions about the advantages derived from a summer in Weimar with Liszt.

Four Decades Ago

What I have written is a verbatim account of my experience which happened nearly forty-two years ago. The world and music have entirely changed since then. Liszt at that time was seventy-two years old. He had long before passed his zenith. After having rested on his laurels "he went back to the farm." His farm was Weimar, where a number of aspiring, would-be musicians were collected about him, all manner of different grades of talent and musicianship. Liszt received them all, good, bad and indifferent, as we have seen. The two hours passed after his nap, on Tuesday afternoons, amused him. Whether he took it seriously or not, Liszt's "milk of human kindness" never ceased to flow. I am speaking only of what was called "Der Schwarm" (The swarm). "The swarm" was a hive of busy bees, coming from all parts of Europe and America, each one of them hoping to gather honey from the flowers of the Master's garden. Most of Liszt's pupils who became celebrated all over the world did not belong to "the swarm." The prize pupils went to the Master at other times, not from 4 to 6 on Tuesday afternoon. I dare say a prize pupil occasionally played in the afternoon from "the swarm," capping the climax, like Reisenauer, who *did*, later on, make a name for himself. Whether they were the pupils of "the swarm" or whether it was the individual serious pupil, be it remembered that Liszt never took a penny for the lessons which he so generously gave.

If you have ever read the two-volume *Briefwechsel Zwischen Wagner und Liszt** (Correspondence between Wagner and Liszt), you will see that Liszt was the most unselfish person in the world. Great as he was, he was willing to sacrifice himself for the sake of advancing the interests of the greater man, Wagner. In addition to the book I have just mentioned, if the Gentle Reader would like to look over a little book called "Der Kraft Mayr," by Ernst von Wolzogen, which has been fairly well translated under the title of "Florian Mayr," he would see how nearly like it was to my experience that Tuesday afternoon, when the pupils came together. The pupils I mention in my Recollections were not such a good lot as those who appear in the printed book, but then, poetic license is always allowable.

To wind up my story about Joachim and his letter to Liszt, I left Berlin for Weimar that morning at 7:45. At eight o'clock, Joachim having changed his mind about giving me the letter, went to my lodging to take it back, but it was too late. After my visit to Liszt at Weimar, I wrote to Joachim, putting my experience in as pleasant a light as possible. In any case, the following year, which I passed in Berlin, Joachim frequently asked me to come to his private rehearsals, sometimes telegraphing me at a moment's notice, so all was forgiven and forgotten. Joachim was the greatest violinist of his time. His playing of Beethoven's Concerto was generally accepted as a "high-water mark" of perfection. As an orchestral conductor, he was never a great success. He was probably too subjective; but as a leader of his quartet, when he *could* be subjective, he was not surpassed. The Helmsberger Quartet in Vienna was more or less contemporaneous with the Joachim Quartet and of the same high order of interpretation. Both of these quartets might be likened to our own wonderful Flonzaley Quartet.

*The correspondence between Wagner and Liszt is published by Gravel & Co., London. The translation is by Francis Hueffer.

Der Kraft Mayr, in German, is published in Engelhorn's Roman Bibliothek, Stuttgart. The same book in English, called Florian Mayr, is published by Huebsch, New York. The translation is by Edward Breck and Charles Harvey Genung. The books may be seen or read at the important public libraries of Boston, New York and other cities.

"Since language is the basis of nationalism, it follows that the country which uses its own language will develop a national music, just as Italy and France have a national music through their insistence upon Italian and French language. If we had a national music in this country instead of the present senseless worship of everything foreign on the part of the public, our own composers artists and teachers would have a better chance to earn money in their own land."—Music News.

Preparing the New Lesson

By Grace White

VERY few students are capable of working out new material without aid. It takes a pupil of most exceptional ability to confront the difficulties of new compositions and make any progress with them. And yet how often is this expected! And how much time and energy are wasted!

It is cruel and unreasonable to say at the end of a lesson, "Do the next etude next time—and start to work on the first two pages of this piece"—possibly playing over the piece in a brilliant, rapid fashion which only discourages the confused pupil. The next lesson, the poor student is taken to task for many things that he could have understood at the beginning.

A pupil's advanced lesson will be as good, and only as good, as his understanding of it in the first place. Many students and parents—especially parents—think

CARICATURE OF FRANZ LISZT AS A CONDUCTOR

that the pupil "learns his lesson at home." This is true only to a small degree. He learns it at the teacher's studio and drills it into his memory at home. The brilliant student can do much alone, but the average pupil needs a clear explanation of any new work before understanding how to master it.

It is better to have your pupil thoroughly understand the time, technical problems and some of the musical content of his new work and, if necessary, to slight some of his present lesson, than to have him blunder unseeing into new difficulties. If the teacher will be clever in knowing what is most important in the lesson and do that first, the rest of the time can be divided in such a way that in two lessons all of a student's work can be covered thoroughly and interestingly.

No two lessons in succession ever need be alike. The tiresome uninspiring business of knowing that the teacher will always hear scales, studies, pieces, new material, in the same order, week after week, is enough to make any pupil play monotonously. One day hear the lesson this way; the next hear the piece first, and make your point in that; the next time startle your pupil into action by suggesting a scale contest with another student. But always allow time to explain sufficiently all new material.

A great effort in preparation will often be made if the teacher will call attention to the special difficulty in a new study and explain it, and tell the student, "This is a spot where ninety-nine out of a hundred pupils stumble. Your attention is called to it, so I shall be watching with great interest to see how you do it." Your pupil will then be determined to be the one out of a hundred, and make an extra effort to measure up to your expectation.

The "Page Turner"

By Eugenio Pirani

EVERY pianist or instrumentalist who plays from music knows how difficult it is to turn the leaf, at the end of the page, without interrupting the playing. Sometimes the left hand can be spared for a fraction of a second, sometimes the right, just long enough to turn the page. But often both hands are needed in an important passage at the end of the page, and that makes it almost impossible to consummate this momentous operation, with the result that a gap in the performance is unavoidable.

Especially when the pianist is accompanying a singer or another instrument, the human limitation of possessing only two hands is painfully felt.

It seems that all music printers have entered a secret conspiracy to end the page with some difficult passage which makes it impossible for the player to free one hand for the purpose of turning the pages; and, if the composer himself does not prevent this nuisance through prescribing exactly the place where the turning may be effected without breaking the continuity, for instance where a pause is located, one may be sure that the printer will put the turning at the most awkward and inconvenient place.

A sympathetic "third hand" is here needed; and here is the time when a modest and still necessary artist comes forward to the rescue.

Musicians, poets, artists, and men of genius generally, have been praised, sung celebrated in poetry, immortalized in monuments, that their name may be handed down to posterity; but never, as far as I know, any attention or appreciation has been accorded to the humble and still so useful, yet indispensable artist: the Leaf Turner. In a concert performance, where an interruption would be fatal, he holds the key to success or failure of the performer who trusts his fate into his hands. He must possess musicianship, skill, quickness of thought and discretion. The Leaf Turner must indeed follow with his eyes the music, know exactly at every moment where the pianist or instrumentalist is just playing, and be ready at the proper moment.

Owing to the fact that the player is always looking one or two measures ahead, he must not wait to turn over the page in the last moment; but he must do it one, or in quick tempi, two or more measures ahead. He must grasp the page with security (only one at a time!) and turn it quickly, so as not to deprive the player even for a moment of the sight of the music. He must not obstruct the sight of the notes with his arm, and also he must not make himself too conspicuous with his motions.

Every one who needs the services of such an artist, knows that he is completely at his mercy. Is he reliable and exact, he imparts to the player a sweet sensation of security and safety which is liable to enhance his interpretation and cause him to look to the "turner" as to his guardian angel! Is he, on the contrary, not precise, coming either too soon or too late, he conveys to the player a nervousness, a fear of impending danger, that can mar the whole performance and even cause disaster, in the case he turns the pages at the wrong place.

A tremendous responsibility rests, therefore, upon the Leaf Turner and, according to his importance his name should be perpetuated.

No wonder that, with this great responsibility, even renowned artists do not consider it beneath their dignity to help their colleagues and to act as humble "leaf turners."

In Germany such "virtuosi" are properly remunerated and receive from two to five dollars according to their artistic merits. Concert managers have them on their list and furnish them upon request. They are called in joke "der Notwendiger," which means at the same time "necessary" and "page turner."

In the concert season these modest artists earn sometimes more money than concert givers themselves (!).

Due credit should be given, therefore, to this "tutelary genius." God bless the Leaf Turner!

One can but wonder when it will become clear that, however great the part played in musical appreciation by a trained ear and a trained memory, the fundamentals of appreciation are sensitiveness, imagination, and nothing more. Let, then, ear and memory training be acquired, with a true understanding of both their value and their limitations; above all things, let the illusion that in the appreciation of music the intellect can do the work of the imagination be dispelled forever.—M. D. CALVOCORESSI.

The Violinist's Opportunities

An Interview with the Eminent Virtuoso Violinist-Teacher

CARL FLESCH

Secured Especially for The Etude by Otto Meyer

MY LAST THREE SEASONS in the United States have been largely devoted to teaching in connection with my concert work, and so it is a pleasure to me to tell ETUDE readers some of my impressions and observations concerning violin study in the United States and American musical life in general.

One of the questions I am most often asked (and therefore suppose is one of interest) is, "Are Americans as talented for the violin as Europeans, and are their opportunities for advancement as great here as abroad?"

Now as to talents, there are as great talents here as any place, for the United States is after all a mixing pot of all the nations in Europe with a few generations in the United States at best. However, there is no question but that there are certain blood strains which, whether here or in Europe, are furnishing a greater percentage of the virtuosi than the other nationalities. Russians, Poles, Hungarians, Bohemians and all of the Slavic nations and the Jewish people, no matter in what country they are born, seem to have some native talent for the violin.

Once I asked a very prominent musician whom he considered the greatest prodigy he had ever seen, and he replied, "A Russian Jewish boy who did not play the violin." However, though the Slavic strain seems to adapt so naturally to the violin, that is no reason for those of other nationalities to be discouraged. I have in my class a very talented girl who is of German descent: almost every nation has its representative in the halls of violinistic fame.

Now, as to the opportunities for study: there are at present in the United States, teachers who compare favorably with the finest in Europe. American wealth has endowed schools that compare favorably with the best in Europe. The study equipment is present in large measure. BUT—the study mood and plan here is handicapped by one circumstance: in the United States a musical education is generally made secondary to general scholastic education, while in Europe the child who is to study music seriously as a profession is placed at an early age under the best music teachers, other education being made subservient until the music studies are finished.

Violin Technic

VIOLIN technic is a peculiar thing in that it is very quickly and easily acquired in the early years while later in life no amount of study will make up for the years that have been missed. General education, on the other hand, may be acquired at any time after violin studies are finished; and those who want education will acquire it by tutors, special study, reading, and so forth. Remember, also that the travel which becomes a part of every musician's life, and the languages which are learned by living in foreign countries are in themselves a liberal education.

Let us compare the study plan of a characteristic European child, whose parents decide to have him study the violin as a probable profession, with that of an American child of the same circumstances. Instead of a hypothetical case in Europe, I shall quote a few actual cases. Fritz Kreisler, at the age of ten, won a first prize in Vienna, and at twelve won a first prize in Paris. Thibaud, at the age of fourteen, was a finished concert artist, and I myself at the age of twelve had completed my studies and the high school.

In general, the real violin talent who is under the best teachers will have a finished technic at the age of twelve, and will usually have started at the age of six. Later there is plenty of time for a general cultural education. Those who have had the opportunity to have social intercourse with any of the really great violin virtuosi will tell you that they found them men (or women) of broad culture and trained minds, for mark this point: "Only those who have a mind that will seek its own culture will become great artists."

So, I believe, when the best American talents come under the tuition of the best teachers now in this country, at a very early age, say, for example, six years, and study music primarily, with other studies coming second and subservient to it, that we will have an opportunity of furnishing great artists of the concert stage equal to any country in Europe.

A Contrast

BUT IN contrast to this supposed condition let us present what generally occurs. An American father and mother decide to have their boy study the violin and consult with the local violin teacher to get his verdict as to when the boy should begin. He may declare for early studies, but in general the family decides to have him start his studies when he is ten years old (at which age the European talent is perhaps already on the concert stage). Of course the child will continue in the public school, and at best will do a half hour or hour of practice every day. On Saturday he generally will not practice and on Sunday certainly not. In May, as examinations are imminent, violin lessons will be stopped so that he may not fall behind his class in school, and, of course, one would not think of spoiling the dear boy's vacation by having violin lessons during the Summer! So, with perhaps a half hour's lesson each week and a half hour's practice per day for six months in the year, the precious years for acquiring a technic, from six to twelve, are practically wasted. Then comes high school with sports such as base ball and foot ball and all of the delightful school activities to take the boy's time, so that not until the boy reaches the age of sixteen or eighteen, and has finished high school with credit, do the fond parents consider whether or not they will have their boy study music seriously as a profession.

Of course, one cannot develop great artists under such conditions. If it is decided that a child has unusual talent for music and that the effort shall be put forth to make an artist of him, all else must be made secondary for the time (as it is in Europe). When the early years have been devoted primarily to music with perhaps private tutoring in a few related subjects, and when the technic is adequately trained, the young artist should make arrangements to broaden his education by private study, travel, reading, and so forth.

PROFESSOR CARL FLESCH

Virtuosi, Past and Present

I HAVE often been asked whether the great virtuosi of the past would compare favorably with those of today. It is possible for me to give a rather valid opinion on this matter as I studied in Paris with Sauzay, then an old man of eighty-two, who had heard Paganini make his début in Paris; also Sivori, Dancla, and others. The old-time virtuosi had great technic, it is true, but they had to find their own way to get it and were in general much more careless in their intonation. Take Wieniawski, for example. He was a great violin genius, but moody and unreliable: so also with Paganini, Ernst and all of the former lights. We owe them a great debt in that they charted the unexplored country of violin technic; but the early explorer could not know the country as well as we who live in it from our earliest age. Nowadays the violin student has the entire technic served on a platter, especially since Prof. Sevcik wrote his monumental technical works, and the boy who studies from the ages of six to twelve with a fine teacher, making all else subservient to his music, should have a finished technic.

With reference especially to the exactness of intonation, I remember that when in Holland I heard Ysaye and had the pleasure of congratulating him after the concert, I spoke especially of his exact intonation and he replied, "Sarasate has taught us all to play in tune." The great Spanish artist might, in a way, be called the boundary between the old and the new school.

I am often asked what I consider the most important pedagogical message that I give to my pupils. My teaching is in a way negative. I consider it more important to tell the pupil what not to do than what to do; then if the pupil avoids all of the mistakes, he cannot go far wrong.

I also lay great stress on the dual nature of playing and my motto is to study with the head and play with the heart. Too often the pupil who has played in his room with enthusiasm and abandon, on facing an audience is suddenly confused, because he commences to think, something which he had not done before. He should have done his thinking while practicing and then it would have become subconsciously correct and he would have been able to express his musical message without any technical thoughts.

Another question that I am often asked is "what kind of violin do you play and are the new violins any good?" I play a very fine Strad and so do many of the great present-day violinists, but the day will soon be past when Strads will be heard on the concert platform. Now that American millionaires are bidding for them in order to make their collections complete, the price is mounting to enormous heights. I have just received a letter from Hill in London advising me to insure my Strad for $25,000, and that, of course, means that it is really much more valuable than the price for which they would insure it. I predict that in the year

1940 a good Strad violin will be worth in the open market at least one hundred thousand dollars. Of course, when that time comes, no artist will be able to buy them and they will be looked at but not heard. What will happen? I fear that, besides hearing the better of the second-class Old Italian violins, the newer makes will be heard. Recently I had the opportunity of playing on a very fine modern violin by Gallican. It seemed very excellent, but "one unfortunately can tell if a new violin is good only when it is no longer new."

Ensemble Playing

IT PLEASES me greatly to see the spread of ensemble music in the schools and in private life here. Ensemble playing for young students has real value in teaching reading, rhythm and intonation.

In speaking of ensemble, however, for children, I do not by any means mean that it should stop with the younger years. Ensemble music should become a part of the musical life of every home. It is the back-bone of music culture and the playing of sonatas and chamber music will spread the doctrine of good music everywhere. For those who write chamber music never write trivial music. Also, chamber and ensemble music is possible in every town and city, and furnishes a start toward broader musical life. Speaking of sonatas, reminds me that, of the modern Hungarian composers Bartok has written one; Weiner, two; and Kodaly is said to be at work on one at the present time.

It is an interesting fact that in a little strip of ground, about fifty kilometers long, many of the great Hungarian musicians were born. I was born in the village of Moson and within fifty kilometers of my birthplace were born Nikisch, Joachim, Hans Richter, Liszt, Haydn, and others. Of modern Hungarian violinists. I call to mind Hubay, Szigeti, and Telmanyi. The Hungarian music of to-day is often founded on their inimitable folk tunes, and their harmonic treatment is perhaps equally influenced by German and French teaching.

Now to speak of a factor which to me seems very important to the future musical life of these United States: I first visited this country in 1913 and, when I came back to it in 1923, naturally compared its musical conditions in every way. I expected to find a great spread of concert life, but such was not the case. American concerts may have improved in quality, but they certainly have not increased in quantity in proportion to the increase of population.

Educational Facilities

THIS country has greatly increased its facilities for musical education. Private enterprise, as well as endowments, have brought teaching facilities up to a point where no one need lack good tuition. The great schools compare with the best in Europe. But one thing that I do not wish to see carried too far is free scholarships. Of course, in the case of a great talent with lack of funds, the fine teacher will always try and find a way; but it is healthy for the young to have to struggle a bit for their music. What they suffer for, they will prize, while what is handed to them they too often consider no more than their due; and then do not make any special effort to be worthy of the favor.

Now, as I said, we have done much for education here. We have done much, perhaps enough, for the furthering of study, but there is a great field for a new philanthropy in placing the young artists in the concert field. What is the use of training a hundred new violinists to be virtuosi, if in a week they will all be hunting "movie" jobs? When I made my début thirty years ago, I almost wept because, by chance, another concert was booked the same day in Berlin. Gabrilowitsch made his début at the same time. Still, within a week I had engagements to play with practically all of the fine orchestras in Europe. Were one to make a similar debut to-day, there would be a dozen concerts the same night. Possibly the critics would not even visit the concerts, and, as for getting the engagements, that would take dozens of expensive concerts and a large appropriation of money for advertising managers and so forth. Now what is the use of turning out a product for which there is no demand?

This is the solution that calls itself to my mind. There must be an enlarging of the concert field. This must be done as pioneer work, by placing concert courses in the smaller cities which do not now have concerts of merit. Imagine what an immense influence on American music life it would be to have five hundred more cities place concert courses! Five hundred new concert courses of, say, four concerts each would be two thousand concerts a year, at each of which at least two artists would perform; so there would be four thousand engagements more for worthy young artists.

(*Continued on Page 313 of the "Violinists' Etude"*)

The Etudes of Stephen Heller

By ERNEST R. KROEGER

STEPHEN HELLER, *the eminent Hungarian pianist, teacher and composer, was born at Pesth in 1813 and died in Paris in 1888. He studied with Czerny, but received the greater part of his education from Anton Halm. His concert career was begun at the age of fourteen. In 1830 he fell sick on tour and was adopted by a wealthy family of Augsburg, remaining with them till he moved to Paris in 1838, where he became one of the brilliant circle including Liszt, Chopin and Berlioz. He was a prolific composer, publishing one hundred and fifty opus numbers, several of them containing as many as twenty-five compositions. His style was eminently pianistic, technically original, though somewhat limited in virility and variety of invention.*

The Present Day Idiom

IN THIS age of strenuosity, it is not easy to place oneself in a mood of calmness and reflection. Quietude and the first quarter of the twentieth century seem to be opposite terms. This has been called the "jazz age," and the composer, Stravinsky, seems to epitomize the life of today as revealed in tone. Nothing can be greater in contrast than Stravinsky and Stephen Heller. But is there no place for pensive reflection in the music of today? Heller's idiom is not the idiom of present-day composers. The tang and "spice" considered necessary in modern music can be nowhere found in Heller. Suavity, grace, gentle refinement, controlled emotion, these are his characteristics.

There are over two hundred of the charming compositions which are called "Etudes." There is no attempt at graded technical progress in them. Authorities like Hans Schmitt have indicated the order in which they should be studied. Lindsey Sloper has edited a number of them in a systematic order. In so many there is bound to be duplication and repetition. But it is easy to discover these. Now, as to those which are desirable to study. If finger work is the end in view, avoid Heller and take up Duvernoy, Czerny and Cramer. Heller etudes mean studies in style.

Style

STYLE comprises expression, shading, phrasing, dynamics, rubato, pedaling and all other features of interpretation. Take, for example, No. 4 in Opus 47. This is thoroughly Heller. It is expressive, yet not deep. The phrases must be well defined. Chords contrast with singing, dynamics range from *pp* to *f*. There is a ritenuto of a measure and a half. In the middle of the study, the melody appears in a minor key—somewhat wistful. Altogether this short piece contains much material for helpful study. Number ten has a rather stern dramatic motive, with a chord accompanient. It is in D minor, rather sombre. In the middle section, the theme, somewhat altered, appears in the left hand, with a pianissimo accompaniment in the right hand. The close is inflexibility, stern and severe. A lovely and appealing one is number twenty-three, in A flat. The serenity and tranquil charm of this *morceau* is unsurpassed in any of the Heller Studies. Opus 46 contains more Etudes of motion than Opus 47. Some are very attractive, but are not distinctly individual. Number ten has a Spinning Wheel character, and yet has the Heller "ear-marks" in it.

Number fifteen is still more a Heller piece. The composer must have liked it, for he prolongs it unduly. Number seventeen is truly lovely music—unquestionably Heller. And number nineteen, of a decidedly "woodsy" flavor, is the most beautiful of this Opus. As a whole, Opus 45 can hardly be said to equal either Opus 46 or 47. But it contains one number which is on a bigger scale than any of the others. It is number fifteen, sometimes salled "The Song of the Hero." It is so noble and massive that it might well be taken for a composition by Brahms. It is in D minor, with chord and rhythmic effects.

STEPHEN HELLER

"Il Penseroso"

NUMBER sixteen is the well-known "Il Penseroso." The melody is in the left hand and the right hand accompaniment is exceedingly graceful. Opus 16, the "Art of Phrasing," was Heller's first collection of Etudes, and may well be called a series of "Mood Pictures." Each study has a seperate title. The qualities of wistfulness, and pensive melancholy already are apparent in these studies. It is in number two, "Impromptu;" number three, "Intermezzo;" number six, "Nocturne;" number fifteen, "Esquisse;" and number twenty-one, "Romanze;" that these characteristics may be found.

In Barbedette's "Stephen Heller, His Life and Works," the author alludes to the collection Opus 90 entitled "Nouvelles Etudes" as follows:—"From the first, which pictures the naughty child astray in the woods, to the last which portrays the sufferings of mature age—the dramatic side, the inspiration is sustained, and without intending it, Heller has perhaps written one of his finest and most touching works." The writer is especially fond of the "Twenty-four Studies of Expression and Rhythm," Opus 125. Some of these are indeed "little gems."

"Five Gipsy Melodies"

IN THE *Album dedié a' la jeunesse*, Opus 138, the finest numbers are "Five Gipsy Melodies." One which has become well-known is the "Curious Story"—a fine study in phrasing and delicacy. With regard to the Preludes, Opus 81, they are, of course, not on such a high artistic plane as are those of Chopin. Still, they are indeed most attractive. They contain many moods, from tranquil and calm, to passionate and strong. The Preludes, Opus 119 (*à Mademoiselle Lili*) are a delightful collection of miniatures. There are two hundred and thirty-three pieces in the opus numbers above mentioned.

The "Fruit, Flower and Thorn Pieces," (sometimes called "Restless Nights," Opus 82, might be added to these. They are among Heller's very finest little tone poems. In all of these, piano literature possesses a wealth of poetic pieces of genuine artistic value. The taste of today may call for a more strident, sensational, "effective," sort of music than that which Heller has created; but there are many persons who will enjoy the smooth, meditative, serene style, tinged with wistful longing, which is to be met with in so many Heller pieces. Unquestionably, they fill a needed place in the development of taste and expression in young piano students.

A Master Lesson on the "Liebestraum" of Liszt Prefaced by a Short Note About the Composer

Especially Written for THE ETUDE by the Distinguished Russian Virtuoso

MARK HAMBOURG

FRANZ LISZT was born at Raiding in Hungary, on October 11th, 1811. In versatility he rivals the great artists of the Renaissance. As a pianist he was supreme, and his concert tours were so many triumphal progresses throughout Europe. Under his leadership the orchestra at Weimar became one of the finest and Weimar itself, the centre of German artistic musical life. Many of the greatest pianists were pupils of Liszt and bear witness to his inspiration as a master.

Success accompanied all he undertook in life, and his compositions for the orchestra, the pianoforte and the voice place him in the forefront of distinguished composers. His literary works, including his articles on Chopin and those on the music of the Gypsies, written in German and in French, reveal the fact that he had a remarkable command over style and language. He holds a unique position in the history of musical development and is an outstanding figure of the artistic world of his day.

One of the most interesting episodes in Liszt's life was his friendship with Wagner. It is possible that, without Liszt, Wagner never would have reached such a high stage in the evolution of his music. Liszt in his symphonic poems adopted the idea of the "Leit Motif" which Wagner used with such effect in his operas. He also emphasized the pictorial and poetical elements of music. "Mazeppa," one of the most celebrated of these symphonic poems, creates almost as vivid an impression of the subject as the poem of Victor Hugo on which it was based. Wagner realized the debt he owed to Liszt and used to tell a story of how he came to him, after conducting a performance of "Lohengrin" and said: "Behold we have come so far, now create us a new work that we may go still farther."

Liszt as Composer

IT IS, however, as a composer for the pianoforte that Liszt excelled, and he revolutionized pianoforte technic. For from the age of nine, when he made his first public appearance at Oedenburg, until he accepted a permanent engagement as conductor at Weimar, he pursued the career of a pianist; so he was well able to appreciate to the full the wonderful possibilities of his instrument. Equipped with a phenomenal technic, his innovations in the art of piano playing were manifold. In his paraphrases and transcriptions he secured technical figures never before employed, and expanded chords to hitherto undreamed of dimensions. Moliere used to say: *"Je prends mon bien ou je le trouve"* ("I take my property where I find it"). Liszt might have said the same. He assimilated everything with which he came in contact. The folk songs of Hungary and Spain, Paganini's "Caprices," the overtures of Wagner, the organ works of Bach, furnished him with themes for his most brilliant and effective pieces.

Some of Liszt's most delightful music was inspired by the literature of his day. The French Romantic School with which he became associated during his stay in Paris influenced many of the compositions in his "Années de Pélérinage;" but this *Liebestraum* was inspired by a poem by Frielgrath, and it is a good example of the "Salon" music of which Liszt was such a master. It is published in a series of three Nocturnes entitled *Dreams of Love*, and is one of the most popular of the composers works. He has embellished his theme with consummate art, and no one who has heard the "Liebestraum" can fail to appreciate its charm. Graceful and entrancing melody is combined in it with a certain dignity and depth of feeling, and ornamented with delicate and brilliant arabesques. Above the opening measures is printed a sonnet by F. Frieligrath. It exhorts the lover to love always with the utmost of his being, while he may, and never to let a harsh word escape him, as death so soon brings separation and regrets.

In this atmosphere of intense feeling tinged with melancholy the melody of the nocturne should open.

The Melody Sings

THE song must be brought out in declamatory style, as if sung by a singer with all the correct relief and elasticity of rhythm for taking in breath at the right moments. The arpeggio-like accompaniment in the right hand should be played throughout with a juicy tone, not only as a mere figure but as a sensuous adjunct to the melody. In measure 5 the notes F. G. A.-flat: C. B-flat in the left hand, and A-flat in the succeeding measure, must be especially emphasized and played *rubato* to give stress of feeling to the end of the phrase.

In measure 8, on the *fourth beat* in the *bass* there is a *G-flat* which should be brought out. In measure 10 on the high F in the left hand, a pause can be made amounting almost to a Fermata.

In measure 11, as before in measure 5, the phrase F. G. A-flat. C. B-flat, A-flat should be declaimed in *rubato* fashion, with a rise in tone on the culminating C, and then a drop back to the A-flat in the twelfth measure. In the sixteenth measure there should be a *crescendo* beginning on the first E-natural on the first beat, and proceeding to the second E-natural in the middle part, but dropping immediately to *piano* again on the first beat of the seventeenth measure. At the twenty-first measure a spirit of agitation should be introduced, the tempo being slightly quickened, and a *crescendo* rising from the emphasized B-flat of the melody on the first beat of the measure to the D-flat half-note on the third beat. From this third beat to the C-flat on the fifth beat of this same measure the tone should decrease and then rise again in measure twenty-two to the F-flat on the third beat, slowing down with emphasis on the notes A-flat and B-flat on the fifth and sixth beats in the bass of the measure. The culmination of the agitation is reached on the F-flat fermata in the twenty-third measure and then descends in a declamatory phrase to G-natural on the first beat of the twenty-fourth measure, which should also be held like a fermata. A long pause must be made before attacking the ensuing cadenza. This should start *piano* and not very fast, and then *crescendo* and *accelerando* with four well-marked accents on the first, second, third and fourth double notes of the figure in the right hand on the third beat of the twenty-fifth measure. The rest of the figure should be made to sound like a rippling cascade of water falling down in a silver shower and getting slower and slower at the end as the rush dies away. Four accents should be given on the first four notes of the double tremolo which terminates the cadenza, and the tremolo should be kept on and repeated as many times as the technic of the performer permits.

Taking Breath

A LONG pause must then be made, as if to take breath, and then the main theme appears in the right hand (this time in B major). The music is here marked *Piu animato, con passione;* but I do not play it so, but start the song at this point quite quietly and dreamily. in the twenty-ninth measure the tone should sink somewhat from the accented D-sharp on the first beat of the measure to the G-sharp on the third beat. The first, second and third quarter-notes in the treble in the thirtieth measure should be emphasized and the whole phrase declaimed, whilst the second figure in the bass in the thirty-first measure must be brought out with a welling crescendo and decrescendo. I play the thirty-second measure a little slower and the thirty-third one a little faster, and the thirty-fifth again slower, to create variation of expression; and I bring out the accompaniment very much in both hands. In the thirty-sixth measure the declamatory passage in octaves should be played very *rubato*, leading up to a big pause and *fermata* on the fourth beat of the same measure.

The thirty-seventh measure should be resumed *a tempo* in the key of C major. The passage in the accompaniment in this measure is made easier by taking the first four notes of it with the right hand with fingers 5, 2, 3, 1, and then continuing the rest of the passage with the left hand. An accent may be given to the chord on the first beat of the thirty-ninth measure, and the melody should begin to rise in an atmosphere of gathering emotion up to the *fortissimo* in the forty-first measure, where everything should sound *marcato* and *dramatic*, and should continue in suppressed excitement. In the forty-fourth measure I give an emphasis on the note G-sharp on the fourth beat, at the beginning of the descending figure in the left hand, and also emphasis on the chords on the first, second and third beats in the right hand in the forty-fifth measure.

From the forty-seventh measure onwards to the fiftieth the *tempo* should be quickened, and then broadened out again in the fiftieth measure. A *decrescendo* to the middle of that measure, rising once more in *crescendo* to the chord on the first beat of the fifty-first measure is very effective. In the fifty-second measure there are octaves in triplets in the right hand, each note of which must be emphasized; and again in the fifty-fourth measure the triplet passages in the treble must be declaimed and lead up to a big pause on the octave G. Proceeding after the pause, the next passage in the fifty-fifth measure must be played very *rubato*, with a *decrescendo* to the middle of the measure, and then a *crescendo* with prominence given to the octaves G and A-flat. These octaves lead on to an *accelerando* of *tempo* in the next two measures, and to a big attack of the chord on the first beat of measure fifty-eight, where the final cadenza breaks away.

The top note of the cadenza on E-natural in the right hand should receive an accent; and then the tone should diminish as the big passage descends the first time. It should rise again with quickening of speed and accents on each of the E-flats at the beginning of the three ascending *arpeggi*, culminating in a *fortissimo* on C, D, D-flat, A, A-natural, B-flat, F-sharp and G, which are the first six notes of the final descending passage, and should be played slightly slower with accents. From these six notes onwards the cadenza should descend faster and faster like a ball bouncing down hill from one stone to another, until it slows up with a slight *crescendo* and then a *decrescendo* in the last eighteen notes of the passage.

Return of First Theme

AFTER a pause, the original melody is now resumed and should start with a lingering attack from the up beat on E-flat to the C on the first beat of the sixty-first measure, holding the C on just a trifle longer than its real value. This part of the *Liebestraum* must be played reflectively and tenderly, endeavoring to give an effect as of a remembrance of the opening measures of the piece. The tone produced ought to be what I call *flebile*, meaning by that an intangible, far-away sound. The notes on the first, second, third and fourth beats of the sixty-fifth measure should be brought out with feeling, and the accompaniment in the sixty-sixth measure should have an atmosphere of intensity with a rising and falling of tone.

The tempo should be somewhat broadened in the sixty-ninth measure, with a lingering attack again from the C on the last beat in the treble of that measure to the long F in the next measure. From here on I introduce some fluctuation of *tempo*. Measure seventy-one I play somewhat slower; measure seventy-two is in tempo again; measure seventy-three is lingering; measure seventy-four in tempo; and then from the seventy-fifth measure onwards there should be a gradual and continuous slackening of speed, the fingers trailing on the notes as if loath to leave them. The whole of the seventy-sixth measure must be very much retarded, and each of the last four notes in it emphasized, whilst the seventy-seventh measure should be performed as if the notes were almost being spoken "*recitativo*," rather than played, and trying to give an effect as of a question asked. A long pause in measure eighty brings us to the final chords of the piece, which are marked in the music *mp*. But I start these chords in *mezzo forte* with a good large tone, and then make a gradual *decrescendo*, pressing out the notes of the melody in the middle parts in the eighty-third and eighty-fourth measures: namely, C, B-flat; C, E-flat; D-flat, C; with a final fervor of expiring emotion.

Tuning the Piano

By August Halling

IS IT not the experience of nearly every piano student that a piano in constant use needs tuning often? Tuning can be done, after a little practice, by almost any musician who has an acute ear for tone. It should be done as soon as the tone is heard to quaver. Of course the ear becomes in time accustomed to discord, but the tone that lingers in the memory is out of tune and is the one that the mind retains. A good piano kept in tune has a compelling force.

A key on the piano that is in tune, sounds something like this The tone waves are steady with regular vibrations. A key out of tune sounds something like this  The tone waves are irregular and the result is an unsteady tone. Have a tuning hammer handy, with mutes of rubber or leather, to insert between the wires in discerning the offending string. Lay the emphasis on a clear ringing tone, with full individual chord tones. The middle tone of the chord needs special attention. With the tuning hammer, draw the string to its needed tension. The piano will not need a tuner's attention for some time. No doubt you have seen the advertisements of the schools that teach piano tuning.

Often the young musician would do well to take up piano tuning as a side line. It is an opportunity to earn some money. Towns without branch houses of the larger piano firms usually have no piano tuner and depend on travelling tuners. Besides it will give the student an acute ear for true tone. And surely he will find that to elicit from the piano keys the impression desired, and have at the same time the satisfaction that comes with playing on a piano whose tones blend will be in itself sufficient reward.

Finger Forms

By Otto L. Fischer

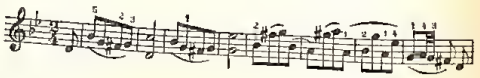
ONE of the most exasperating traits of the average piano student is his carelessness in the matter of correct fingering. This is due to his desire to "play" with a fair degree of fluency, but with as little mental effort as possible. It is also due to his inability to grasp, in his inexperience and haste, the reason for each particular fingering as determined by the numerous conditions of black and white key relations, notes before and after, phrasing, speed, dynamics, hand development and many other physical and musical factors.

Following the analogy of the principle of tapping the rhythm in the development of the rhythmic sense, I have made use of a principle of what might be termed "finger forms" for the development of the sense of fingering. By temporarily putting aside the musical element (as in the case of tapping we lay aside the tonal element) and concentrating his attention on the finger forms, the pupil is no longer hypnotized by the flow of the music into the neglect of the necessary details of logical fingering.

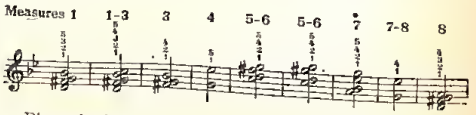
Physically speaking, a musical work, as played on the piano, consists of a large number of forms into which the fingers group themselves. Any group of keys which can be played together like a chord, comprises a "form," regardless of whether they are intended to be played together or not. Of course in passages other than chords, the forms are not necessarily distinct and separate but frequently overlap, the last notes of one form being the first of the next. Thus in the C major scale played one octave ascending with the right hand, there are three forms indicated by the fingering, 123, 231, 12345.

My students, more especially those who are careless in using the indicated fingering, play their studies and compositions—that is, before they attempt to make music out of them—as finger forms. Through this special process of study they are compelled to notice the fingering; in fact, the fingering becomes interesting. The students furthermore learn to think in groups—digital groups—and not in single tones. This manner of thinking is important in the development of speed, the basis of which is group thinking.

To illustrate the application of "finger forms," the student plays the following passage from Beethoven as given below:



Now place the hand in turn over each of the chord-forms of Example 2.



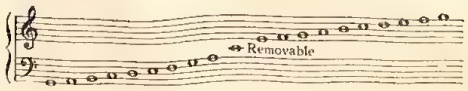
Place the hand over one of these forms, and then with only finger motion play the notes as they are written in the measures indicated by the numbers above the forms. Try this with other pieces—in fact, with much of your study. Soon the hands will begin to fall automatically over the groups of notes and thus save much labor in both reading and execution.

Charting the Beginner

By Emma H. Williamson

INTERESTING beginners in learning the notes is one of the trials of the teacher. Any plan that will help to simplify this or to do it more effectively is a boon.

After a few lessons, in which the pupil becomes acquainted with the staff, clefs and notes in the treble and bass, try making a chart. Make this to include both the bass and treble. Beginning with G on the first line of the bass, put all the notes in their proper places, using red crayon for notes on the lines and green for those on the spaces. Between the two staves put a "movable" middle C, held in place by two tacks. When completed the chart will look like this:



Tack the chart on the wall and explain to the children that they are to play a game of "Make Believe." Let the notes go to a ball game. The two staves represent the seats in the grandstand and the notes are the people sitting in them. The bass notes will represent the men, because their voices are coarse. Have the children to play each bass note so they may see that this is so.

Now tell them how each man has brought his wife, but that all the ladies had to sit in the upper seats where the treble clef is. This makes plain that two notes of the same name do not have to be in the same place on the two staves; for Mr. G has brought his wife, as have all the other men. Have the pupils to play the treble notes so they will see that the ladies have fine voices.

Now explain that middle C is a big fat policeman who sits in the middle to keep order.

After drilling them with this chart till they are fairly accurate in naming the notes, make another, on which some of the notes are omitted. Explain that some of the people did not come to the game today, and have them to name those who are here and also those who are absent.

Invested with personality and life, the notes stand for something in the mind of the children, and their attention and interest are held.

Ideas from a Swiss Teacher

By E. K. Seager

THE celebrated Swiss composer, Dr. Hans Huber of Basle, was an excellent teacher of piano, who always had new and varied ideas to make piano practice more interesting.

The well-known *Schmitt Preparatory Exercises, Op. 16*, were always played in all keys, major and minor, and with a change of rhythm. When possible, they were played hands together, in contrary motion, major and minor, with a passage modulating into each new major key. These, too, were played with a change of rhythm, first slowly and then with increased tempo.

Clementi's *Gradus ad Parnassum* was always played in different keys. The pupil began in the given key; at a signal from Huber, both rhythm and key had to be changed suddenly. He expected the study to be so thoroughly mastered that the student would be ready for anything he might require. He would have children take etudes they had already learned and practice them in several new rhythms, and also half a tone higher or lower than the given key. They thus gained a sense of key and rhythm and grew accustomed to long and short notes, triplets, couplets, and the like.

Practice in the new key was done first in the old rhythm, until there was assurance in the new key. Then the rhythm was changed. Also, practice of a new rhythm proceeded in the given key until learned, then the piece was transposed to the new key, a comparatively easy process for the pupil if the transposition was only half a tone higher or lower. Gradually the pupil had no fear of strange rhythms and difficult keys, became a better sight reader, and developed his power of concentration.

"The employment of weight with properly relaxed muscular action precludes the use of force or excessive exertion of energy. With its use the performer practices a maximum economy of motion with a maximum freedom of motion at a minimum expenditure of energy."
—JACOB EISENBERG.

LOVE DREAMS

No. 3

FRANZ LISZT

Poem by Freiligrath

Oh! love while love is left to thee;
Oh! love while love is yet thine own;
The hour will come when bitterly
Thou'lt mourn by sileot graves, alone!

And let thy breast with kindness glow,
And gentle thoughts within thee move,
While yet a heart, through weal and woe,
Beats to thine own in faithful love.

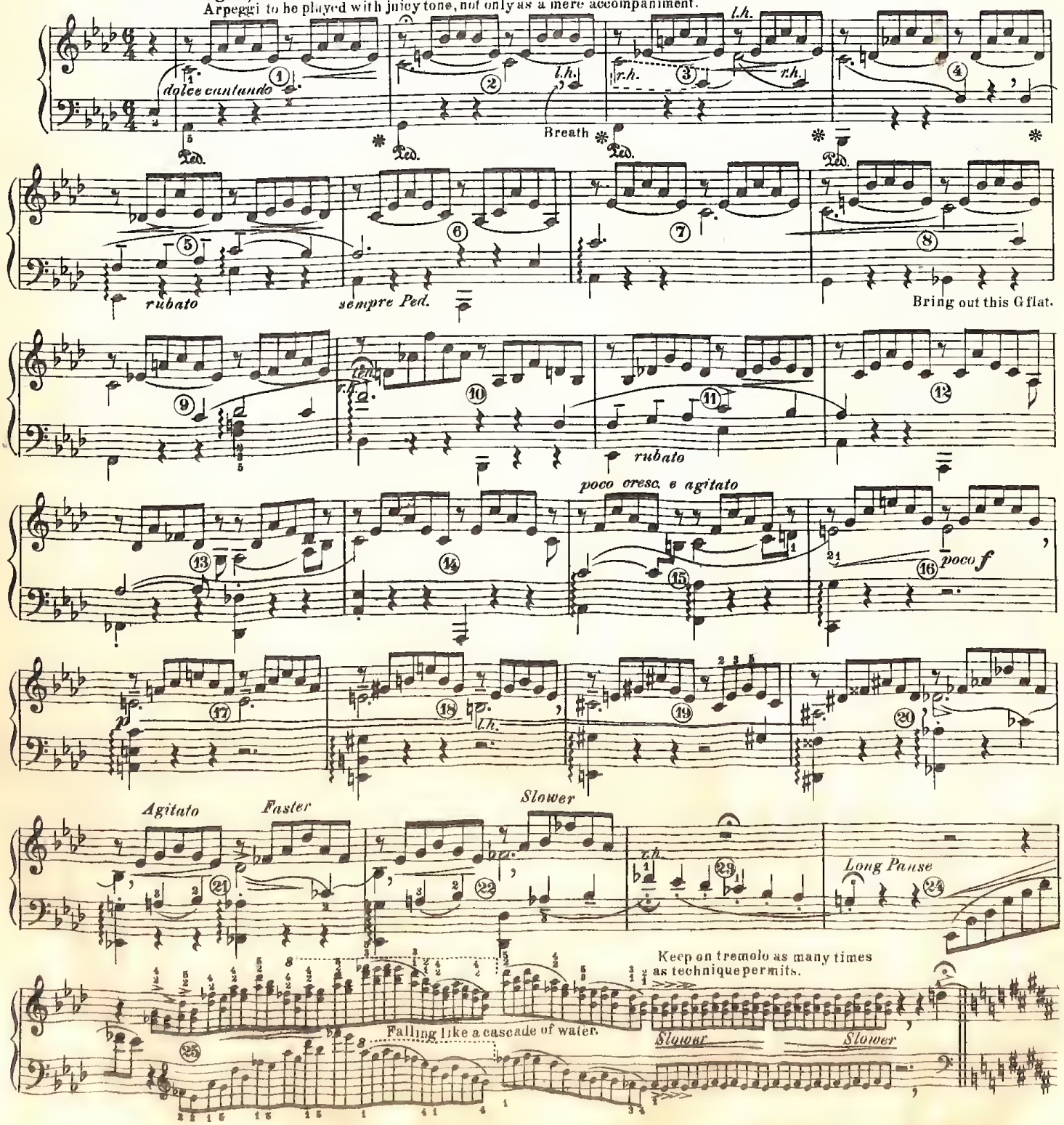
And who to thee his heart doth bare,
Take heed thou fondly cherish him:
And gladden thou his every hour,
And not an hour with sorrow dim!

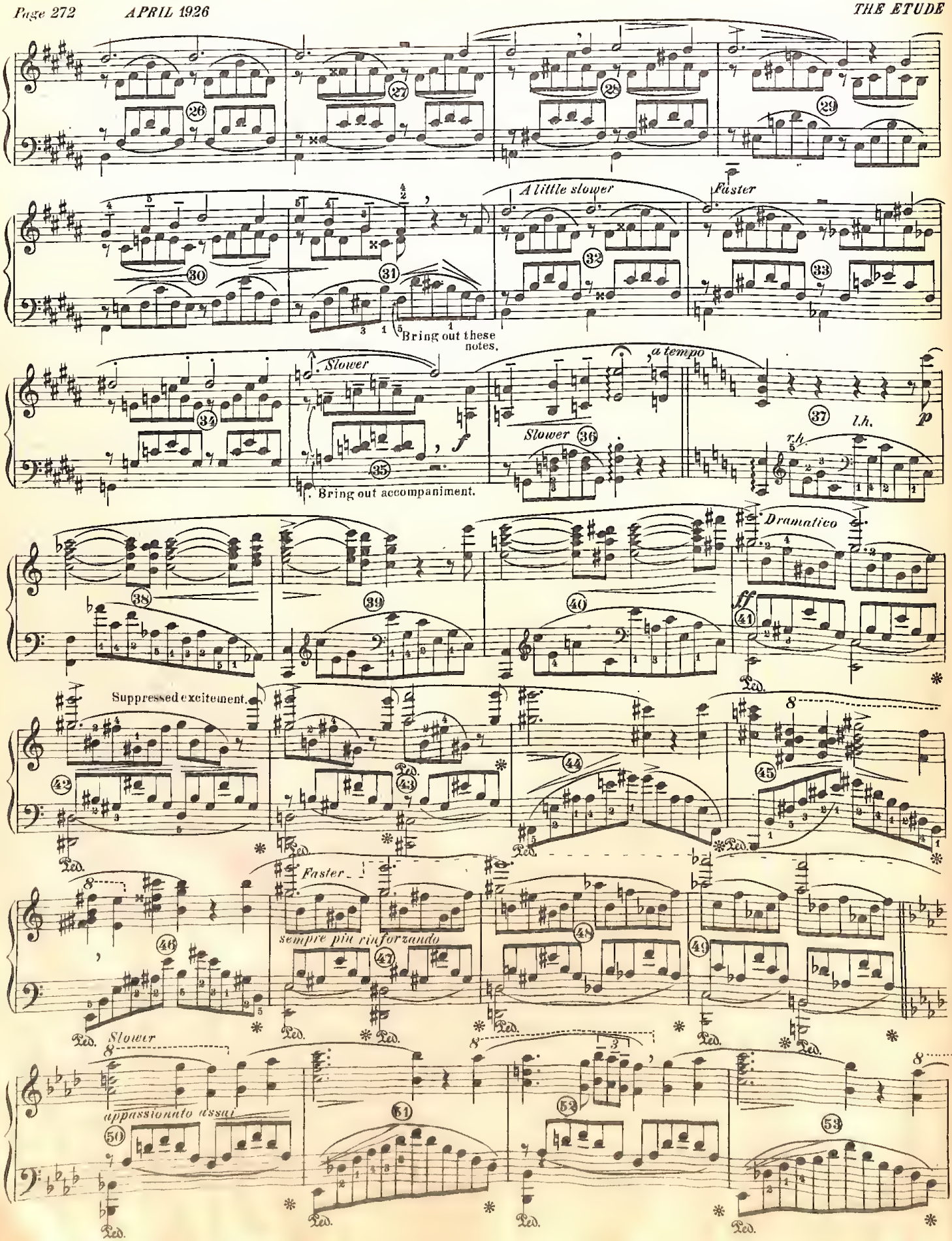
And guard thy lips and keep them still;
Too soon escapes an angry word:
"Oh God! I did not mean it ill!"
But yet he sorrowed as he heard.

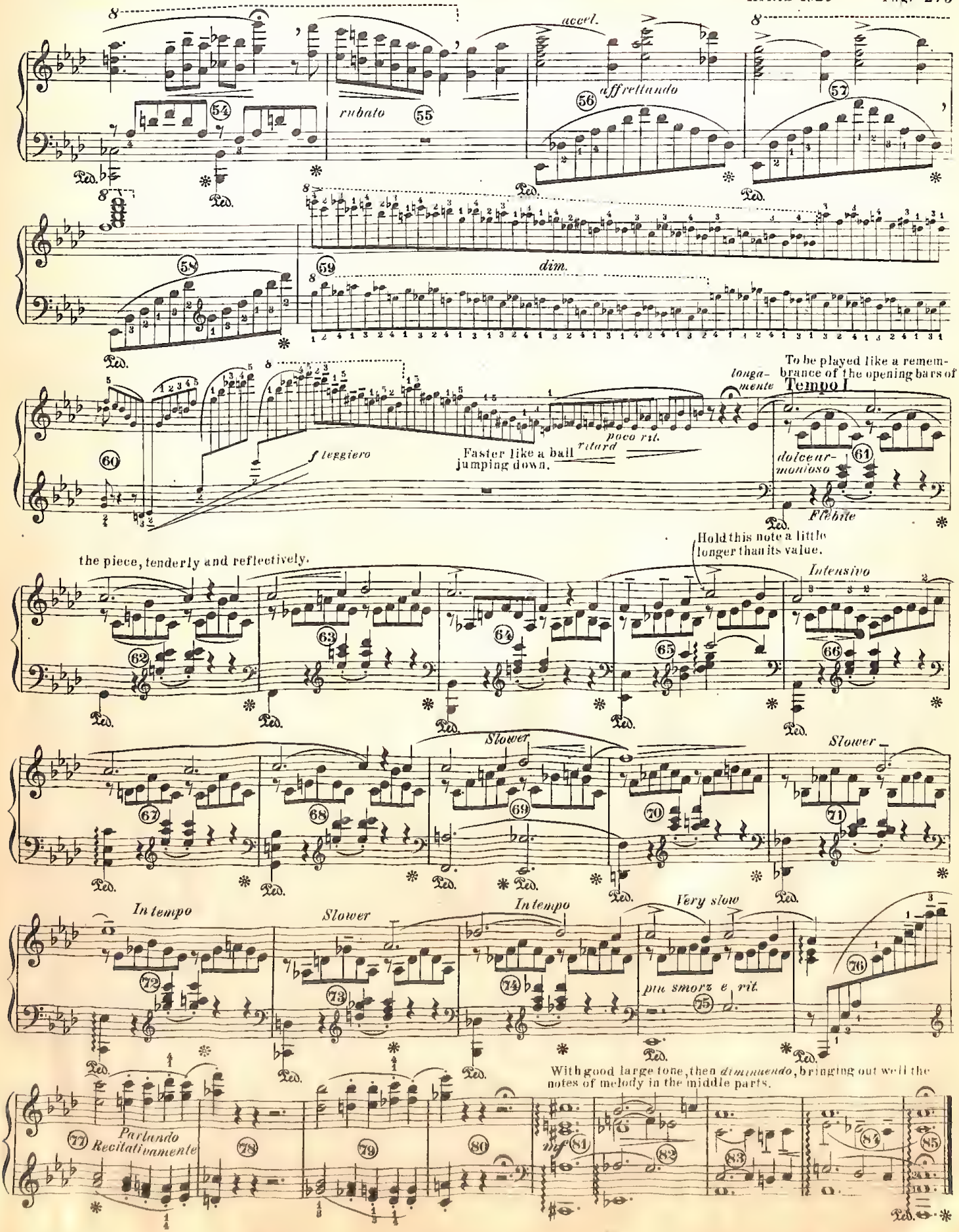
For a Master Lesson on this piece by Mark Hambourg, see another page of this issue.

Poco Allegro, con affetto

Arpeggi to be played with juicy tone, not only as a mere accompaniment.



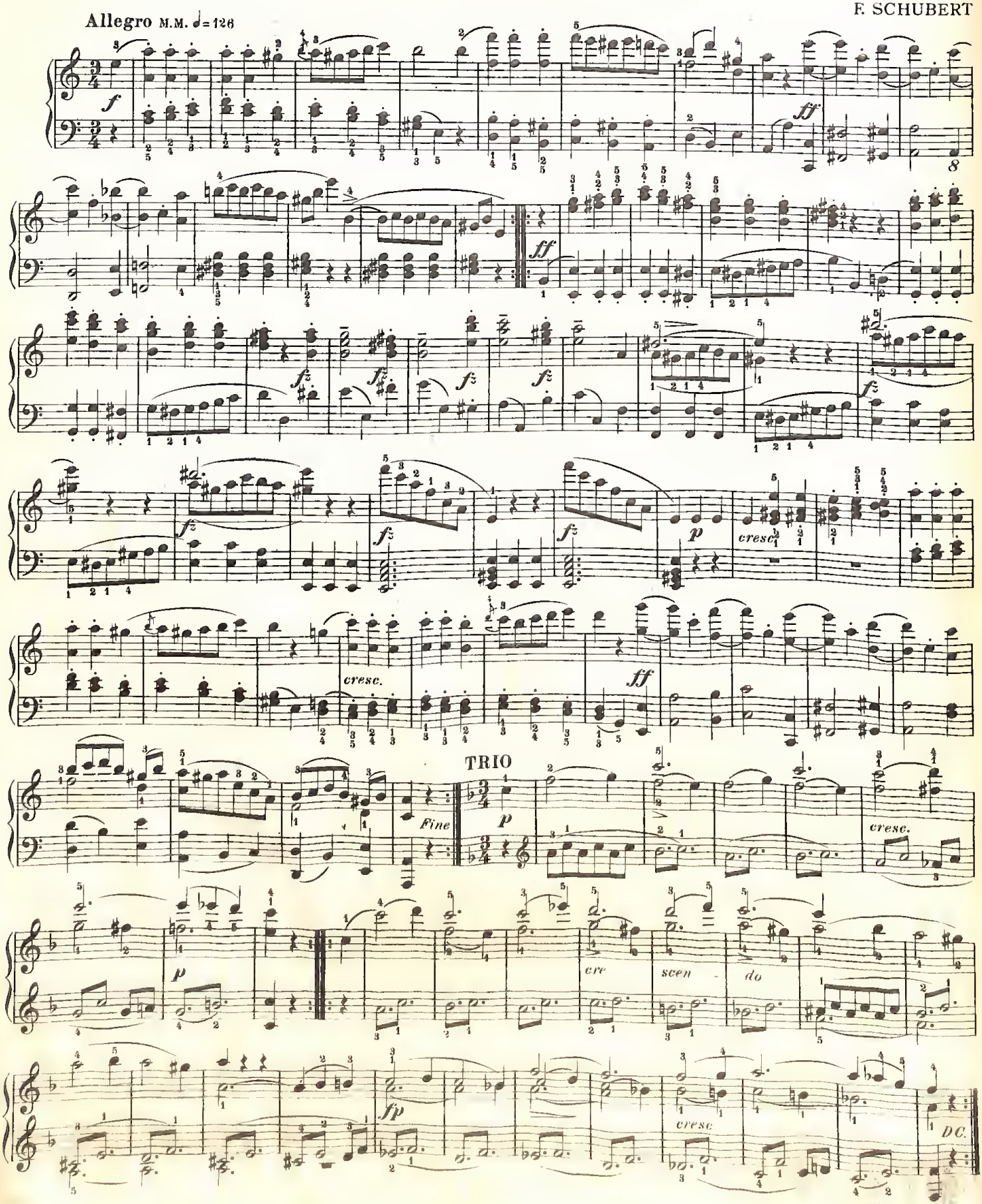

A little slower
Faster
Bring out these notes.
Slower
a tempo
Slower
l.h.
r.h.
Bring out accompaniment.
Dramatico
Suppressed excitement.
Faster
sempre più rinforzando
Slower
appassionato assai


accel.
affrettando
rubato
dim.
To be played like a remembrance of the opening bars of Tempo I
longamente
poco rit.
ritard
Faster like a ball jumping down.
f teggiero
dolcemente
Flebile
Hold this note a little longer than its value.
the piece, tenderly and reflectively.
Intensivo
Slower
Slower
In tempo
Slower
In tempo
Very slow
più smorz e rit.
With good large tone, then diminuendo, bringing out well the notes of melody in the middle parts.
Parlando
Recitativamente
mf

MENUETTO in A MINOR

A recently discovered gem of the great master, now published in America for the first time. Grade 4.

F. SCHUBERT

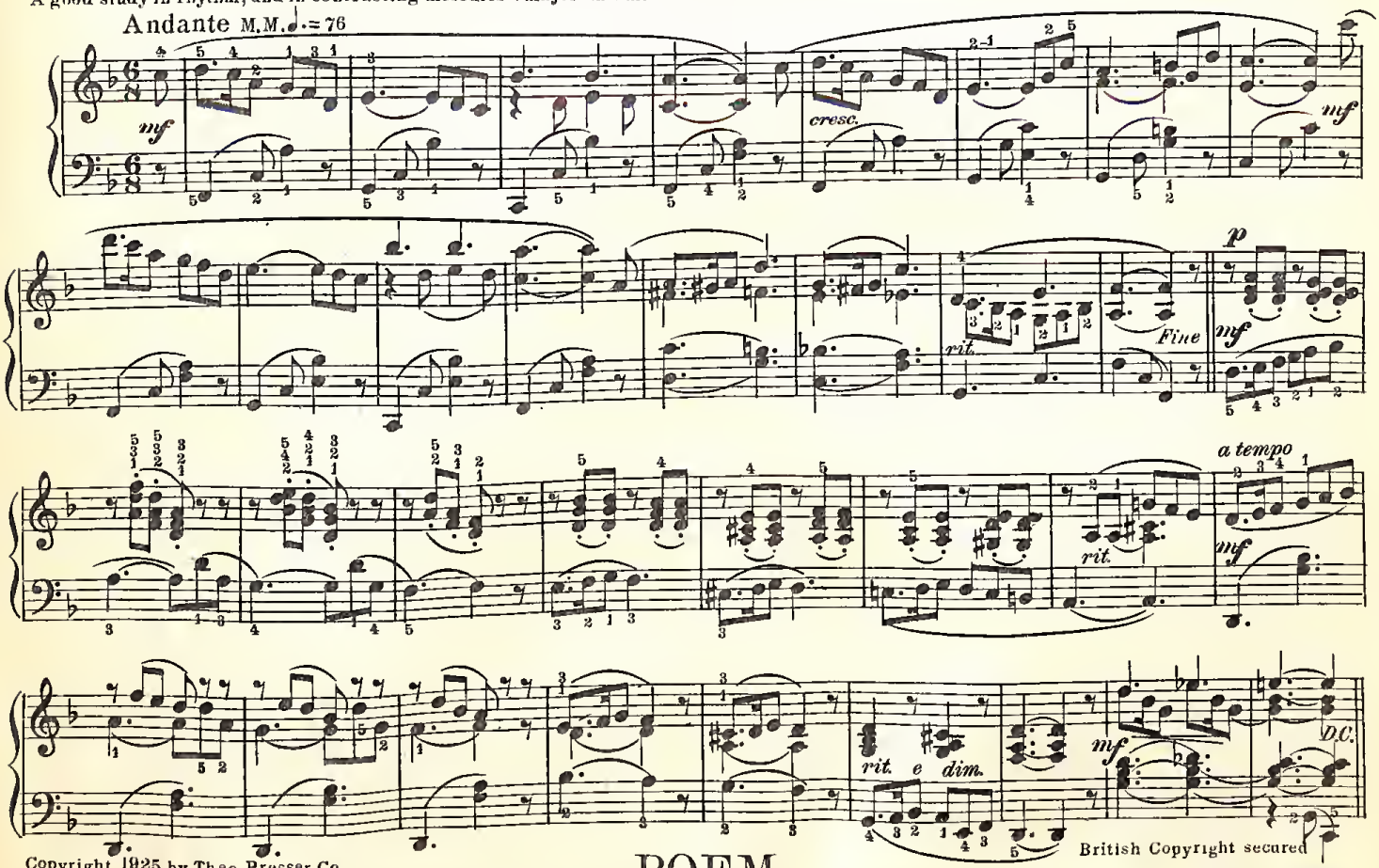


SMILES AND TEARS

J. E. ROBERTS

A good study in rhythm, and in contrasting melodies (major and minor). Grade 3.

Andante M.M. ♩.= 76

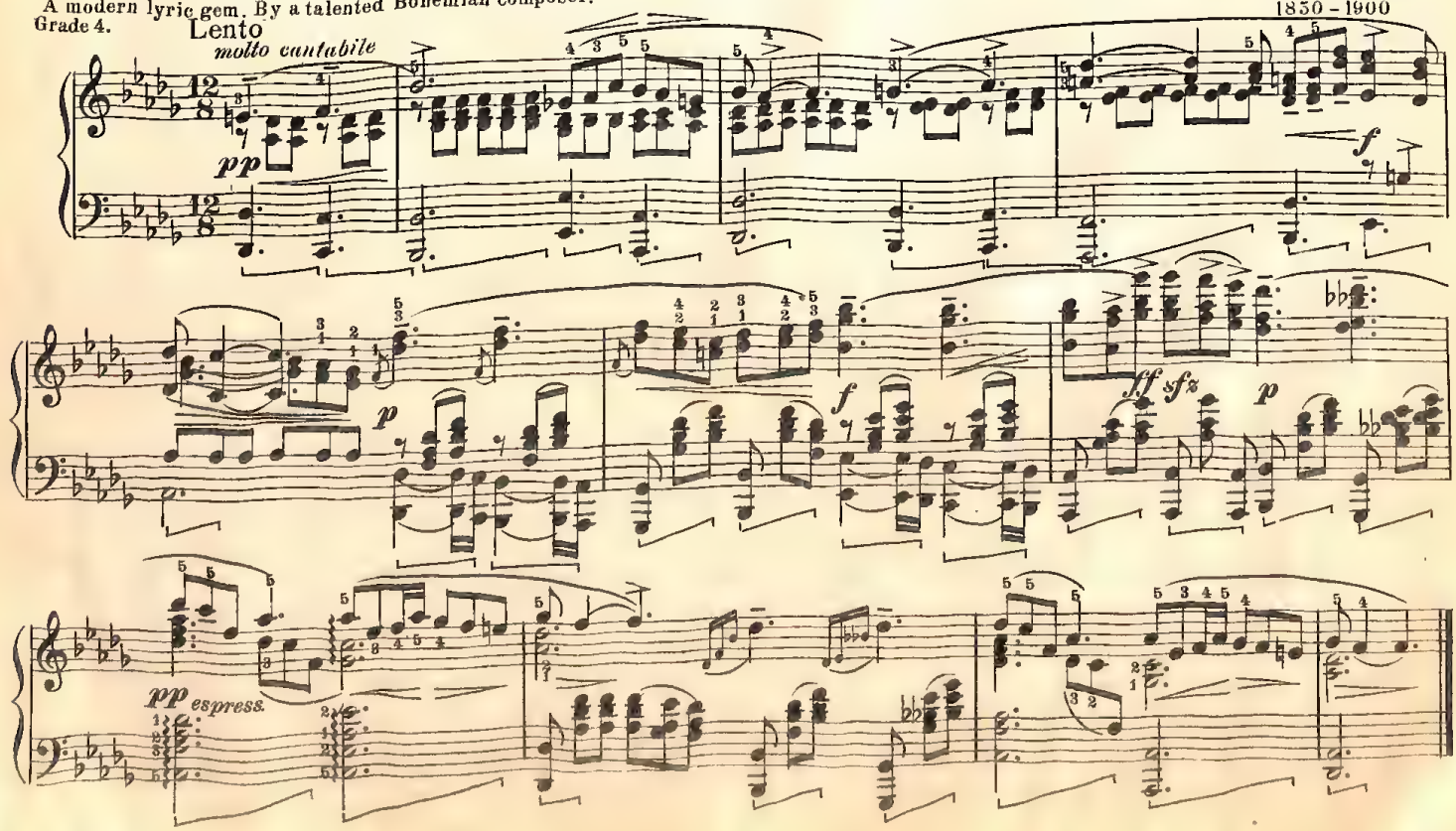


POEM

ZDENKO FIBICH
1850 - 1900

A modern lyric gem. By a talented Bohemian composer. Grade 4.

Lento
molto cantabile



RAKOCZY MARCH

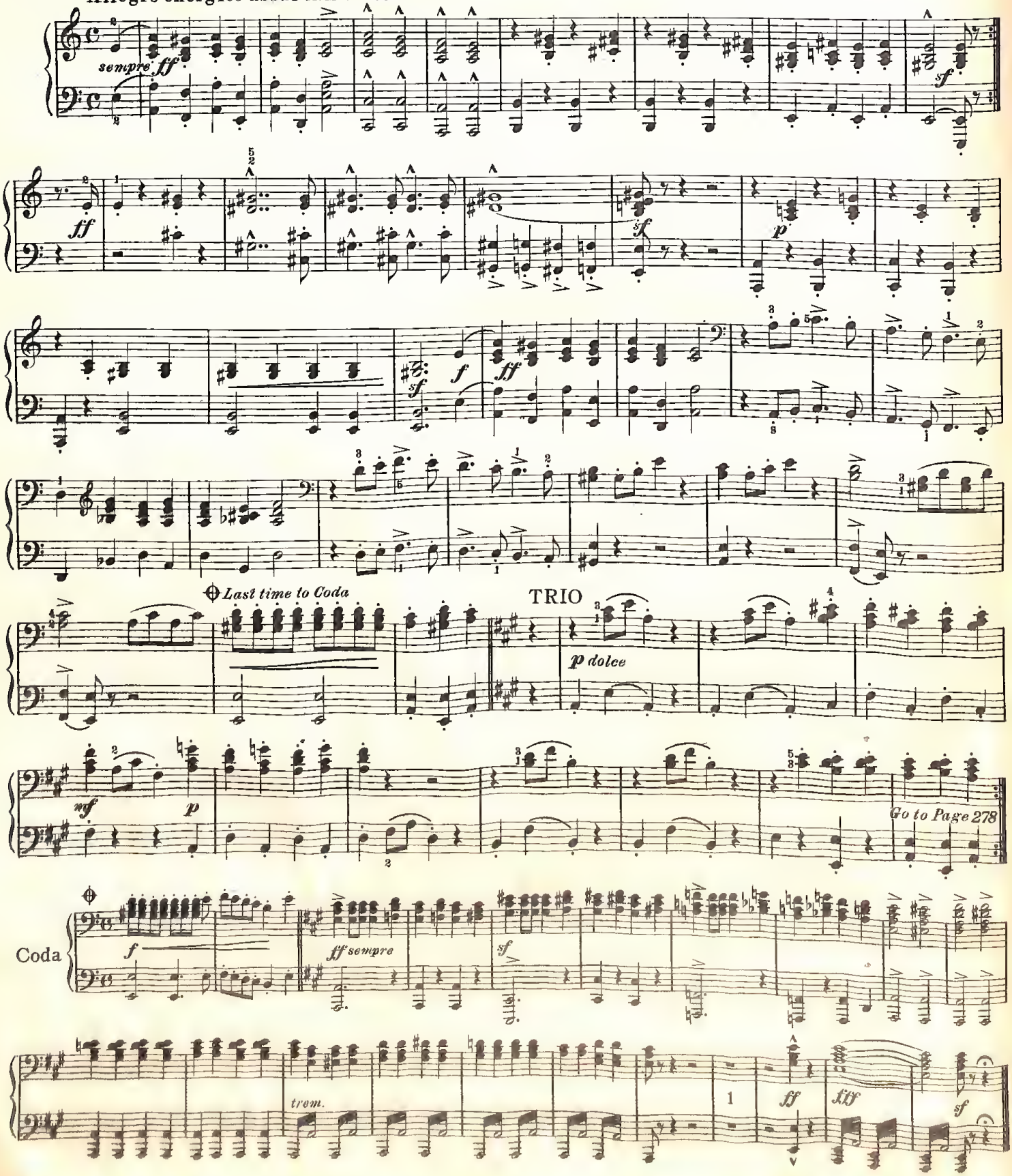
SECONDO

Arr. by W. P. Mero

FRANZ LISZT

This stirring military theme is by an unknown 17th century composer. It is said to have been a favorite of Francis Rakoczy II (1676–1735,) a great Hungarian patriot.

Allegro energico assai M.M. ♩=108



RAKOCZY MARCH

PRIMO

Arr. by W. P. Mero

FRANZ LISZT

Allegro energico assai M.M. ♩=108

sempre ff

sf ff sf p

sf ff

Last time to Coda

TRIO

rf p dolce

p staccato

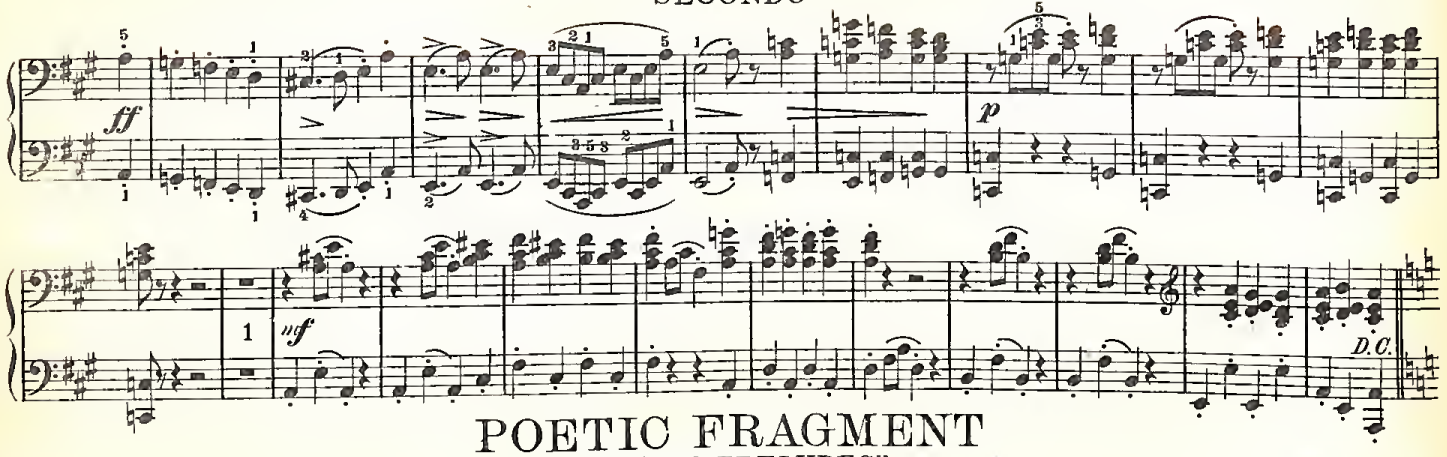
Go to Page 279

Coda

ff sempre

ff fff sf

SECONDO



POETIC FRAGMENT

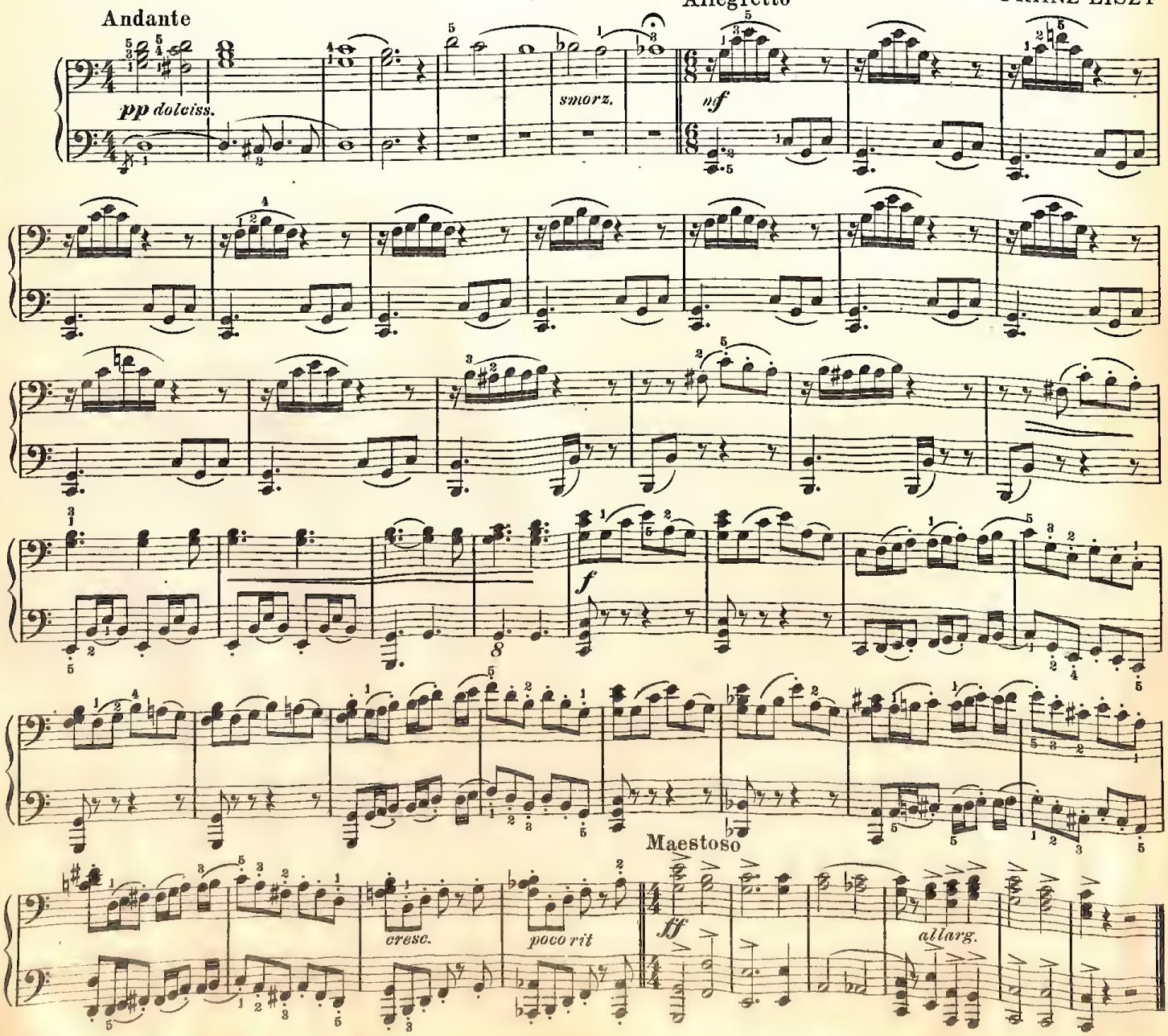
from "LES PRELUDES"

See Mr. Biart's article on another page of this issue.

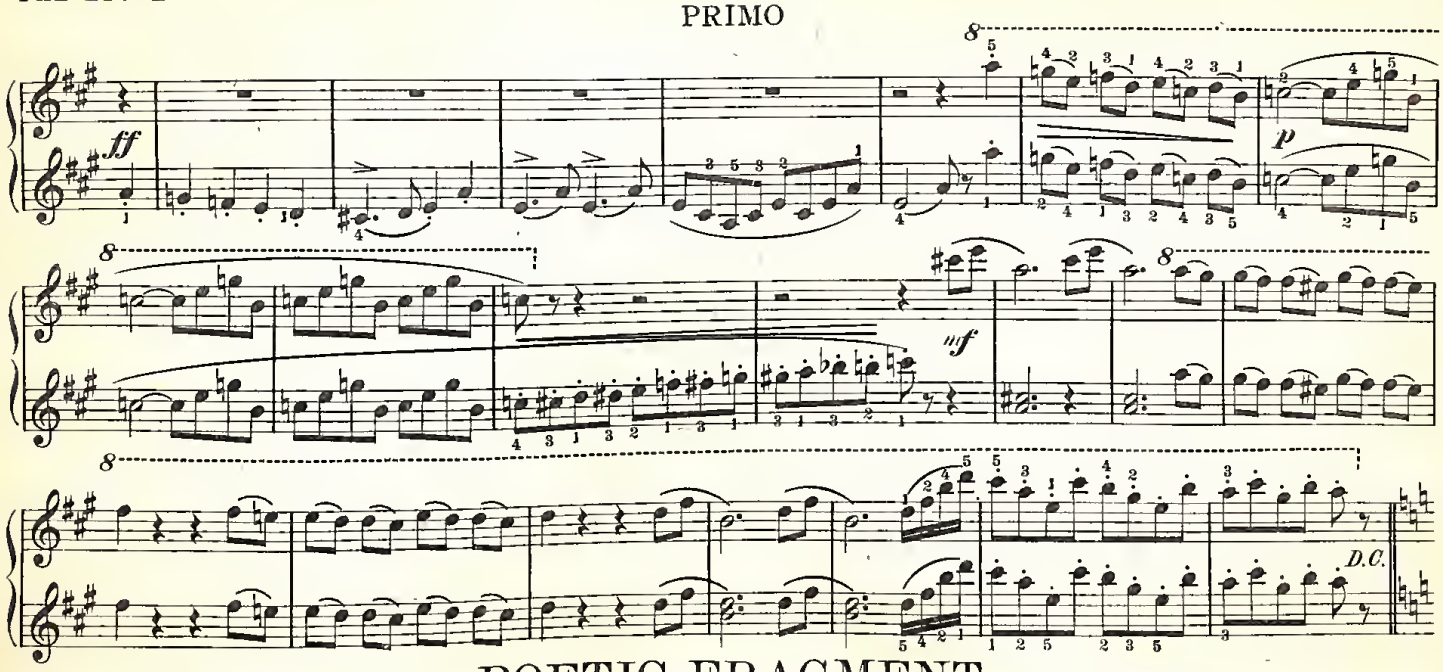
SECONDO

Allegretto

FRANZ LISZT



PRIMO

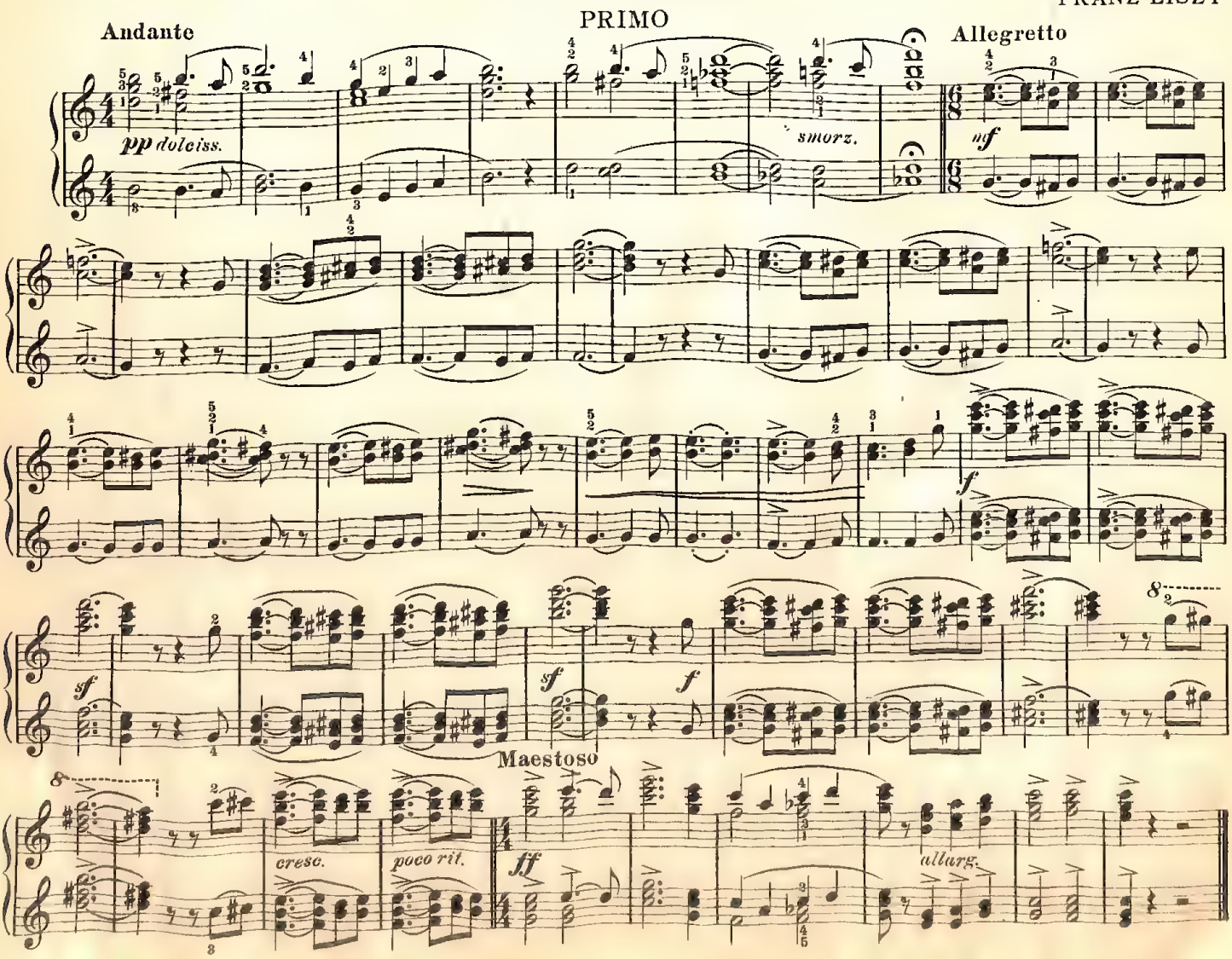


POETIC FRAGMENT

from "LES PRELUDES"

FRANZ LISZT

PRIMO



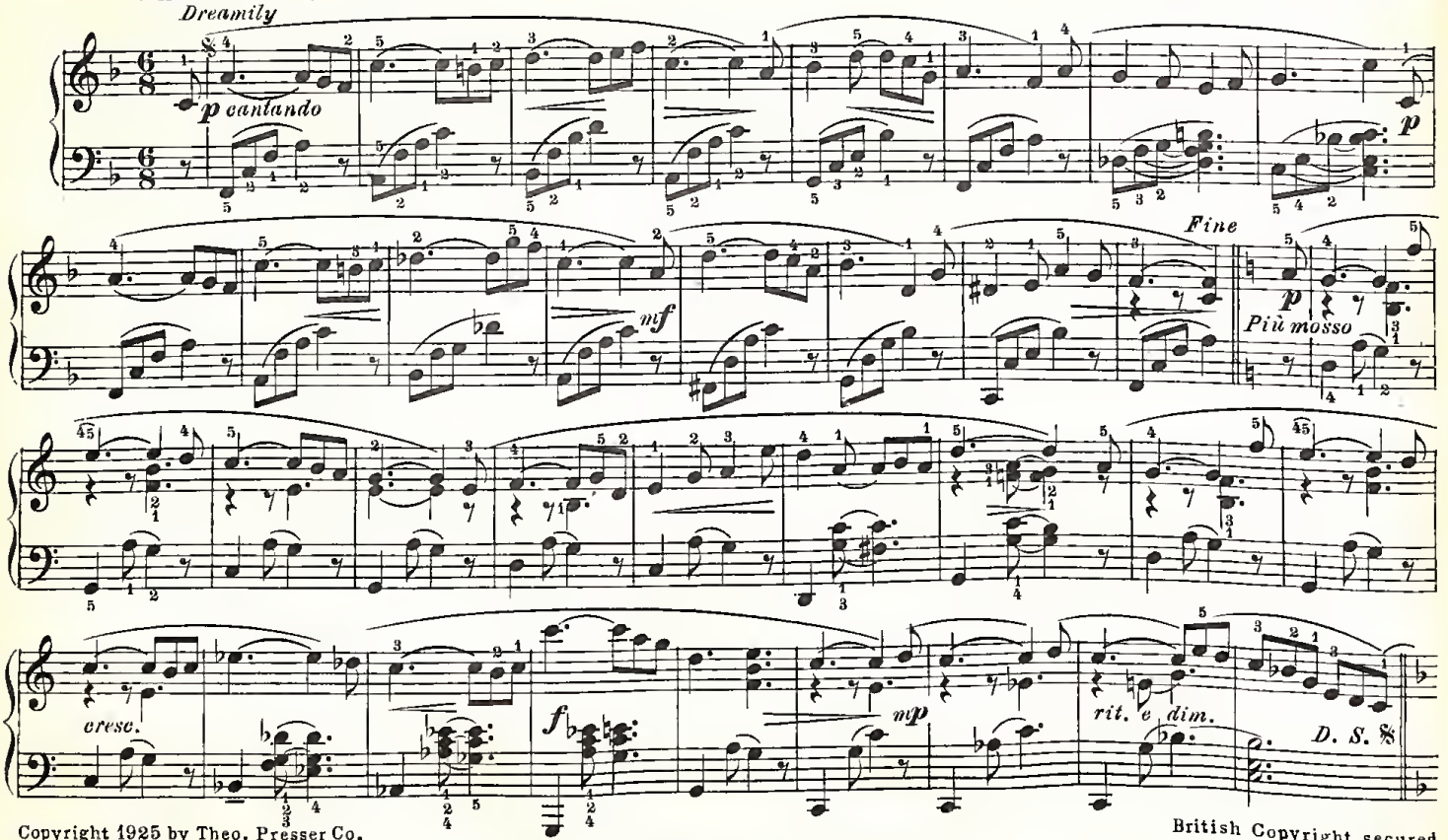
A neat little study in tone and taste. Grade 2½

BOAT RIDE

JOSEPH J. Mc GRATH

Andante con moto M.M. ♩. = 54

Dreamily

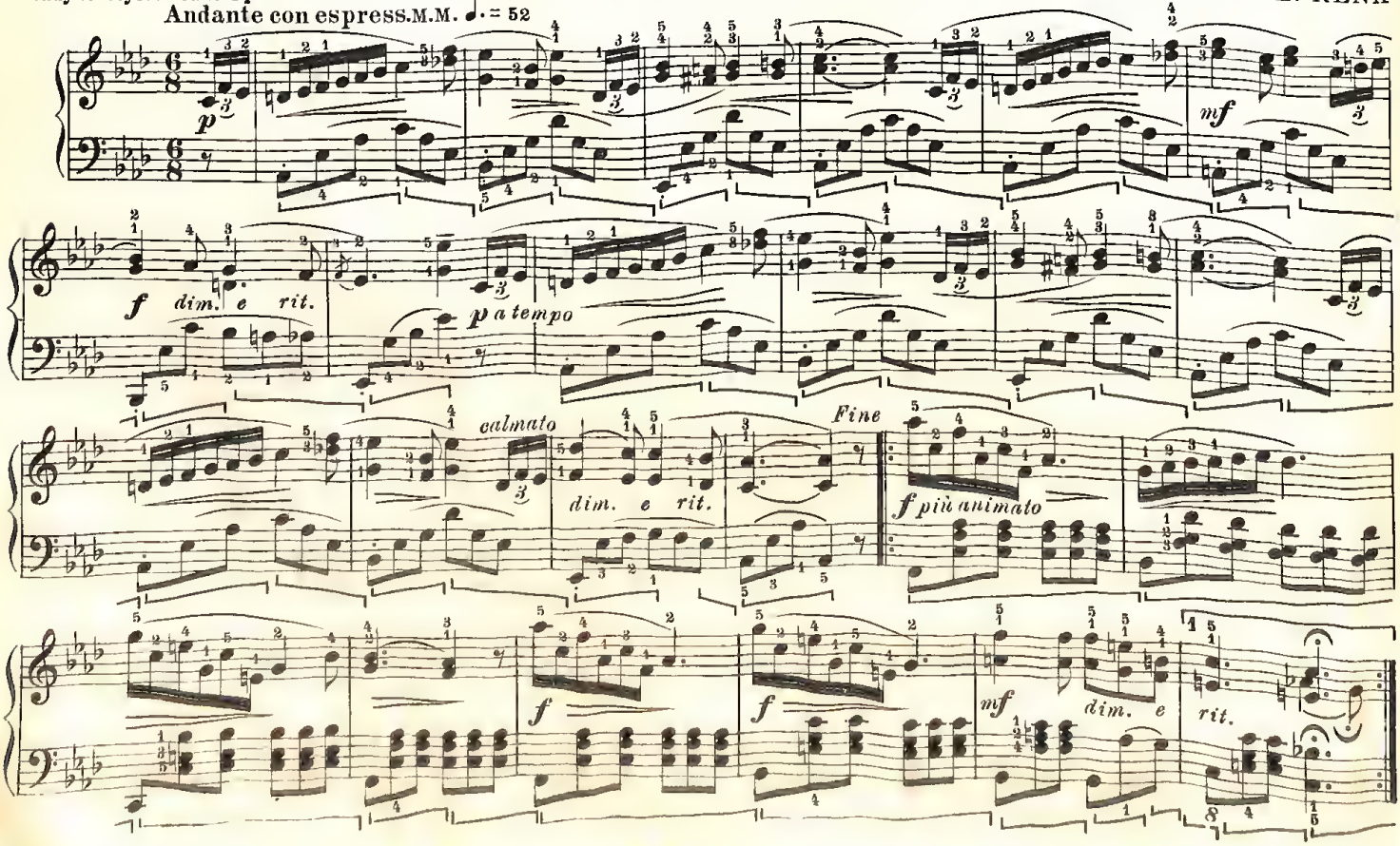


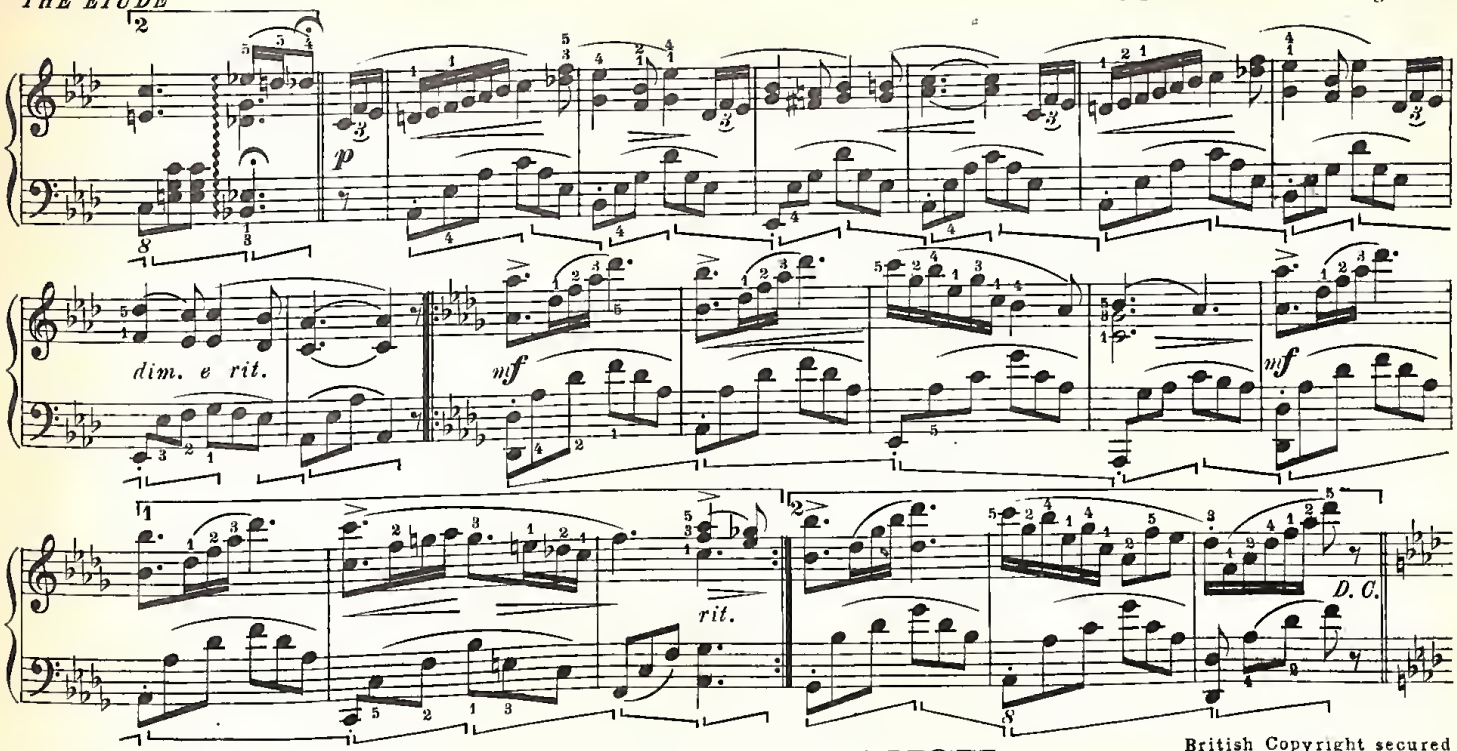
A light drawing room piece. A good study in style. Grade 3½

PERFUME OF ROSES

L. RENK

Andante con espress. M.M. ♩. = 52

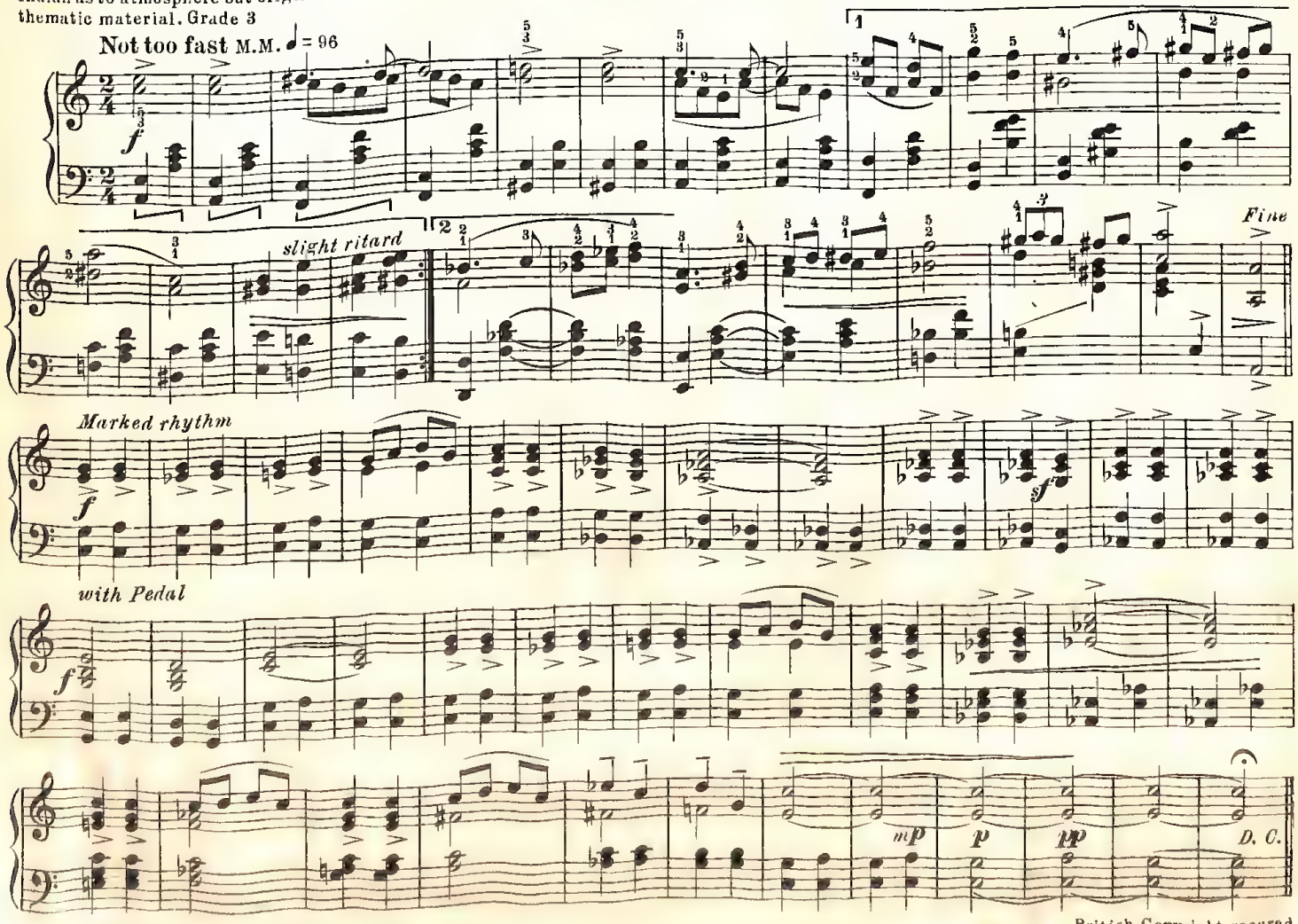




AN INDIAN FANCY

HELEN DALLAM

Indian as to atmosphere but original in thematic material. Grade 3



ORIENTALE

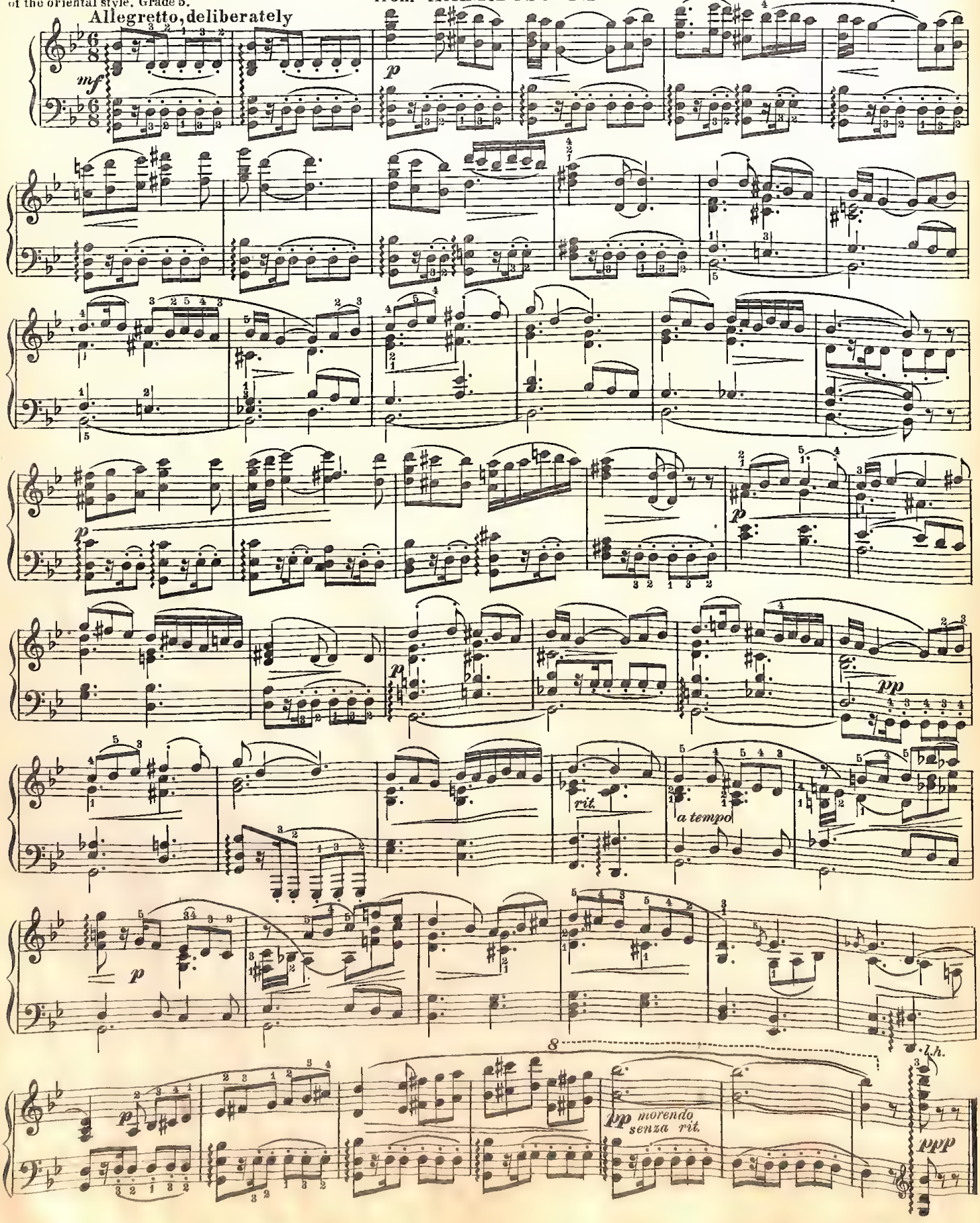
from "KALEIDOSCOPE"

CESAR CUI Op.50 No.9

Arr. by W. P. Mero

One of the finest examples of the idealization of the oriental style. Grade 5.

Allegretto, deliberately



CHOOSE YOUR PIANO AS THE ARTISTS DO

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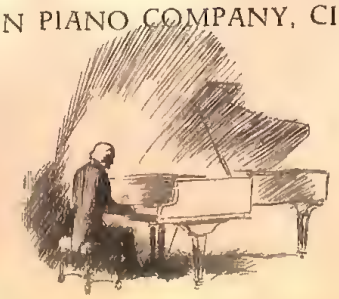

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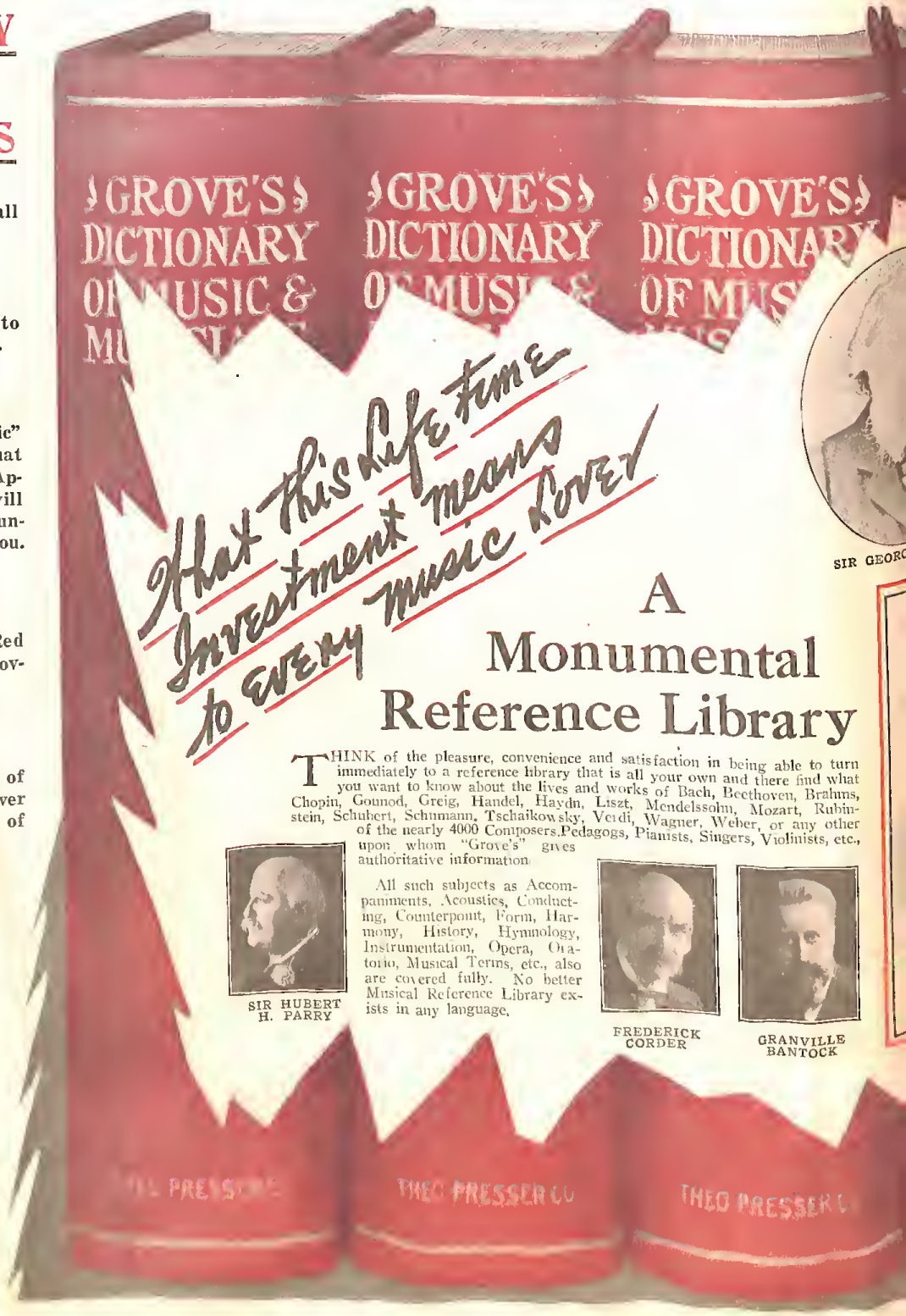

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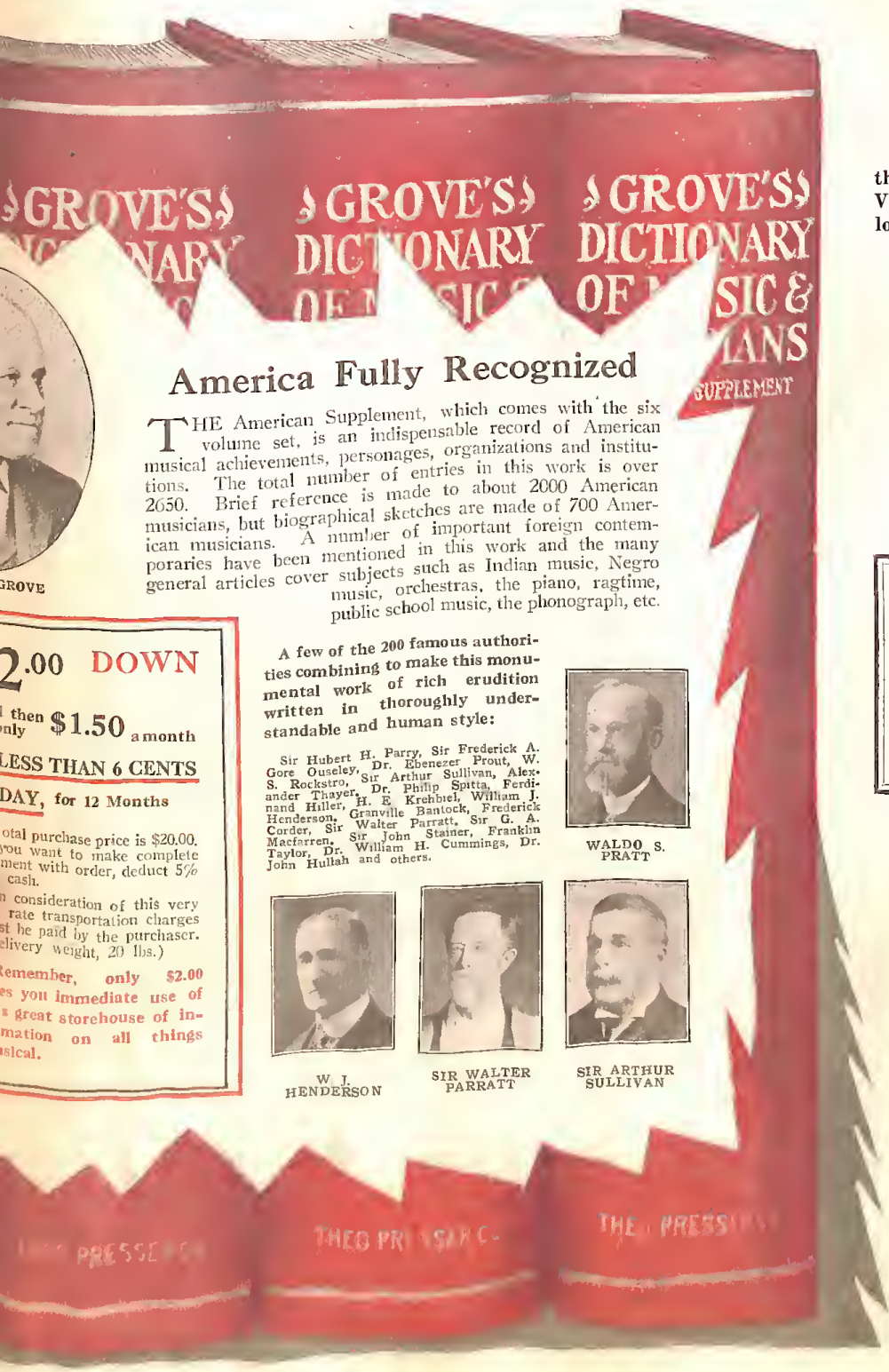

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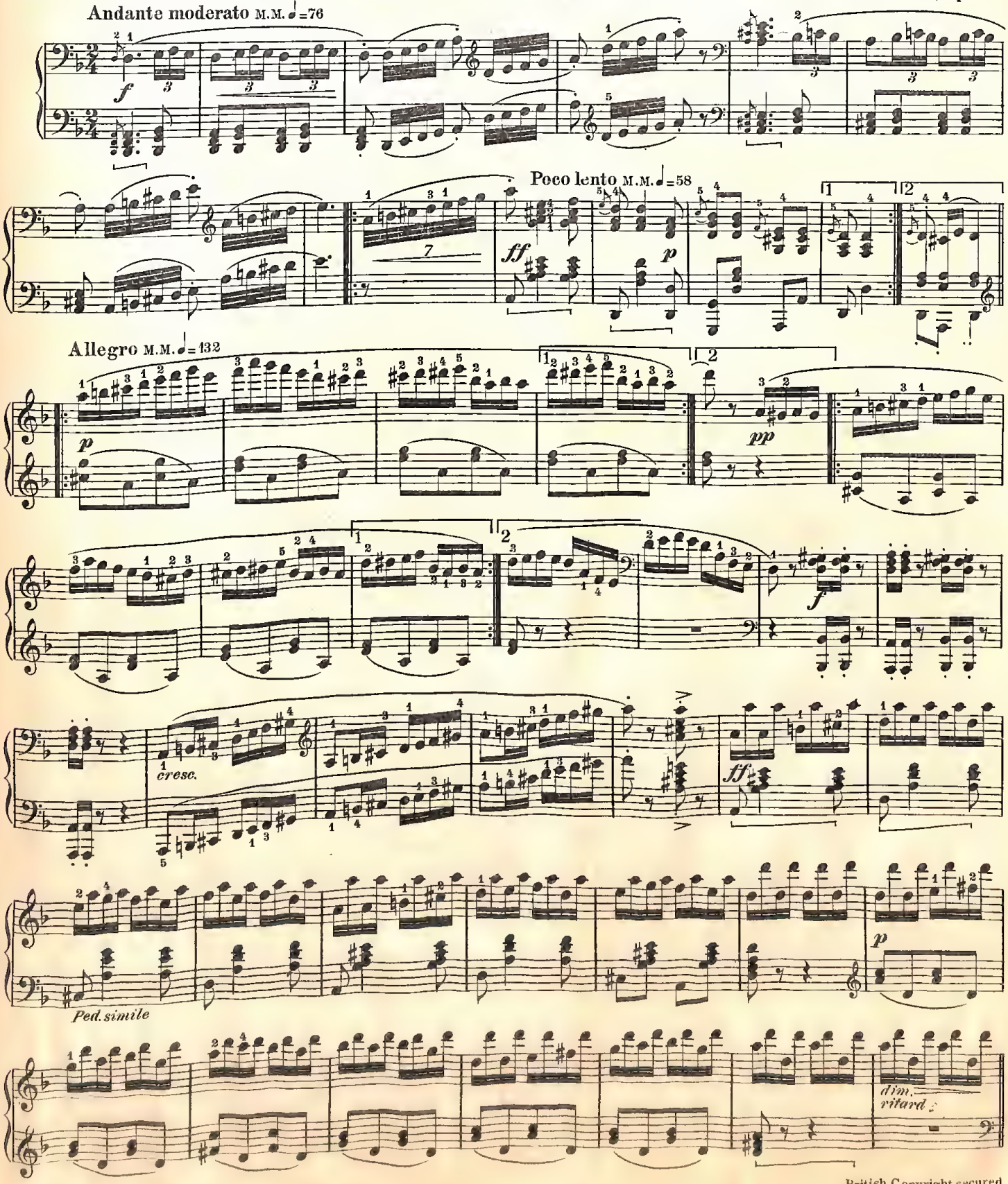

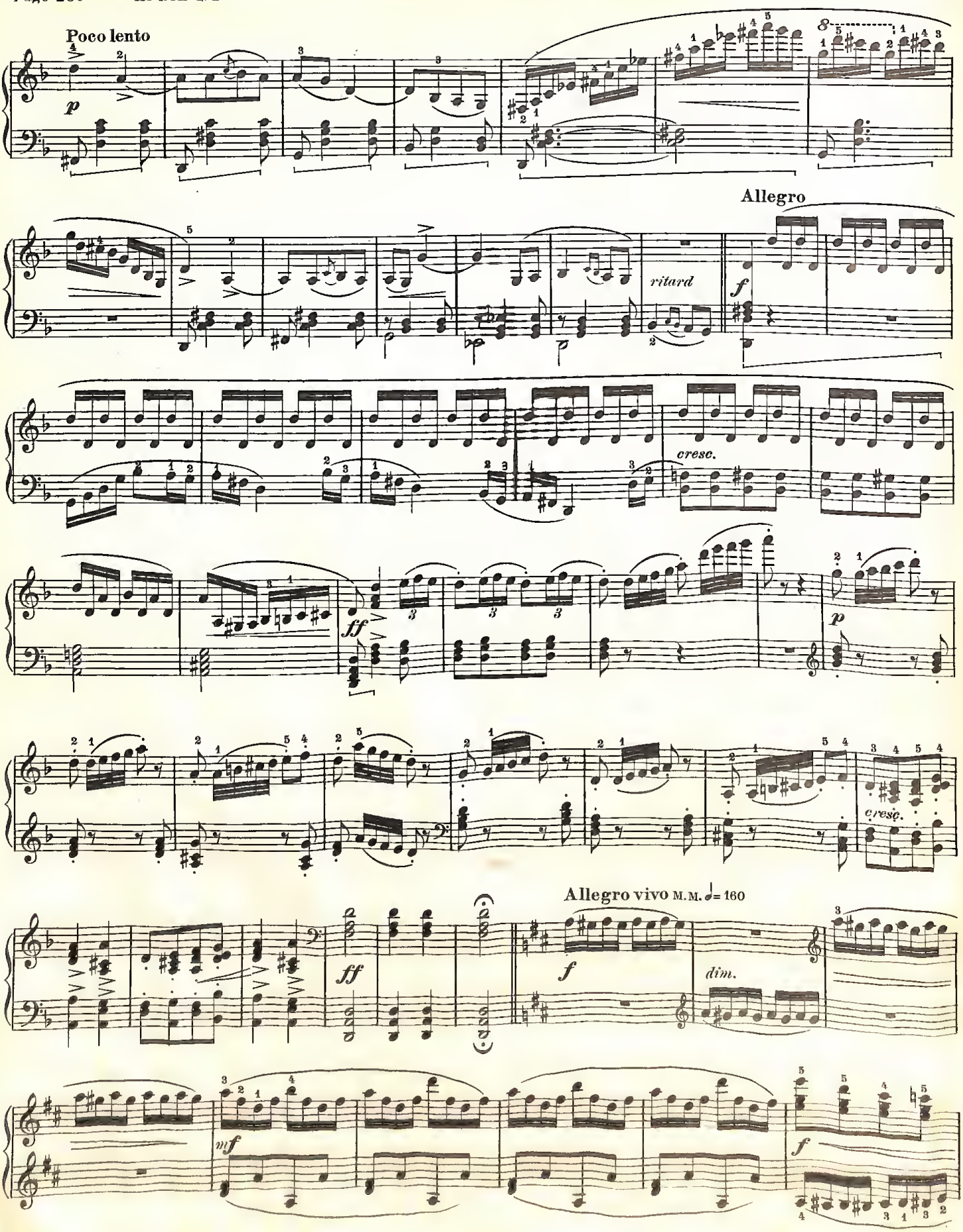
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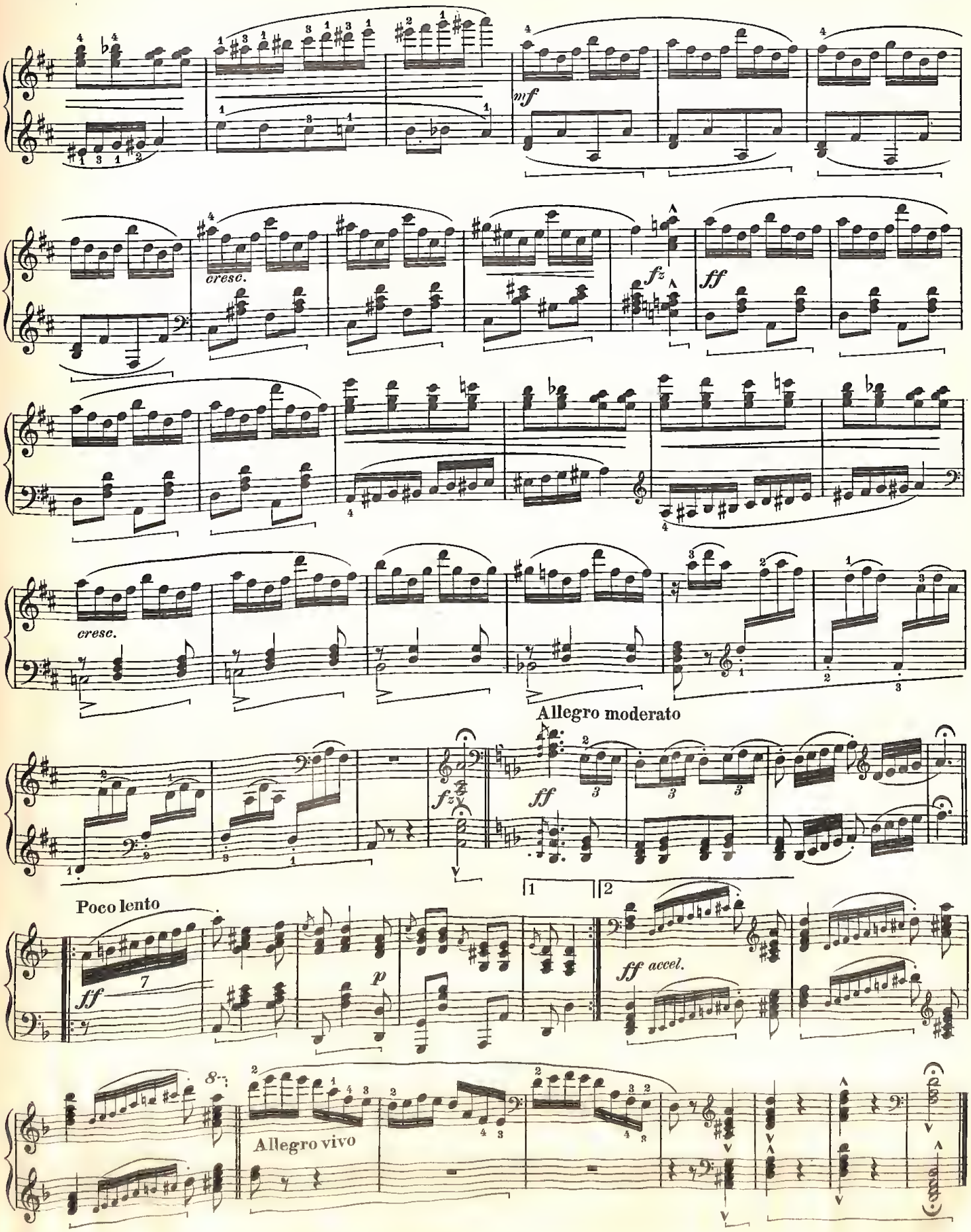
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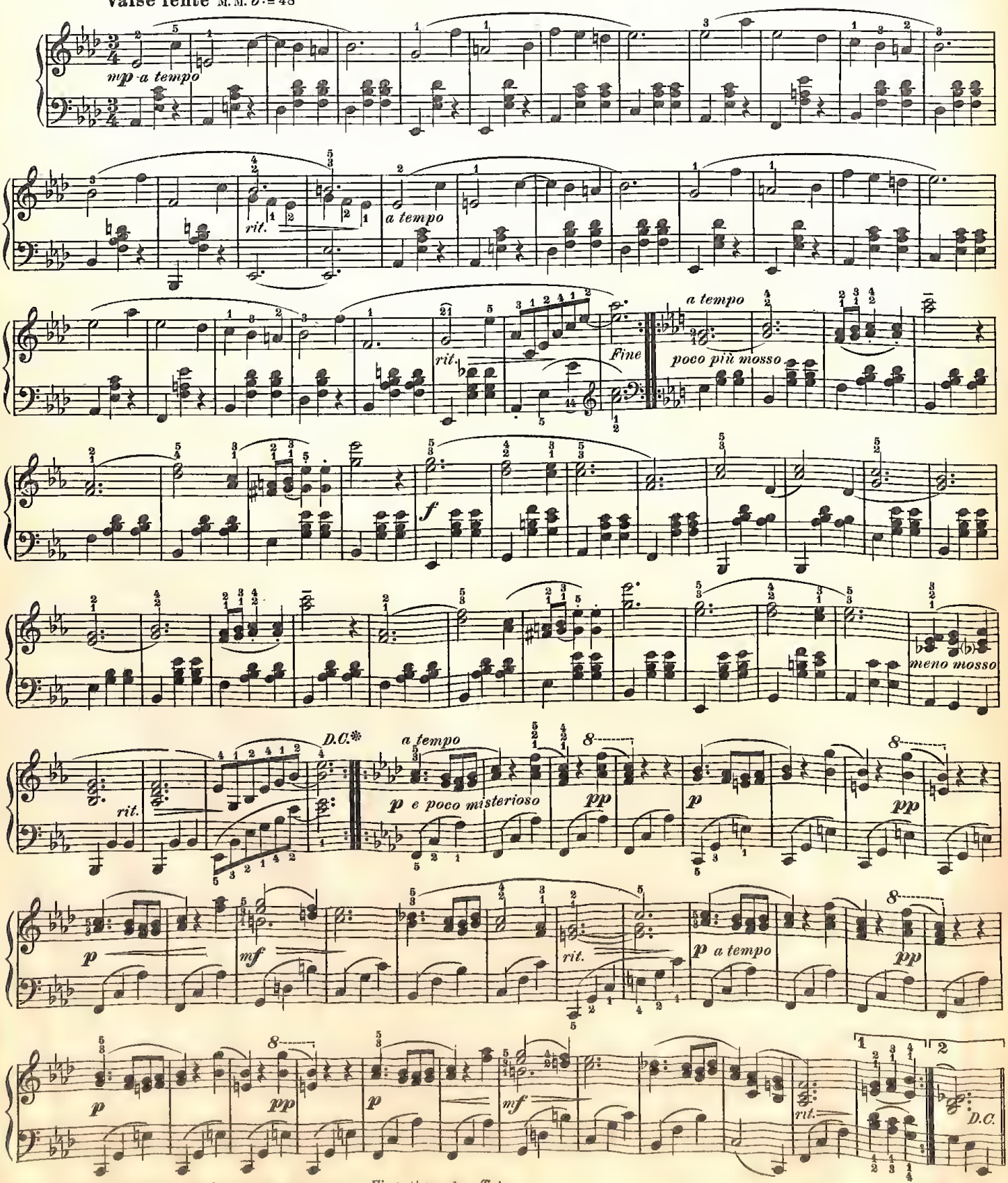

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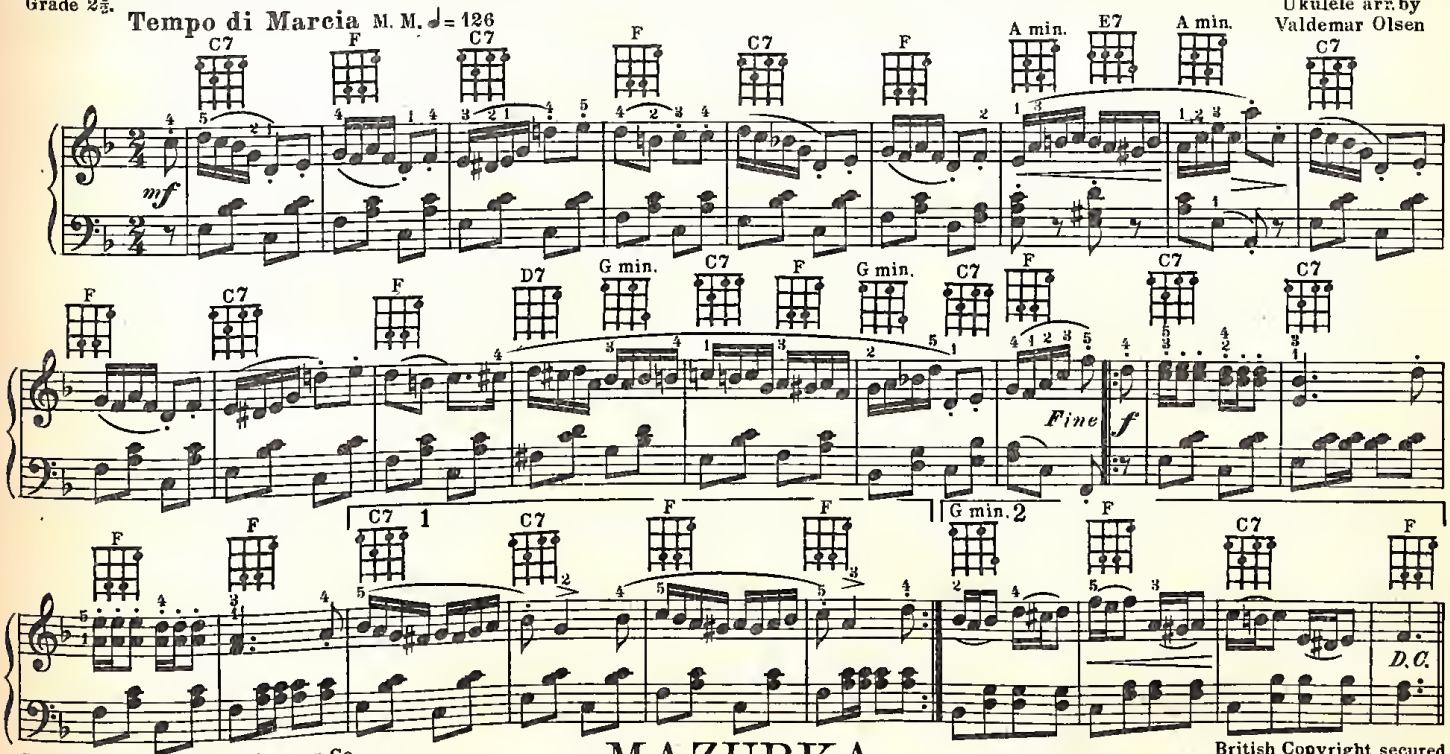

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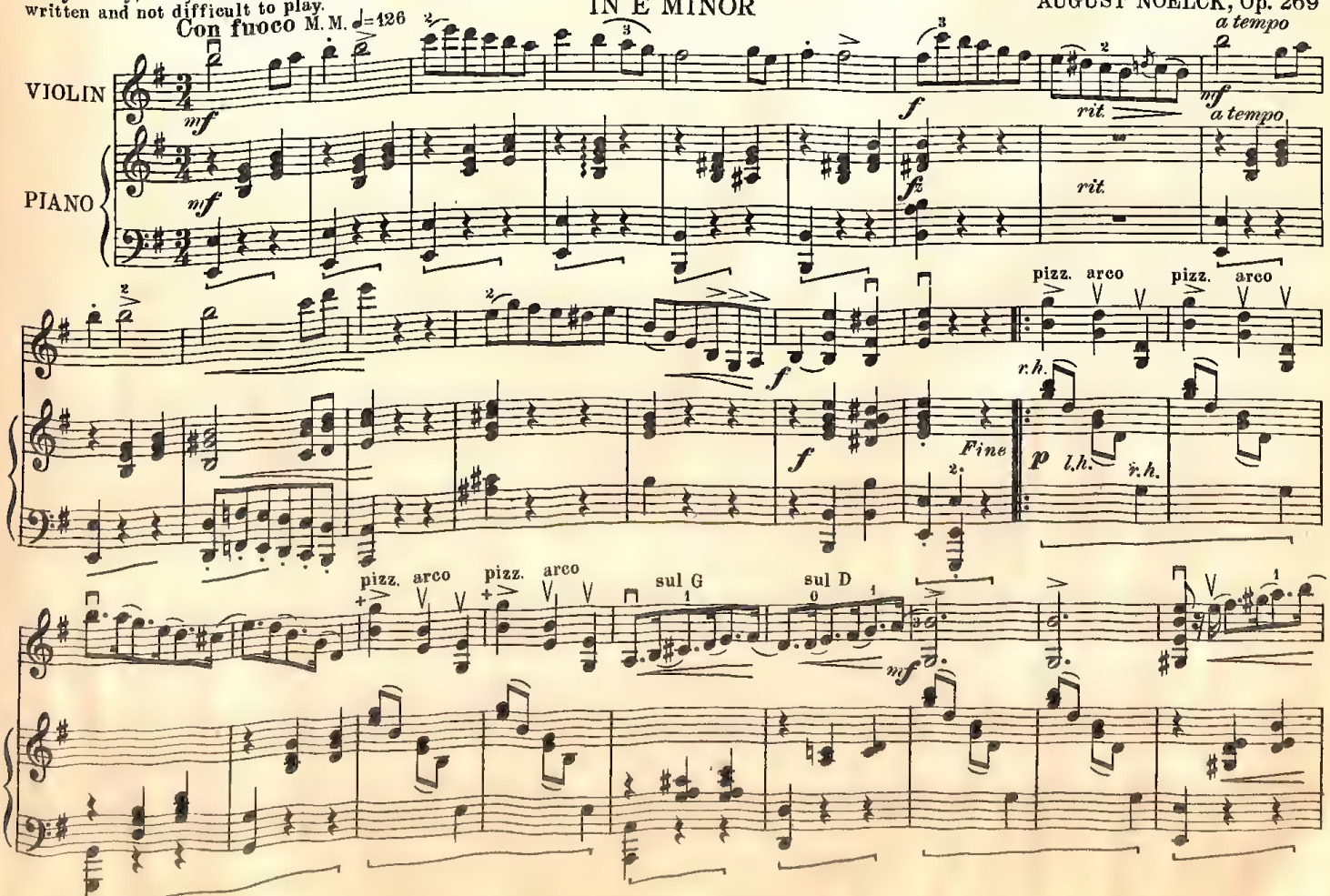
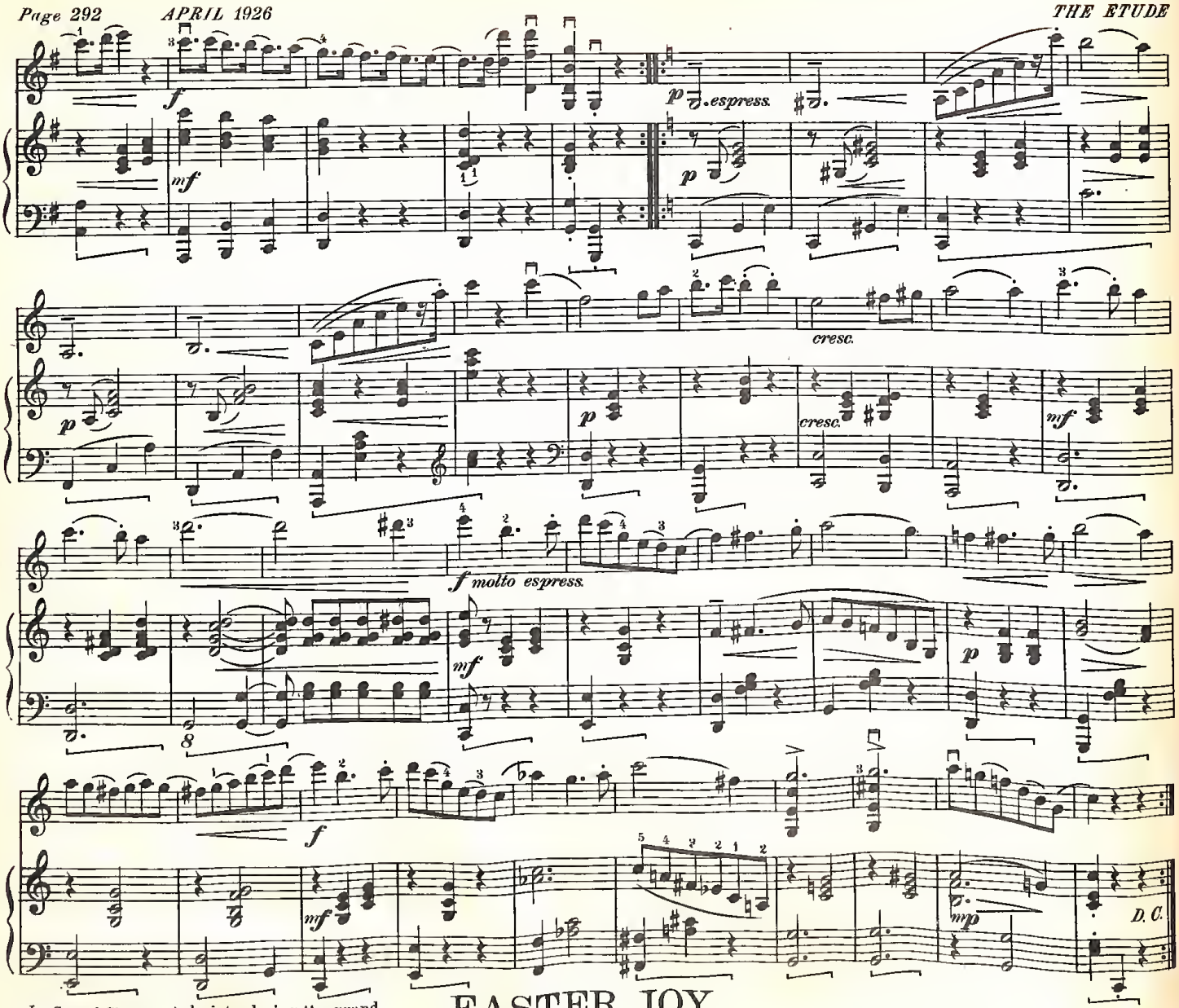


+ The pizzicato may be executed by the left hand.



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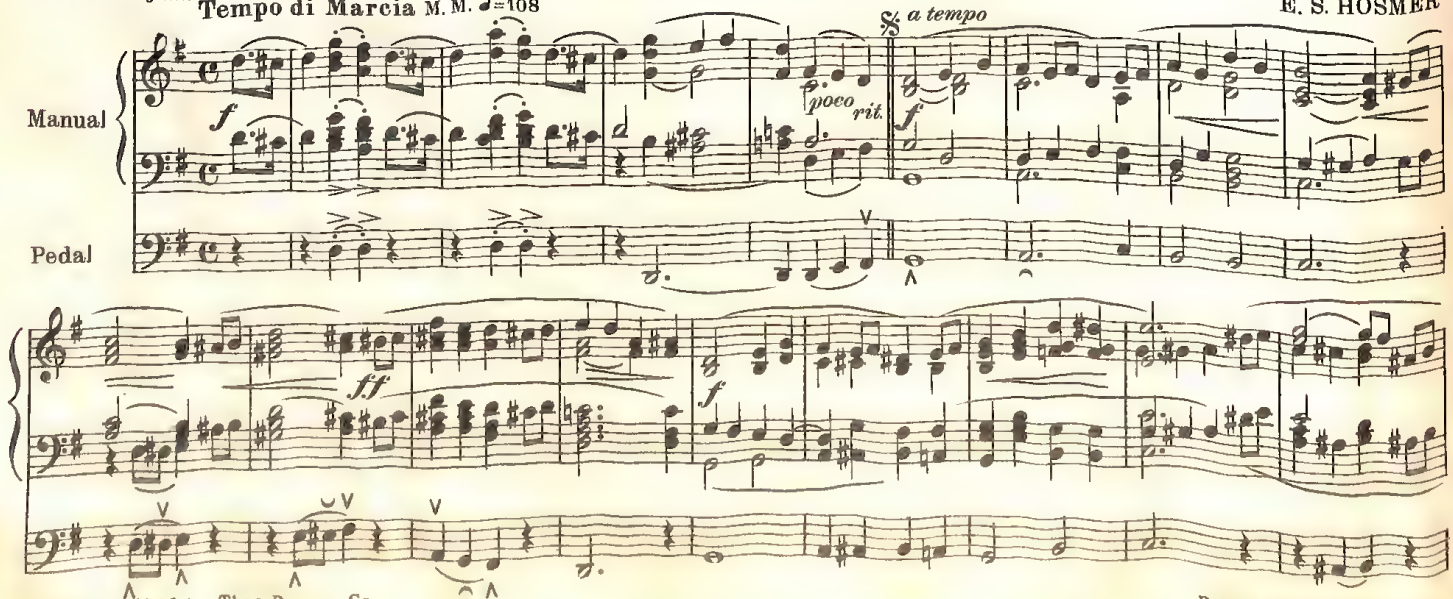

last time to Finale ⊕

Sw. *mf*

f

Gt.

Sw. *mf*

Gt. *ff*

D.S. 𝄋

FINALE

Meno mosso

"Christ the Lord is Risen Today"

*From here go back to 𝄋, and play to ⊕, then play *Finale.*

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ELEGIE

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Translated by Nicholas Douty

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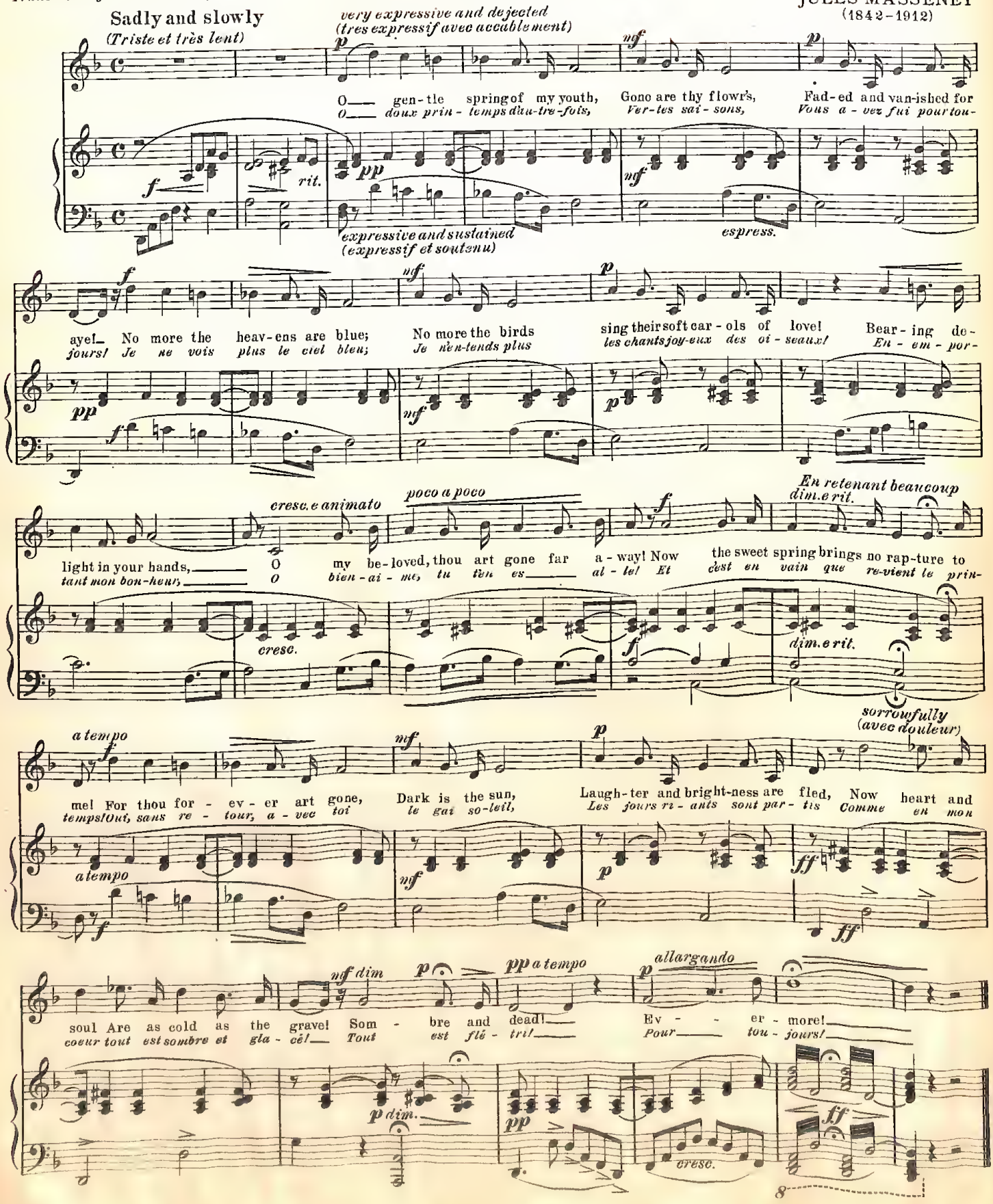

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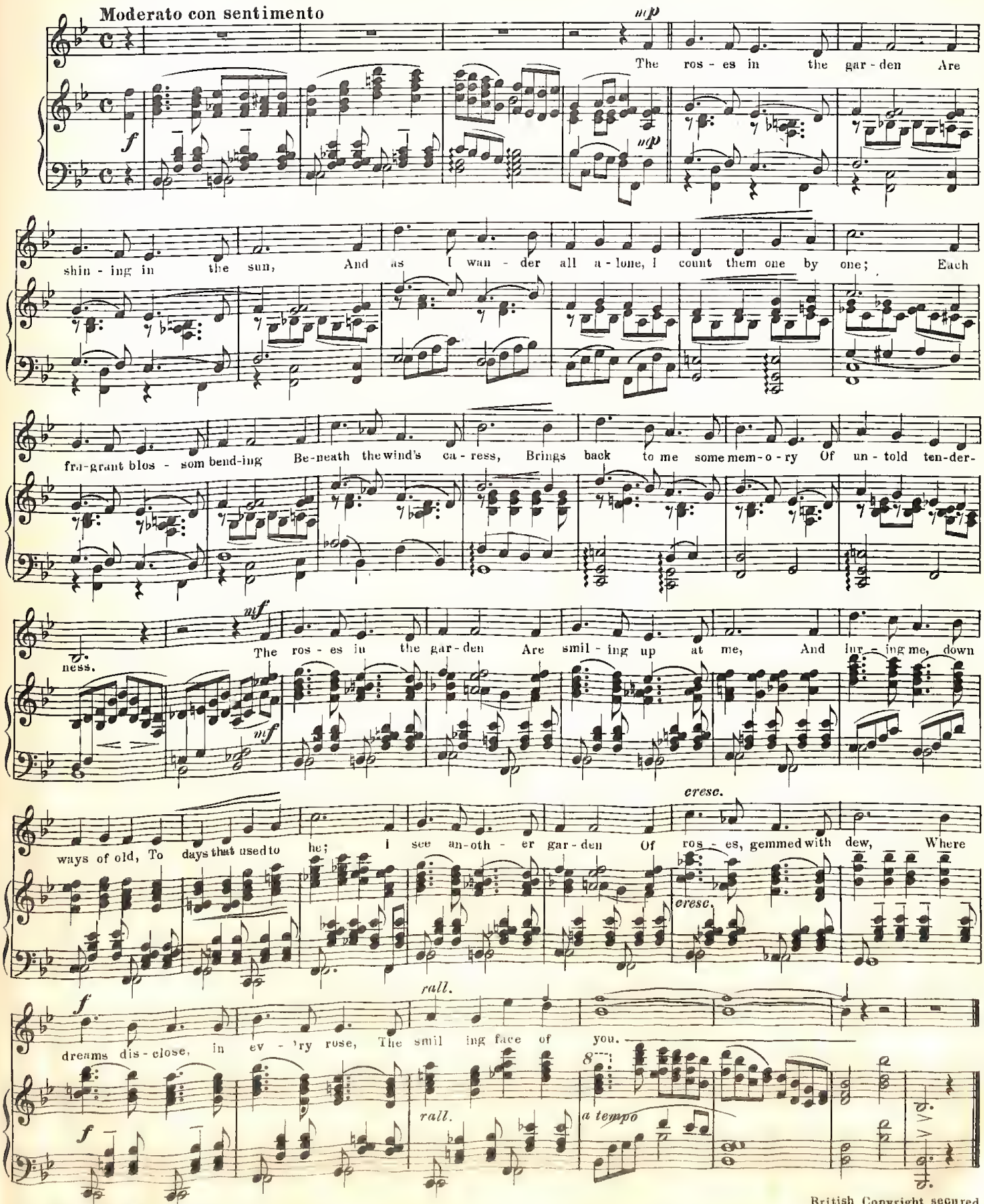

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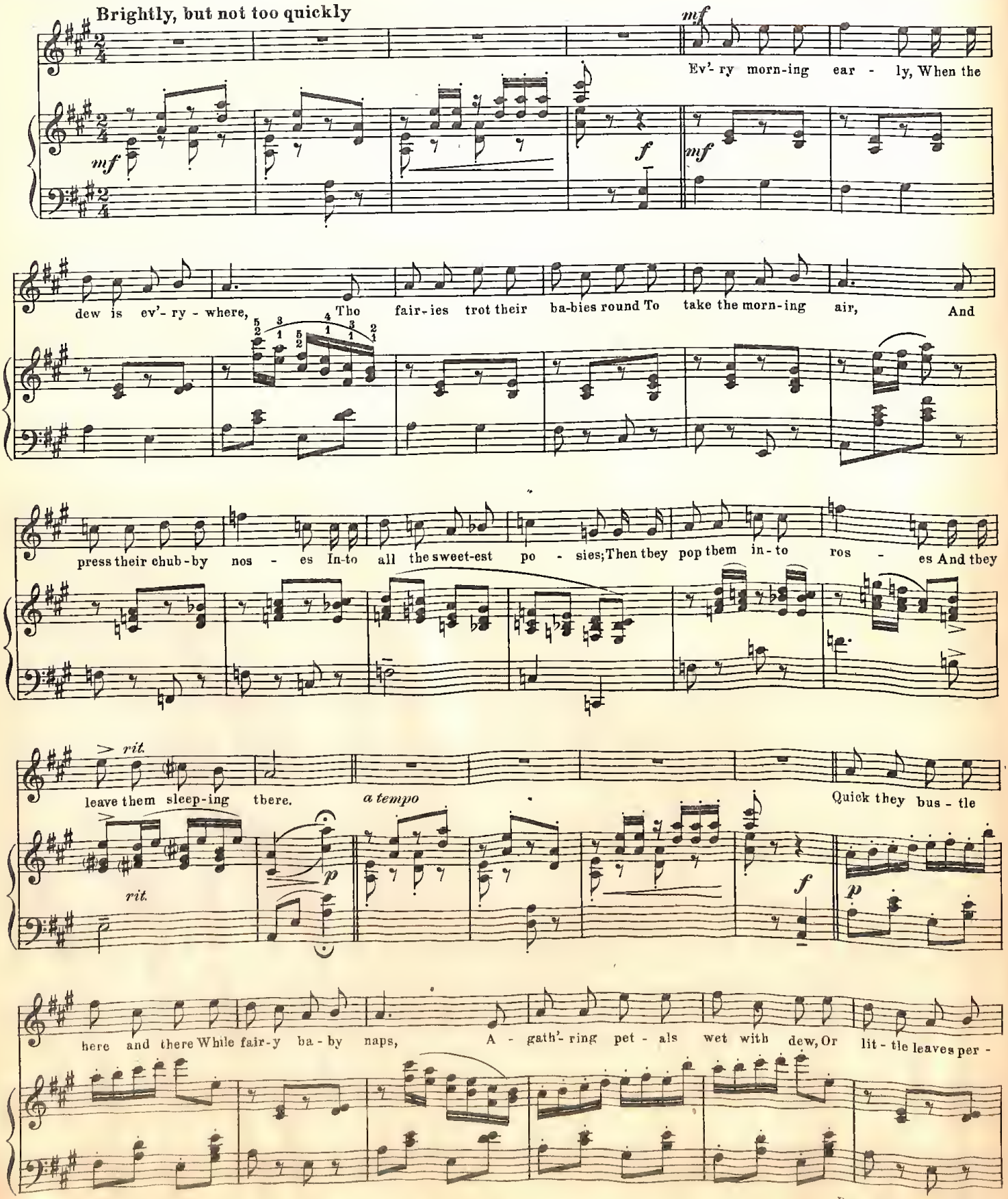

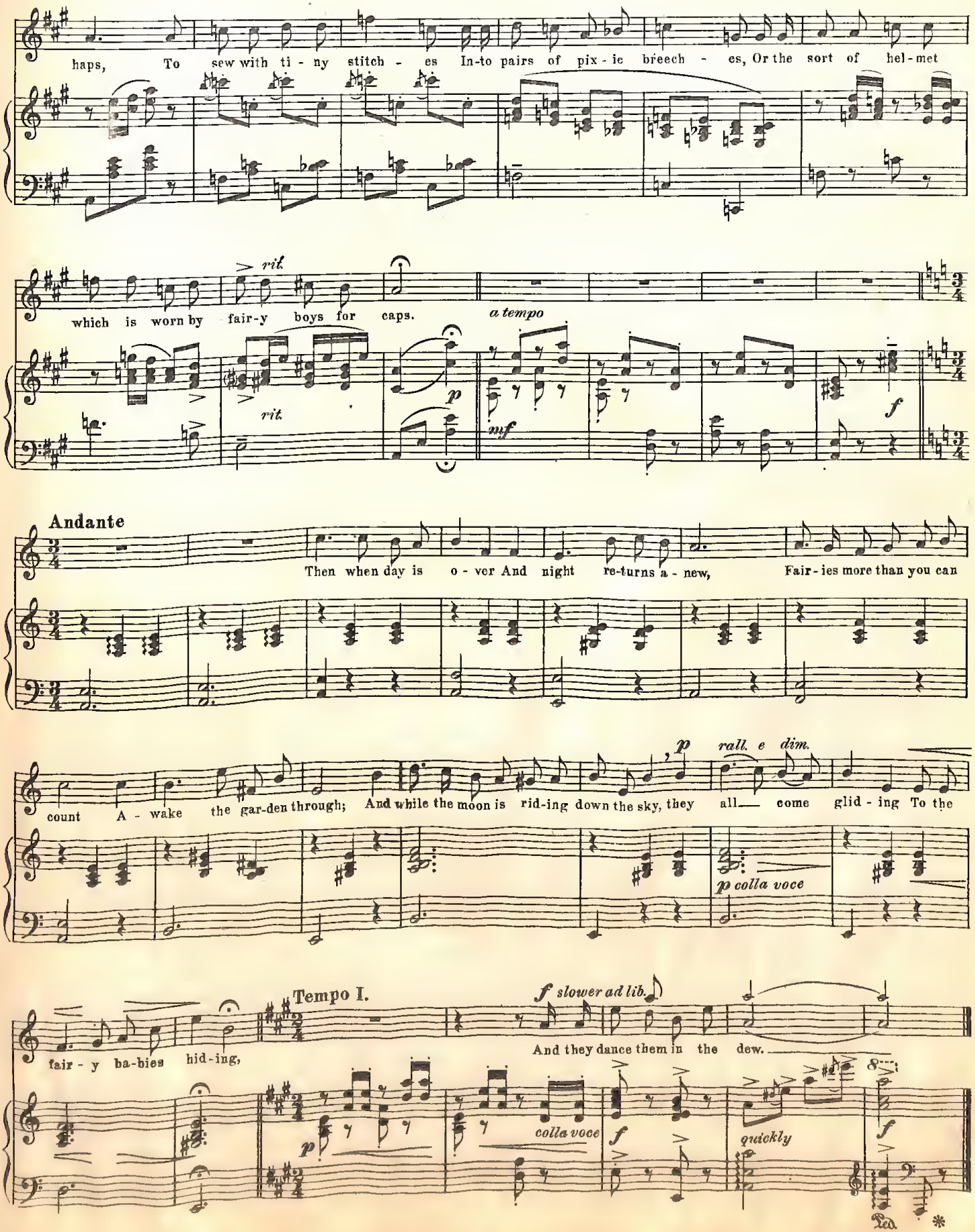
haps, To sew with ti - ny stitch - es In-to pairs of pix - ie breech - es, Or the sort of hel - met
rit.
which is worn by fair-y boys for caps.
rit.
a tempo
p
mf
f
Andante
Then when day is o - ver And night re-turns a - new, Fair - ies more than you can
p
rall. e dim.
count A - wake the gar-den through; And while the moon is rid-ing down the sky, they all come glid - ing To the
p colla voce
Tempo I.
f slower ad lib.
fair - y ba-bies hid-ing,
And they dance them in the dew.
p
colla voce
f
quickly
f

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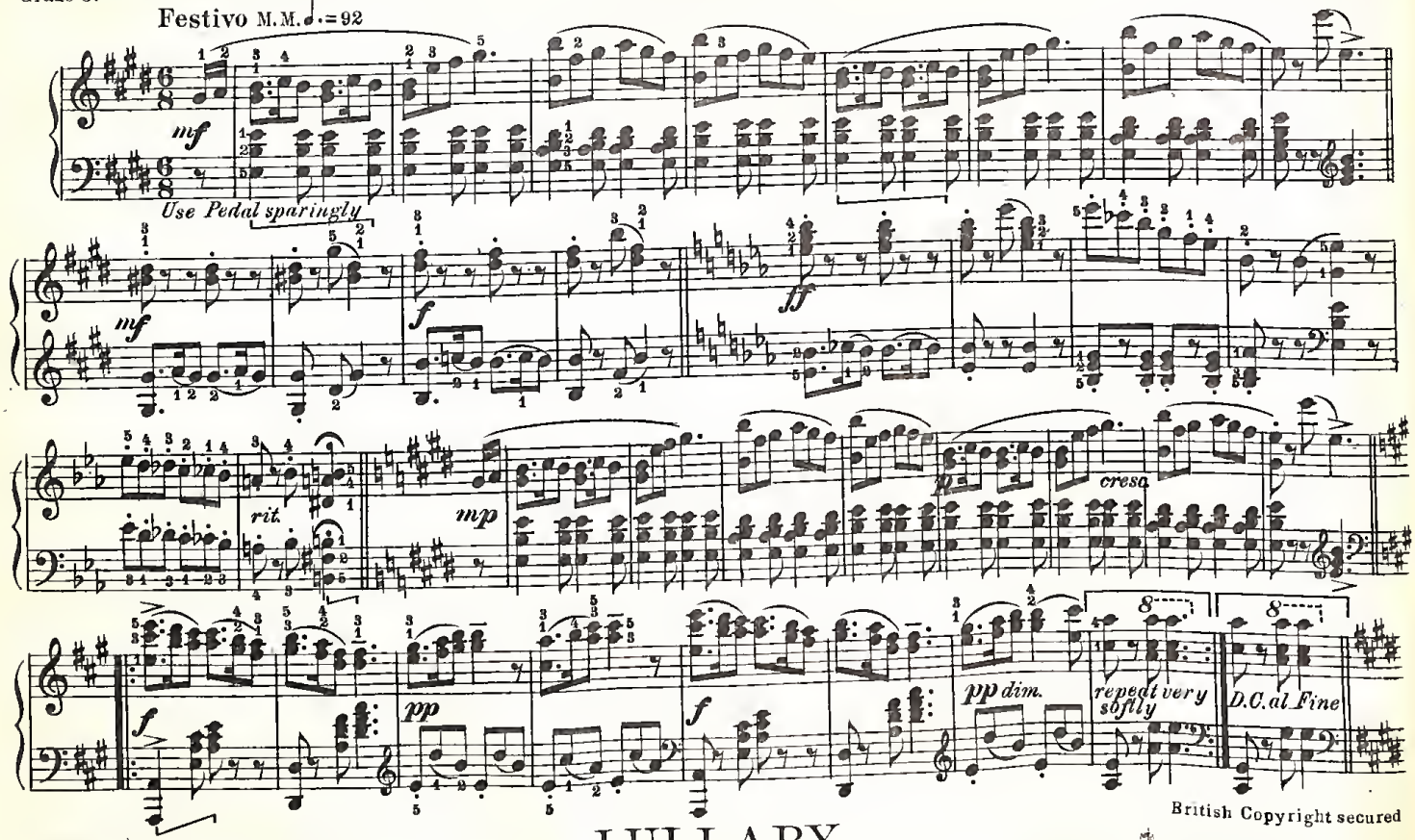

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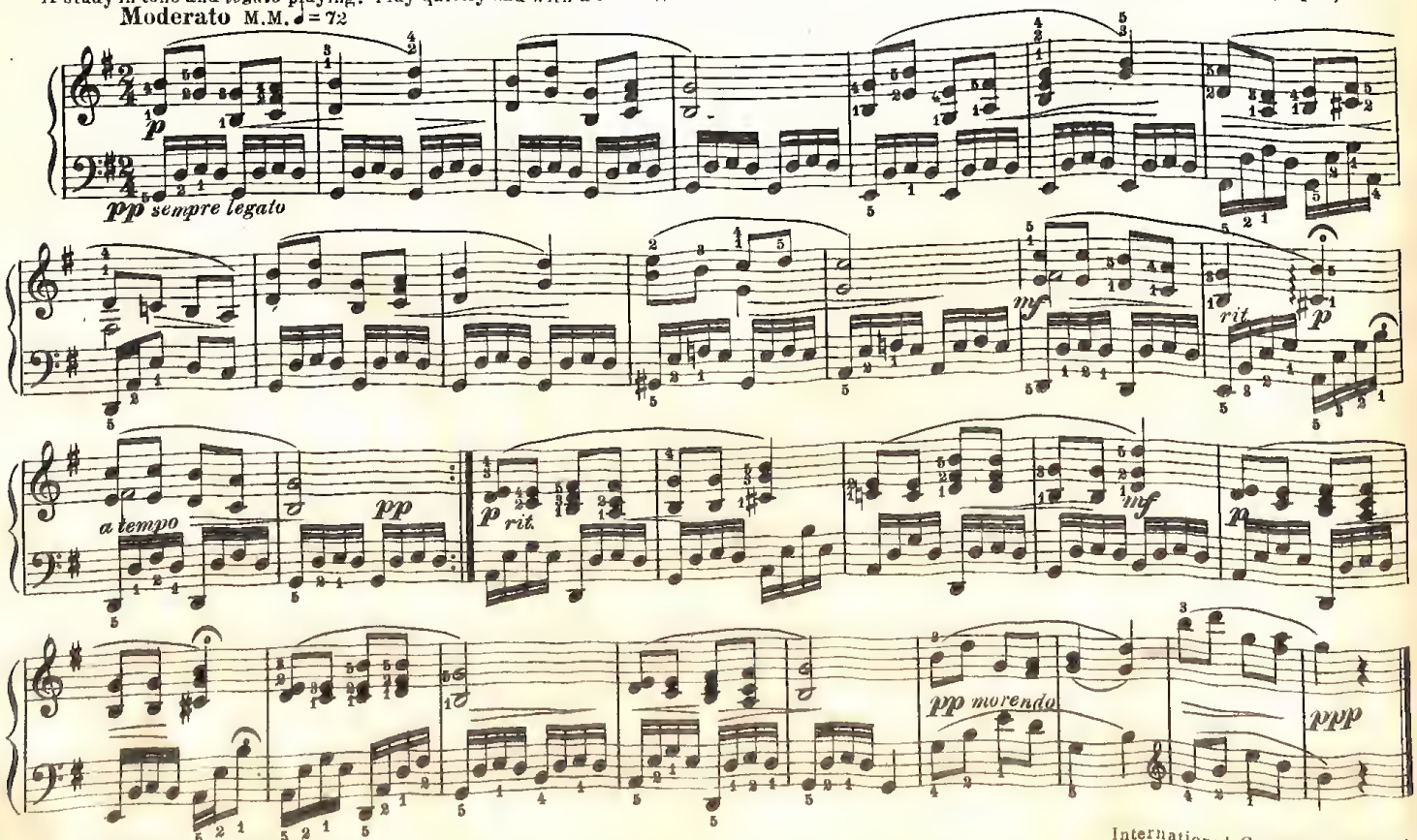

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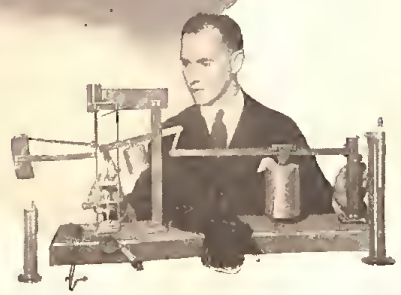

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The Singer's Etude

Edited for April by well-known Specialists

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

The Tone Made Word

By Charles Edward Mayhew

IT WOULD seem that singers, of all people, should know how to pronounce well, and yet, with all the discussion that has been going on for years, every once in awhile some one old enough to know better breaks out in print and intimates that certain sounds in the English language are not fit to sing. This criticism is by no means confined to one vowel, but some pick out AH, some AW, some E, and so forth. A certain person launched a campaign against the use of the vowel AH, in a magazine article not long since, saying that no truly cultured person ever made use of this offensive sound. Another ventures to suggest that the sound of A, as in the word HAT, is not suitable for the singer. Forsooth, my friend, any vowel properly produced, no matter what the language, will be beautiful. The vowel technic of a singer should be so comprehensive, so limitless and unrestricted, that all linguistic sounds can be delivered without marring in any degree the musical quality of the tone. The distortion of vowels, in any language whatever, with the mere intent of thereby improving the tone is inartistic, illiterate, and inexcusable.

True Singing

IT IS true that much of the vocal work that passes for singing is of the most inerudite sort. True singing is the very perfection of human expression. *The breath is the root, the tone the plant, and the word the blossom of song.* No less an authority than the writer of the article on singing, in Grove's Dictionary, says, "By far the greater share of its educational side belongs to the study of the speech organs." To what end, then, should the speech organs be trained? That we may learn to mutilate language, and make it subservient to some preconceived notion of sterile beauty? On the fact that it is not necessary to spoil the tone in the formation of the word hangs the whole tale of vowel technic. Words in speech and words in song are one and the same. The pharyngeal section of the vocal resonator takes little or no part in the formation of vowels, although it is a most important factor in tone development; but the vowel is floated on and moulded out of the resonance initiated there. The pharynx supplies the firm body of the tone, which is moulded into a vowel in the mouth. As the vowel finds its far forward focus therein, the mouth contributes immeasurably to the beauty and carrying power of the tone. Thus the entire cavity, from the point where the breath becomes tone to the very front of the mouth, is utilized in tone and vowel development. The more perfect the impingement of the vowel upon its point of focus and the firmer the seat of the tone upon the breath, the greater the intensity of that tone as it is reinforced by the vibration of the air in the chest cavities below and in the various sinuses above. Any vowel which is unmusical is prevented by rigidity from its full complement of resonance.

The English Vowels

ANYONE who could hold the view that some of the English vowels need to be changed, in order to make them fit to be heard when sung might just as well argue that some of the letters of the alphabet are unshapely. He might go further and invent new ones, leaving the recipients of the communications to form their own opinion of their meanings.

The deficiencies of vowel technic among singers in English is appalling. Most educated people are very particular as to the correctness, in a minute degree, of French, Italian, and German vowels, but as regards English, instead of correcting the faulty production always responsible for defects in quality, they wish the singer to change the language and make use of a jargon that would be considered ridiculous in speech. Singers are frequently criticized for imperfections in their delivery of foreign languages, but rarely ever for even fundamental errors in English. It would seem that in English the majority feel that good diction is a forlorn hope; but why this should be, when the exact science of phonetics can be brought into requisition, is a matter for supreme wonder.

It is not true that clear enunciation necessarily impoverishes the tone, although, when unskilfully attempted, there is an undoubted danger of such a result. If the tone is unconstricted and the consonants are so deftly handled that pure vowels may be floated thereon, the result can be nothing short of musical. So far as one vowel being preferable to another in sound is concerned, we have no option in the matter, for the vowel to be used should be given its dictionary sound, colloquialisms being strictly avoided. It is only as vowels are given a definite form that they are of any use in a language. They are not subject to variation at caprice, any more than are the shapes of the letters of the alphabet.

Facile Use of Sound

WORDS ending in *er* should be pronounced in the ordinary way, as in *per*, the *er* sound being given as a vowel, and formed well forward in the mouth. Facility in the use of this sound will be gained by vocalizing daily on it, and such words as *pearl, girl* and *world*, will then be found as easy to sing as any others. In fact, all sounds partaking of the nature of vowels, even if they are not found in the school category of A E I O U, should be included in the daily scheme of vocalization, and should be considered as media for purity and resonance.

One of the most remarkable proofs of the value of phonetics came as follows: A bad case of throaty tone, combined with a large and well-developed tremolo, had been worked out to a point where the voice had a good deal of resonance; the vowels were well formed, and the whole articulatory process had been freed and organized with nicety, so that a voice, which always had been unmanageable and a source of much annoyance to its owner and her friends, had become both sonorous and mellifluous. An old vocal teacher, and one who incidentally adhered to the absurd notion that the speaking and the singing voices have nothing in common, became interested in the work of this person and requested her to sing to him. He was greatly pleased with her singing, and made special comment on her diction. This beauty of diction had, of course, not the slightest connection in his mind with the unusual charm and facility of her singing. At another time this young lady met another well-known voice teacher, and a few weeks afterwards he happened to visit the church where she sang. The auditorium was so large that he did not recognize the face of the singer, but recognized her by the memory of her musical speaking voice.

It is often said, "If I could learn to breathe correctly, I could sing well. My trouble is that I don't breathe right." Of course the importance of breathing correctly cannot be over-emphasized; but, while correct breathing will make it possible to leave the throat free, to get a good adjustment, and to articulate well, it will not of itself accomplish any of these things for us. All these problems must be worked out through a *sense of freedom* of the vocal mechanism, and the undivided attention of a highly sensitive ear. Conscious intelligence is needed by the student all the time. After voice control has become automatic, then we may perhaps take long flights upon the "Higher planes of thought," but not until then.

In the case of poor vocal tone, when it is certain that the person possesses real musical talent and good health, a musical voice can be developed by proper breathing and painstaking and persevering attention to adjustment, phonetics, articulative agility, and, above all, ear training. Without articulative agility, progress in singing is almost impossible, as a rapid tongue practically clamps a brake upon the entire vocal apparatus. In dealing with the tongue, however, attention should be concentrated not on the stiffness of it, but upon its flexibility and ease of action.

Every Vowel Perfect

NEVER was a truer word spoken than that "every vowel is a part of the voice." Every vowel should therefore be made perfect in sound. If no vowel is to be accepted unless it sounds something like the AH or AW, why not give up the use of language in singing and just train our songsters in impassioned vocalization. For this would redound far more to our credit as a musical nation than to affect an interest in songs rendered in English purposely mutilated. It is interesting to watch the faces of an audience during the singing of Stravinsky's "Pastorale," in which vowels are used in place of words.

In writing, one letter is as beautiful as another if artistically formed. Success in writing depends on quality, that is, legibility and evenness. Success in singing depends on quality, that is, accurate articulation and musical tone. It is the fundamental tone that is responsible for quality. The vowel is the final development, the last thing that happens to the tone as it leaves the mouth, unless interrupted by a final consonant. "The tone made word," then, means a pure vowel fashioned from a musical tone. Vowels which have an objectionable sound are either not pure vowels, or else the fundamental tone from which they are made is faulty. Good vocal technic should mean the ability to do beautifully all things which lie within the compass of the art.

The Problem of Interpretation, with Special Reference to Song

By Erik Brewerton

THE musician, like the poet, interprets life and ennobles it thereby. He does this through a powerful instinct there is no need to attempt to examine here. But great things are often put to little uses, and interpretation, which in its highest sense is merely the scope of every artist, is often confined nowadays to a wanton emotionalism on the one hand and to a narrow intellectuality on the other.

It is noticeable in Mr. Plunket Greene's book on "Interpretation in Song" that his shrewd and acute remarks are the more welcome as the music considered is the less great. What is exeellent in Stanford's "Crow" is irritating in Schubert's "Doppelganger." Great music cannot be intellectualized. Certain characteristic songs may be, because here we can afford to treat the claims of music lightly. The question suggested after reading each of these analyses the author is so fond of giving is, "Will all this enable one to sing the song?" The answer naturally comes, 'One must feel the song first through the music." But when the song is felt in his eomplete and direct manner the detailed analysis is not only forgotten in the stress of the emotion, but henceforth inapplicable.

Secret of Climax

THERE are "reasons of the heart," as Pascal reminded the logicians of his day, and a climax in music which is not made from the heart, but is merely an effect dictated and elaborated from the head, lacks the true ring of good metal. These instructions on "How to sing a song" may convey many useful hints as regards details that are sometimes overlooked, but in the main, songs must convince of themselves, and need no sponsor to introduce them to some one who then takes upon himself to act as their interpreter. An actor might carry us away with his Hamlet or Macbeth, but if he wrote a series of articles explaining how he acted these parts—as Poe in an essay professed to explain how he wrote "The Raven"—we should no doubt be interested but unconvinced, for we should know that it was what he left unexplained that moved us in his acting.

The result of this growing intellectualizing of art which stands in such contrast with the spirit of the earlier "Romantics" is to degrade the artist to the level of the craftsman. The craftsman may interest and delight us, but he does not carry us away. Studying a Schubert song as a problem, classifying it, resolving it, pruning away everything in the matter of rhythm or of diction which may offend the taste, will never re-create it. Only the musical imagination can do this, and it is impossible to analyze such a power, any more than we can analyze the charm of Pachmann's playing.

Song is Music

IT IS not surprising, therefore, that one who is convinced that song is music and must in the end be judged on the same parity as all other music, will find songs mentioned in this book on interpretation, which are not of great musical importance, and secondly, will complain that some of the author's remarks assume a very paradoxical appearance. As grounds for this later grievance the author permits himself to say, of "Der Doppelgänger:" "The purely musical effects of this song are nil," and of Schumann's "Er, der herrlichste von Allen," "This song is entirely musical in its effects. It is in this respect the exact opposite of "Der Doppelgänger."

A song must stand or fall as music. We are not dealing with any outlandish form of entertainment such as a musically accompanied recitation in the style of Schumann or of Grieg, nor even with an extract from an opera in the advanced style of "Pelléas et Mélisande." Both are songs; and to select them for their merits as such and then to say that one is less musical than the other is paradoxical. No pianist would think of saying that a Chopin Polonaise or Scherzo is less musical, being less melodic, than a Chopin Nocturne. Is Handel's recit., "Deeper and deeper still," less musical than the air, "Waft her, angels," that follows it?

When a writer warns the singer against making "purely musical effects," he surely means simply that the singer should not make the wrong musical effects. When he contrasts "Der Doppelgänger" with "Er, der herrlichste von Allen," he surely means that each has its own character. A singer would probably succeed better in the one than in the other because one would appeal to him more than the other. But that there is any radical difference between them, or that those who preferred "Er, der herrlichste von Allen" were more musical than those who preferred "Der Doppelganger," which the author claims to be "the greatest song in the world," it is difficult to see. If song is partly literature, partly drama, and partly music, it is a sorry hybrid, and it is obviously better to read literature, hear pure instrumental music, and visit the theatre for the drama. And this is what intellectual singers more or less imply.

—*The Musical Times.*

Singing in Correct Time

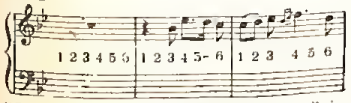
By Rhoda G. Fowlkes

It is just as important for singers as for pianists to execute their music in exact rhythm.

In the most difficult arias it is often hard for the vocalist to "come in" exactly at the right moment, after rests, pauses, dots, and so on, as the accompaniment does not always give one a cue.

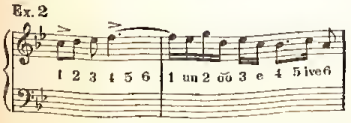
Realizing this fact, I first write out the time over each note with a pencil (to be erased later); then, playing the air, I sing:

Ex. 1



"One, Two, Three, Four, and so on," instead of the words, until it is thoroughly mastered.

Ex. 2



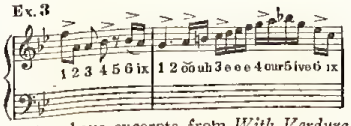
Where there are rests I count very softly to the tone of the last note, then come in stronger again when the voice part starts.

The first note after a dot or a tie I give a slight accent.

This is also a good system by which to learn long runs, as it makes one get the correct pitch on each note and keeps one from "skipping over" any notes.

I find this better than "clapping drills" for singers, as the pupil, having learned the air in rhythmical time, when the real words are put to it will naturally sing it correctly.

Ex. 3



The above excerpts from *With Verdure Clad* are examples. Example 1 will serve as a guide to the method of writing out the counts; then Examples 2 and 3 will guide the student as to how to apply the counts in practicing melodies.

The Child's Music

To The Etude:

Education of children is, in most states, compulsory, whether or not the child has natural tendencies toward reading, writing or arithmetic; yet parents are inclined to say that if a child does not take to music or practice he shall stop taking lessons, because it is a shame to make him practice if he does not want to. None have talent to practice; the leaning is towards the music.

In order to play what they desire the child of talent will work at an instrument until his wish is attained; whereas a child of not high musical inclinations, or lacking ambition or energy, needs for a time urgings from parents and teachers.

Parents may do well to consider;

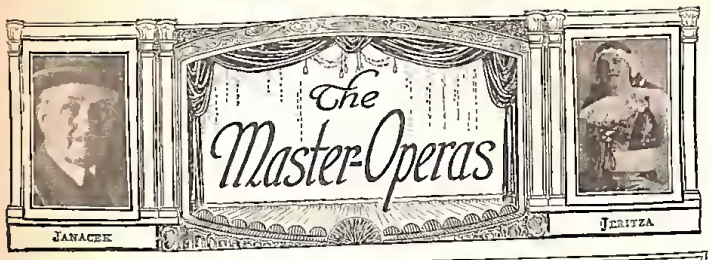
That music study in many and most cases is nine-tenths conscientious practice and one-tenth careful guidance of the teacher.

That the musical bent encouraged may discourage wasteful tendencies.

That music lessons should be studied just as are any others.

Nine times out of ten improper practice before lessons is the cause of unsuccessful music study; and if parents will see to it that the pupil practices, at regular periods, even of short duration, practice that is earnest enough to fix as much of the music lesson in the child's head as it is required to learn of each school study, the child of even modest talent will learn to play reasonably well.

Lee W Dixon.



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

Janacek's "Jenufa"

The presentation of novelties at an opera house of world fame is, for the most part, confined to the later works of composers who have already made reputations. In the case of "Jenufa," however, we have a new composer, whose works are very slightly known to Americans, although he is long past middle life.

Leos Janacek was born in Hukvaldy, Moravia, in 1854. His father was a school teacher with a large family. His parents were very poor and the youth of the boy was a continuous struggle. His first musical instruction was received in a choir conducted by the Bohemian, Krizkowsky. At twenty-five we find him entering the Leipzig Conservatorium—an age long past the time when most students have finished their conservatory training. Like Edvard Grieg, he found the stern and somewhat stilted discipline of the famous Reinecke not to his liking. He left for Vienna, determining to become a piano virtuoso. In this he failed. He became conductor of the Philharmonic Society and Director of the School for Organists, at Brünn in 1882. He then commenced to compose part songs and choruses which became immensely popular in Czecho-Slovakia. In fact, he was first regarded as a composer of the people. He now teaches in Prague and in Brünn, where he became professor of composition at the Conservatory in 1919.

Janacek has composed six operas up to the present time. These works have distinctive folk titles, such as "The Quick-Eared Fox," "The Storm," "Katja Kabanova," "Fate," "The Excursions of Mr. Broucek," and "Jenufa," which was formerly known as "Her Step-Daughter." In addition to his compositions, which include a symphonic poem, "The Musician's Child," performed last year in London, Janacek has written books upon "The Musical Structure of National Songs" and "Chords and Their Connections."

"Jenufa" was written in 1901 and was given for the first time in Brünn, in 1904. It was not presented in any other opera house until twelve years later, when it was seen in Prague. The composer was then sixty-two years of age and tasted his first draught of greater musical triumph. In 1918 it was given in Vienna and Jeritza found this new work in her repertoire.

The distinctive characteristic of "Jenufa," from the musical viewpoint, is found in the radical philosophy of its composer, who is unaffected and naturalistic in all things. Although he has made a life study of folk songs, and has done that rarest of things, written folk songs which have been adopted by his own people, his operas are based upon a totally different conception from that of other composers of folk opers—such for instance as Humperdinck's "Hansel and Gretel" and Smetana's "Bartered Bride," which are replete with infectious melodies written in folk song style.

Janacek, on the contrary, feels that music for a music drama must follow the natural speech of the people. He thus abandons the conventions of rhyme and ordinary metre and melody. The text of "Jenufa" is not a poem in the ordinary sense, not a libretto, but a prose drama of the people, a terrible, humanistic story of the tragedy of a Moravian peasant girl, whose lover deserts her, whose child is murdered and to whom happiness comes in a very dramatic peripetia. This must not be taken to mean that the work is unmelodic or unmotivated. When Janacek feels that the natural trend of the story calls for a song, more or less conventionalized, he does not hesitate to introduce one. For the most part, the fabric of the score is an astonishingly free tonal tapestry. The tonalities are not as vague as in the modern French school or even in Moussorgsky; but it becomes at once clear that Janacek has reached that phase of artistic advancement and larger technic, where he is wholly unfettered by the limitations of the classical school.

The Story of Jenufa

The plot of the opera is founded on a drama of Moravian village life, by Gabriele Preiss. The old *Widow Buryja* has a daughter-in-law, the *Sexton's Widow*, also a grandson, *Stewa*, and a step-grandson, *Laca*. Dramatic interest centers about *Jenufa's* love for *Stewa* and *Laca's* for her.

Act I. *Old Buryja's Mill.* The chances of *Stewa* being exempted from military duty are being discussed. Most interested of all is *Jenufa* (foster-child of the *Sexton's Widow*), to whom marriage has become a necessity. *Stewa*, drunken, enters, boasting to the recruits. Left to themselves, *Jenufa* tells *Stewa* of her humiliating secret; and *Stewa*, assuring her of his constancy, stumbles off the scene. *Laca* appears, twits *Jenufa* for her devotion to *Stewa*, offers her a bouquet in exchange for a kiss, which being refused, in the ensuing struggle he slashes her face with a concealed knife and runs off.

Act II. *Interior of Home of the Sexton's Widow.* Hidden here, *Jenufa* has borne the child of her shame. Her foster-mother urges that she pray the child may die. *Jenufa*, robbed of her beauty by the knife-cut, no longer interests *Stewa*. The *Sexton's Widow* gives *Jenufa* a sleeping potion, summons *Stewa* and pleads that he make *Jenufa* an honest woman; but he refuses even to look at his son and announces his intended early marriage to *Karolka*, daughter of the *Village Judge*. *Laca* enters, and, after some hesitation, accepts *Stewa's* child as his own for the peace it will bring to *Jenufa*. But, at his moment of wavering, the foster grandmother has assured *Laca* that the child was dead. She seals *Laca* away, and, to remove all obstacles hurries out and drowns the child beneath the ice. *Jenufa* awakes, asks for the child, is told that he has died of fever during her two days of sleep, and, moved by *Laca's* kindness, agrees to their marriage, though not without baring her past.

Act III. *Home of the Sexton's Widow. Old Buryja*, the *Village Judge*, *His Wife*, *Karolka*, and *Stewa*, whom *Jenufa* has insisted that *Laca* shall forgive, arrive for the wedding. The *Sexton's Widow* has lulling lady. The *Judge* re-enters with the child's red cap; and the crowd denounces the despairing *Jenufa* until the foster mother confesses her crime. *Karolka* casts off the odious *Stewa*; and *Jenufa*, after forgiving her mother, who has been taken into custody, turns to say farewell to *Laca*. But *Laca's* love endures and absolves her past as she pardons the wound he inflicted on her cheek for love's sake.

Question and Answer Department

Conducted by

ARTHUR DE GUICHARD

A Common Chord and Its Inversions.

Q. What is the chord of the 6-4 in the key of E? What is a 6-4 chord, anyway?
J. T. M.

A. A Common Chord is a note accompanied by its third (major or minor), 5th (perfect—that is, containing seven semitones) and octave. It would be better to call it a triad, a chord of three notes, the key-note, its third and its fifth, because the octave is merely the repetition of the bass note. In the key of E major, the triad is E—G♯—B. If you invert it, putting the E at the top, you will have G♯—B—E, or the 6-3 chord, so named from its intervals from the bass, B being a third and E a sixth from the G♯. This is termed the first inversion. Invert this again, by putting the G♯ at the top and you will have B—E—G♯, or the second inversion, B to G♯ a sixth and to E a fourth, whence the 6-4 chord. This applies to every key; the original position being (in solfeggio) do-mi-sol; first inversion or 6-3 chord, mi-sol-do; second inversion of 6-4 chord, sol-do-mi, the first note in each case being the bass.

The Various Forms of Allegro

Q. You will render me a great service for my teaching if you will give me a list of the different styles of "Allegro," together with their meanings.—Piano Teacher, Saint Louis, Missouri.

(All Italian Names)

A. Here is the list requested:

Allegro agitato—Quick and agitated.
" *assai*—Fast enough. Quicker than simple allegro.
" *commodo* or *comodo*—An easy, graceful allegro.
" *con brio*—Quickly, with spirit.
" *con fuoco*—Rapidly, with fire.
" *con moto*—Quickly, with sustained celerity.
" *con spirito*—Quickly, with spirit.
" *di bravura*—Quickly, with difficulties, to display the performer's ability.
" *di molto*—Much quickly, exceedingly rapid.
" *furioso*—Rapidly, with fury.
" *giusto*—Quick, but steady.
" *ma grazioso*—Lively, but gracefully.
" *ma non presto*—Quickly, but not too fast.
" *ma non tanto*—Quickly, but not too much so.
" *ma non troppo*—Quickly, but not too much.
" *moderato*—Moderately quick.
" *molto*—Very quick.
" *risoluto*—Quickly, with firmness and decision.
" *veloce*—Quickly, with velocity.
" *vivace*—Vivaciously.
" *vivo*—Quick and lively.

Old English Country Dances

Q. Now that there seems to be a movement to resuscitate old-time country dances, can you give me some account of them, together with the music to which they were danced? Was the dance really English? Was it not originally French or Italian?—W. B. G., Detroit, Mich.

A. The country-dance, under many names, has been popular in England for many centuries. Originating in England, it was copied and adopted in France as the *Contre-danse* and in Italy as the *Corauto*. In the Bodleian Library, at Oxford, may be seen the music of a tune, called "Country Dance Tune," dated about the year 1400. One of the old English names for country dances was "hey digeys" or "rounds." The "Hay," or "Raye," was probably the same as the "Hay digyes." "Dargason" was another name in vogue for a country-dance dating before the Reformation, the tune of which is still employed today in country villages. Among the most popular tunes used for the dance, even today, are: "Sir Roger de Coverley," the "Tank," the "Trimmph," "Gee-ho, Dobbin," "Merrily Danced the Quaker's Wife," "Petticoat Loose," "Gossip Joan," "The Devil Among the Tailors," "Moll in the Wad," and the "Wind That Shakes the Barley," of which the writer possesses the music. The set-dances, known as "Quadrilles," "Lancers," and "Caledonians," are but arrangements of the Country Dance. For further particulars consult William Chappell's "Popular Music in the Olden Time."

What is Technic?

Q. What is the real signification of the word "technic," as applied to music?—D. P., Pawtucket, R. I.

A. Technic (English, from the Greek "*technic*," art), *technique* (French), *technik* (German), are employed as a general name for the system, devices, and resources of musical art.

Time Notes—Accidentals—Bar-strokes.

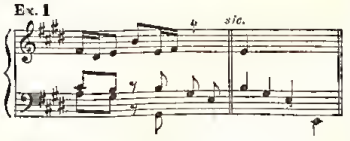
Q. Who invented the shapes for the different time-notes, and when? When were bar-strokes first introduced? When were accidentals first employed?—Christine, Tunis, Africa.

A. The system for indicating the relative times of notes by employing different shapes is supposed to have been invented by Franco of Cologne, about the year 1145. As far as can be ascertained, music was first divided into bars, or measures, by means of perpendicular bar-strokes, about the year 1574. Accidentals (♯, ♭, ♮) were first introduced during the eleventh and twelfth centuries. The ♭ and ♮ were applied at first only to the note B, of which they are modified forms, the ♭ really standing for B♭ and the ♮ for B♯. The ♯ was like the sign of multiplication, or St. Andrew's cross.

The Harmonious Blacksmith.

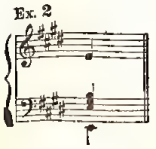
Q. Is the following passage, from Handel's "Harmonious Blacksmith," to be played arpeggio-like, or not?

Ex. 1



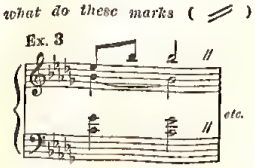
The last chord of the piece is written thus:

Ex. 2



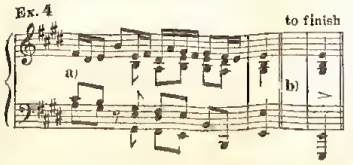
Also, what do these marks (//) indicate?—Elise M. H., Oakland, Cal.

Ex. 3



A (a) *Not* arpeggio. Play as follows:

Ex. 4



The marks indicate a short silence to be observed by both hands.

Marks of Expression.

Q. If such marks as *are not printed on the music page as they ought to be, but frequently are not, how long should I hold, or rather, play p, pp, f, ff, cresc., dim., etc., in fact, all expression marks, for the length of the measure, for one note, or for one chord only? Most music in albums is very imperfect in expression marks. Pedal notation is sometimes entirely omitted. I have been using my own judgment, but realize that I cannot do that correctly.*—W. A. M., Sunland, California.

A. As a general rule a sign such as *p, pp, f, ff,* or *rit.,* should be observed and maintained until corrected by another sign. Careful study and analysis of each phrase will reveal the culminating point and points of the composition. Let the expression suggested by the composer's indications work up to, or away from, those points. Where there are no such indications, you must let your own study and analysis, plus your musical sentiment, dictate the expression which you have logically deduced. The same advice applies to the use of the pedal, but care must be observed not to keep the damper-pedal down during changing harmonies, or changing chords, producing a discord.

The Organist's Etude

Edited for April by Well-Known Specialists

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

Organ Recitals

By William C. Carl, Mus. Doc.

IN TREATING the organ from the recital standpoint, there are many interesting things to consider. Should the organ recital be eliminated from our musical life at the present time, one of the potent factors in educating the masses would be done away with. The organ recital is an institution of long standing and will always be with us. In every community there are thousands who by this means have for the first time heard the master works of the great composers and have thus cultivated a taste for the best in music.

In our own country it required a decade before the people would listen to the works of Bach and his contemporaries. They would have none of them until they had been repeatedly subjected to "storms" and "tempests" of no mean order, refusing to be comforted until the lightnings had ceased, the storm clouds rolled away, and the vesper hymn had been sung in trembling accents by an invisible choir.

It has been necessary for the people of all countries to be educated in music. Even the great Johann Sebastian Bach was not contented with himself, for did he not walk fifty miles on foot to hear Buxtehude play in Lubeck? Did he not also gain the necessary knowledge which completely changed his previous style of writing? If this had not occurred, he would never have possessed the monumental works for the organ which he bequeathed to the world.

Americans Study and Work

Americans have demonstrated their willingness to study and work for the best in Art, as has been repeatedly shown by the numbers who have gone abroad and those who have flocked to our musical centers here.

The organ is the noblest of instruments. It is capable of expressing every known emotion, and is a complete orchestra in itself. Berlioz said, "The organ is Pope; the orchestra, Emperor."

It remains for the organist to bring from the instrument a response to his ideas in order to convince the audience. It has been justly said, "The soul of the organ is the organist."

An organ recital can be one of two things. It can be interesting, or it can be uninteresting. If the former, there are many things we may well consider as valuable requisites.

The organist must possess talent of the highest degree and aim to develop it by means of systematic study, must acquire an adequate technic of both hands and feet, must have a sense of rhythm and with it brilliance of execution. The foundation principles of organ-playing should be patiently studied. Master the trio form, in order to gain facility and independence of hands and feet; and make an exhaustive study of theoretical subjects. The minutest detail should never be lost from sight.

Memory Playing

It is gratifying to note the number of our recitalists who are now playing their programmes from memory; and this argues well for the future. Memory playing should be insisted upon in all study courses, from start to finish.

One night when Bonnet was touring in the middle West, the committee accompanied him to the station after the recital. As the train approached, one of them exclaimed, "Why you only have a small grip, where is your music?" Bonnet replied, "I carry my baggage in my hands, but always my music in my head!"

Referring again to Bonnet, when he arrived in Paris from Bordeaux, to study at the conservatoire, Guilmant would not allow him to proceed until he had studied and memorized the Six Organ Sonatas Bach wrote for his son, Wilhelm Friedmann, in order that he might become an expert organist. Bonnet considers this to have been one of the great factors of his success as a virtuoso.

Every aspirant for fame would like to be a recitalist, and all recitalists aim to become virtuosos

To throw one's hat in the arena, and land it on either stage, requires a certain preparation few are willing to undergo. I refer to the subject of slow organ practice. Volumes have been written on the subject; but the fact remains that only about one in a thousand has yet grasped the idea of what slow practice actually means and why it is necessary to do it. Harold Bauer says, "No one can play with style until each note the composer indicated has been correctly played."

Guilmant's rule was to take a certain amount of the daily practice and sub-divide the groups, giving one beat to each sixteenth note, in order that every note should receive its exact value, special attention being given to a correct playing of the dotted notes. I recall a certain passage he insisted upon being practiced in this manner for six weeks. Following this, vary the tempo, transpose passages in various keys, both staccato and legato, and thus continue until the required tempo of the piece can be correctly played.

When Bonnet first came to America, people asked for the privilege of hearing him practice. As his recital preparation was always done in a slow measured tempo, with the exact note valuation attended to, with not over two or three manual stops and a four foot stop in the pedals, it was naturally not a very inspiring performance.

Acquiring Confidence

After listening a few moments, the auditors would exclaim, "Why he is only a beginner," and would leave the auditorium. In order to secure confidence it is an excellent plan to play over each selection in this manner the day of the recital. It will also help materially in maintaining the form and symmetry of the composition.

Coming to the subject of registration, and with a modern organ at command, I often think of Michael Angelo, and his masterpieces in the Sistine Chapel in Rome—such marvelous colorings, tints and effects, for centuries have startled the world. A story is told of the visit of Gounod to one of the well-known organ lofts in Paris. The organist played one of the master Fugues of Bach. As the finale died away, he exclaimed, "It is as it were a great painting hung down from heaven, suspended there without a nail!"

With the modern organ before us, we have only to make our choice of stops, mix our colors, the same as the artist does with his brush or as the orchestra does with a hundred different instruments, and produce a tone color that will represent the idea we intend to express. I do not favor too frequent changes of registration, unless the composition absolutely requires it, nor to use all the resources of the instrument in a single composition. In this connection, may I suggest a better understanding of the use of the balanced swell pedals, and a moderate use of the tremolo.

Improvisation

Along with the great advance made in organ-playing, we should take up the study of improvisation with a zest. For years the foreign artists have posed the question, "In America, you have many fine performers, but why don't you do more with improvisation?" Since the tours of visiting virtuosos, there has surely been a demand for it. The solution of the problem is in creating an enthusiasm amongst our students for the subject. Guilmant studied it for twenty years, and the world will always know of his marvelous achievements. Let us, therefore, go to work with a will.

Program Making

The art of program making must not be forgotten. A large repertoire may be at one's command; but the success of the recital depends largely on how to arrange the selections. An excellent plan is to avoid having two pieces, written in the same key, following one another. Aim for contrast of style and tone color. As the middle sections of many organ pieces demand a similar registration, either choose another number, or else place them as far apart as possible. Guilmant often devoted more time in grouping the numbers of the program, than in its actual preparation at the organ. Mental preparation is also strongly recommended. Always build up the program to a climax, and let it end there. An anti-climax detracts, and is to be avoided. An organist should possess a kaleidoscopic vision in order to cope with the variety of twentieth century programs. Surely it needs an active mind and well schooled brain to do them all equally well. In these days we are asked to play not only an organ recital pure and simple, but also one of the following: An historical recital, one with vocal and instrumental assistance; a wedding recital; a funeral recital; a twilight recital; the picture recital; a fifteen-minute recital preceding the church service; one devoted to a particular composer or subject; the private house recital; or one devoted to the various ecclesiastical forms. There may be others, but surely this list is varied enough.

We should not lose sight of the wonderful Bach *Chorales;* for in them we find the heart of the Cantor of Leipzig; nor of the *Chorales* of César Franck, with their mysticism and marvelous power of expression. Naturally the great *Preludes and Fugues* of Bach are a foregone conclusion, but their exact place on the program is worth studying. The music of the fifteenth, sixteenth and seventeenth centuries should find a prominent place; and there is a large amount available. Play the works of composers of all countries, that have merit; but never forget that we have available works right here in our own country that should not only be included in program lists, but that we also should give with greater frequency entire programs devoted to the works of our gifted American composers. As in the other arts, the works of the modernists have kept abreast of the times and should be accorded a prominent place.

How to Improve the Organ Recital

First of all, maintain the highest standards; play only the best in music. There is a wealth of material to choose from, and sufficient research, only, is needed to find it. Make the playing musical; and always keep in mind the fact that the organ is not a mechanical instrument. The organ is capable of many varieties of touch. A few years ago this was not considered possible, but today it has been demonstrated over and over again. Cultivate accentuation and rhythm to a high degree. Avoid pauses or the breaking of the rhythm when changing the registration, as thus the attention of the audience is invariably diverted when this occurs. Play naturally, and do not constantly aim at producing an effect. Above all, learn to concentrate and to keep the mind focused on the subject at hand. Always wait before beginning, so as to gain poise before starting. Perfection is difficult to attain, but we can always aim to do our best.

Free Organ Recitals

I do not favor the playing of free recitals. Why should an organist study and prepare himself for years, and then give his talents and time freely to the people? Surely no other artist is asked to do this with the frequency of the organist. A story is told of Marchand, the famous French virtuoso-organist of the seventeenth century. He always attracted packed houses when he appeared, but never took money home to his wife and family. The king, having been appealed to, promised his wife that at the next recital she should receive half the fee. When the evening arrived, the house was filled to the doors, and great enthusiasm prevailed. When the first half of the program was concluded, Marchand suddenly stopped playing, closed the organ and said, "If I receive half my fee, then I play half the recital," and left the hall. This incident must not create an impression that organists are mercenary. It is quite the opposite, from all standpoints.

Looking Forward

May I offer my congratulations and appreciation to the women organists for what they have done and accomplished? They are a credit to the profession and have added much to its lustre and success.

Let us, therefore, aim to make the organ recital of the future a greater artistic achievement than ever before. Let us keep America to the front, and let conscientious work be our watchword.

Advice to Organists

By W. P. Merrill

STUDY your particular field, and do, and be, what is needed there.

Co-operate heartily with the minister, and with all religious forces and works.

Have your music fitting—however, simple.

Give special attention to the hymns.

View your work as primarily worship and secondarily art.

Take pains to become part of the life of the church you serve.

Keep up your personal and religious life

(From an address before the National Association of Organists.)

"O wondrous power! Art, thou art the nearest breath of God's own beauty, born to us amid the infinite gallery of His reconciliation, solvent of hard contrary elements—blender of soul with soul, and all with the infinite Harmony."—*John S. Dwight.*

Arranging Piano Music for the Organ

By Helen Oliphant Bates

In every church in which a vocal solo or quartet forms part of the service it will be one of the organist's duties to arrange the piano accompaniments at sight for the organ. Practice, experience, good musical judgment and a careful study of the requirements of each piece will be necessary. But a few general suggestions may guide the student in his early efforts.

First, it must be remembered that the manuals of the organ not only have a smaller compass than the piano, but also are less useful in their upper and lower registers. The high chords and figured passages, which are brilliant on the piano, will be piercing and unpleasant on the organ. Two methods of softening them are possible. The first is to play the disturbing chords an octave lower and the second is to play as written with a sixteen foot stop or coupler. The full rich tones of the lower octaves of the piano will sound muddy on the organ. These may be made more clear and more beautiful either by transposing them up an octave or by including four foot tone in the registration. The lowest tones of the pedals, on the other hand, are always good. Passages which are too low to sound well on the manuals may sometimes be given to the pedals with excellent results. One precaution, however should be observed; that is, to make the lines complete. A melodic line or bass progression started on the manuals should not be continued on the pedals or the reverse. An idea should be finished on the keyboard upon which it is begun. Light and trivial figures are not suited to the deep and dignified character of the pedals.

Unlike the piano, the organ has no damper pedal. It is therefore necessary to provide a background of sustained tone. This is accomplished either by adding a part or by holding one of the voices already present. Repeated chords, for example, should be played with some of the voices held, preferably the outer ones, and just about two of the inner ones repeated. This gives the rhythm without causing the disagreeable effect which would result from repeating the whole chord. As long as some of the voices are sustained a great deal of motion may be secured in the remaining voices without producing a bad effect.

The arpeggios, which are beautifully blended together by the damper pedal on the piano, are apt to sound empty on the organ, unless great care is taken to play them very legato. The tones may even over-lap or the first note of the arpeggio may be held while the others are being played. Frequently it is advisable to add a part. This added part is especially desirable when the piece does not contain a suitable bass for the pedals. The original bass will then be given to the manuals.

When the harmony is thin it is difficult to get the proper balance between manuals and pedals. This is especially true of two-part harmony, which, when played with one part on the manuals and the other on the pedals, will seldom give satisfactory results. These places should be played on the manuals without the pedals. If the parts progress too low they may be transposed up an octave. The young organist should not think it necessary to keep his pedals going constantly. Many places will sound effective on the manuals alone; and the pedals will resume their duties with added forcefulness after a short rest.

Rests on the organ are invaluable. The cadences of piano music usually fill the entire measure; but on the organ a complete break is very desirable, not only because it is a good means of securing variety but also because it affords an opportunity for change of registration.

These few hints may start the organist on the right track. After he gains facility in placing his piano music in the proper register for the organ, and providing for continuity of tone, he will begin to realize for himself the many other details of artistic arrangement.

Advantages and Disadvantages of the Coupler

By Virginia Thomas White

Every organ instructor must answer for himself the question, "Should my beginners work on an organ having couplers?" To the beginner it makes little difference; but the instructor must be the judge. If the student has a good ear, an organ without couplers would be advisable. If the student is inclined to take the easiest way out or the line of least resistance, let him work on an organ without couplers.

Psychology plays a definite part in the decision as to which type of an organ is best for each type of student. The student's disposition must be taken into consideration, too. Should the instructor fail to give the matter proper consideration, he may have reason to wonder at some later date why his organ students fail to progress as he feels they should.

The organ with couplers is very helpful to the beginning student because the pedals are rather vague and mysterious; but when the key moves with the pedal the student soon learns that he has a guide in the coupler. Whether his ear is true enough to tell him or not, the keys will tell him if his pedal notes are not correct. That vagueness in connection with the pedals soon disappears and the student finds that he can play three or at least two scores of music though they are far apart.

But the disadvantages of the keys moving with the pedals are as prominent as the advantages. The student is prone to pay little heed to pedal exercises because the keys are his guides. The ear gets little, if any, training because, as the student will say, "You have the couplers." In fact, the couplers are made to carry many responsibilities and the student thinks organ playing is very easy.

The beginner who studies on an organ without couplers finds himself on his own initiative. He must learn his pedal scales just as his baby fingers learned the piano scales. The distance must be gauged between the pedal notes, for there is nothing to guide him but his ear. Ear-training is an important part of organ-playing; and one learns to rely upon his ear when he has no couplers.

He who studies the organ must be patient; for time is very essential. If he works on an organ without couplers he may become discouraged, though in the end his will be the best foundation. If the student's ear is not true he will do little without couplers, for there will be little to guide him at first; but gradually he will learn to listen and his ear will become more true.

In fact, it is a real question as to which type of organ is best for the beginner. For more advanced students it is a question, too. A student who has learned on an organ without couplers finds an organ having couplers somewhat confusing and *vice versa*. It is simply a matter that every organ teacher should take into consideration when he studies his students.

Organ and Choir Questions Answered

By Henry S. Fry

President of the National Association of Organists, Dean of the Pennsylvania Chapter of the A. G. O.

Q. Will you kindly advise me as to when a choir should rise, also the congregation? I am organist in a village church (United) with a congregation of about one hundred and a choir of fourteen. Shall I give a chord? I would also like to know how to seat the choir. We have three strong sopranos, four weaker ones, three altos, one tenor, and three basses (not strong). We have three seats, each holding five.

A. There is no set rule as to when a choir should rise. A safe and simple arrangement would be to have them rise at once as you begin playing over the hymn-tune. It will then make no difference if you do not play over all of the hymn-tune. This arrangement can be made by you so far as the choir is concerned. A simple arrangement in reference to congregation would be to have the minister request that the congregation rise with the choir. Of course there might be objection to this arrangement on the part of the congregation if a long hymn-tune were played through, but evidently this is not your custom. Any arrangement you may wish can be made if care is taken that choir and congregation understand the plan. We do not quite understand your question. "Shall I give a chord?" If you mean a separate chord before starting the singing of the hymn or the verses of the hymn, we would not advise it. Have the choir understand that they are to begin *with* the organ. Your "stops" between the verses of a hymn should be of equal length—in keeping with the rhythm—so that those in the choir "feel" the time of attack. Preliminary notes or chords are not in good taste. In anthems without a printed introduction or Prelude, a chord may be given for the pitch if you do not wish to play an Introduction or Prelude based on the anthem to be sung. This chord should be released and organ and choir start together. We would suggest the following plan for seating the choir—assuming the choir seats face the congregation:

Illus 1

One Tenor				Three Basses
Sopranos Strong	Weak			Three Altos
Strong	Weak	Sopranos Weak	Strong	Weak

By scattering the strong sopranos among the weaker ones the latter have the advantage of more help from the stronger ones than would be true if the stronger ones were grouped in one place. If the one strong soprano objects to being placed on the second row you may be able to convince her by telling her you are placing her there as one of the leaders. If the choir seats are placed with the ends to the congregation, our suggestion would be as follows:

Illus 2

If on left side			If on right side		
Three Basses	Sopranos Weak Strong	Sopranos Strong - Weak - Weak	Sopranos Strong Weak	Sopranos Weak Strong	Three Basses
Three Altos		Strong - Weak - Weak	Three Altos	Weak Strong	One Tenor
One Tenor				Weak Strong	
Congregation end of choir seats			Congregation end of choir seats		

Our reason for changing the seating in this instance is to bring the one tenor (the weakest part of your choir) next to the congregation, instead of placing him at the inside extreme end of the rear seat.

Can you suggest means of stimulating regular attendance in a volunteer choir? I have tried several plans, such as having a cantata or oratorio every six weeks, having parties, and plenty of new music. Are there other ways and which do you consider the best? I want to try them all.

A. Handling a volunteer choir these days is a difficult problem, and one that should not be imposed on a choirmaster unless it is absolutely necessary and an abundance of vocal material available. What you have already tried should bring results if the members of the choir are interested. The solution of the matter is to be able to make them feel that it is a privilege for them to be included in the membership of the organization. Perhaps, if you could have some special feature as part of each rehearsal it might help in awakening interest. Why not call a meeting of the choir, and to insure a good attendance have some unusual attraction, perhaps a choir dinner (at the expense of the church), and on this occasion have your minister make a strong address appealing for help in making the music of the church a valuable feature and outlining the plans in mind to interest the choir members? Let him emphasize the value of the training they will receive and the privilege they enjoy in being included in the membership of such an organization. Prizes might be offered for regular attendance, musical progress, and so forth. In the church where the writer is engaged prizes were provided for by a very good friend of his who happened to be in the choir room one day at rehearsal. In his church, also, although the members of the choir (consisting of boys and men) are all paid, there are additional attractions for the boys such as gymnasium with attendant, an occasional visit to the Y. M. C. A. for a swim or other sport (one of the men of the choir is officially connected with the Y. M. C. A.), a day at the circus, and a week or so at a summer camp, expenses for which are met by a special concert. Of course some money is required for these features which the church should endeavor to supply, especially if the members of the choir volunteer their services.

The problem of the volunteer choir is indeed a difficult one, and the church should lighten the choirmaster's burden by giving all the help possible.

The writer thanks you for your appreciation of the column and hopes to see you in Philadelphia on the occasion you mention.

Q. Will you please recommend a good school where one may study the pipe organ?

A. There are many Schools of Music which include a course in Organ-playing, as well as many private teachers of the organ. Among the schools we would suggest the following: The Guilmant Organ School, William C. Carl, Director, 17 East Eleventh Street, New York, N. Y.

The Sherwood Music School, Fine Arts Building, 410 South Michigan Avenue, Chicago, Illinois.

Chicago Musical College, 60 East Van Buren Street, Chicago, Illinois.

New England Conservatory of Music, Boston, Massachusetts.

American Conservatory, Kimball Hall, Chicago, Illinois.

Oberlin Conservatory, Oberlin, Ohio.

Peabody Conservatory, Baltimore, Maryland.

If you are interested more particularly in Theatre Organ-playing, we will be pleased to suggest, in a future number of THE ETUDE, other schools that specialize in that branch.

Q. If an organist who plays for Sunday morning services, special events, such as Christmas and Lenten services, funerals, weddings, choir rehearsals, and rehearsals with soloists, receives a salary of three hundred dollars per year, and the minister's salary is a little over three thousand dollars, are what should a choir director receive in payment for directing a volunteer choir which rehearses once a week but does not sing every Sunday morning? Which is considered more important, the work of an organist or that of a choir director, and which one, as a general rule, receives the largest salary? I read an article in THE ETUDE some time ago which stated that an organist should receive fifteen per cent. of the amount of salary that the pastor receives. According to that the organist should receive more. What is your idea in reference to this?

A. If an organist attends to all the duties you mention without any extra compensation, it would seem to the writer that the salary should be larger than that of the choirmaster who is present only at rehearsals once a week and not regularly on Sunday mornings. Not knowing the respective ability of the organist and of the choirmaster makes it necessary to answer the question in a general way—not necessarily applicable in all cases. The salary you mention for the organist is certainly very inadequate, and there should be extra remuneration for weddings and funerals. The work of organist and that of choirmaster are equally necessary and important whether combined in one individual or divided between two individuals. The choir director is usually responsible for the musical work of the choir and organist, and with an equal amount of service and ability would probably be entitled to receive the larger salary, though here again the question is answered in a general way. We do not know what per cent of the pastor's salary is paid, as a general rule, to the organist. In some cases, when the position of organist and choirmaster is combined in one individual, the salary is probably as much as fifty per cent. of the pastor's salary. Fifteen per cent. is certainly not an over-generous appropriation for an organist and choirmaster, although in some cases it is probably less than that.

Letters from Etude Friends

The Duty of Students

To THE ETUDE:

There is one phase of music-study that does not receive the emphasis it should. Numerous articles are written setting forth the duty of the teacher towards his pupils; but not much is said about the duty of the pupil toward his teacher and towards himself.

Too many pupils take the position of a mental sponge, and think they are doing their duty if they absorb a portion of the instruction supplied by their teacher. The best kind of student, however, is the one who has the habit of asking questions on the subject he is supposed to have at heart. Please remember that your teacher—although he may be a veritable encyclopedia of musical knowledge—is not a thought reader, and cannot always be relied on to tell which parts of the subject present the greatest difficulty to your understanding.

The teacher will be only too willing to respond to an "inquiring turn of mind," and will take an added interest in the questioning pupil. As an example, have you never said to your teacher when he has played over for you a piece of music that you are studying, "Yes, that sounds very nice, indeed, but when *I* play it ever so correctly it doesn't sound so good as that." Well, just go a little further and ask him to explain *why* is doesn't sound so well when you play it, and, if you listen very carefuly to his explanation, you will most likely begin to absorb some *real* insight into music. In this way both you and your teacher will get to learn your weak points; and the outcome should be an increased effort at those points, because of the extra knowledge of the subject thus obtained.—SAMUEL HOBSON.

Hearing With Eyes

To THE ETUDE:

Your recent idea of quoting extracts from famous pieces has interested me very much. These will be a useful addition to the plan I have used for several years. I cut sulled sheet music into strips, separating at the end of each phrase. Where key and time signature did not appear on the strip I wrote them in the corner. These were put in a box and the pupils in turn took a strip, analyzed it aloud, played the phrase on the piano, copied it into their music blank books and tried to compose another phrase to match it. The difficulty was increased gradually in the harmony work.

I also wrote down phrases from the masterpieces, for sight reading work. For juveniles I just copied the melodies.

Besides seeing with the ears, it is important to hear with the eyes, as an aid to memory. Your printed phrases facilitate my plan.
R. I. C.

Liszt's La Campanella

To THE ETUDE:

This brilliant composition of Franz Liszt baffles many advanced pianists; and yet even a fifth-grade pupil could play it if it were not for the double octave jumps throughout the composition.

The first means of conquering these difficult jumps is to practice other pieces with the same difficulties, such as Czerny's Opus 740, Book I, Nos. 7 and 8, which will strengthen both the left and right hands in overlapping second-finger leaps. Also practice Schubert's "Faith in Spring," transcribed by Liszt, and William Vincent Wallace's *Second Grande Valse de Concert*.

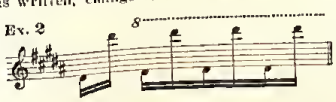
Clementi's *Gradus ad Parnassum*, numbers 23 for the left hand and 27, 28, 24 for the right hand, will accomplish wonders if practiced correctly.

Another good way to practice these jumps is to take, for instance, the fourth measure in *La Campanella*, which is

Ex. 1

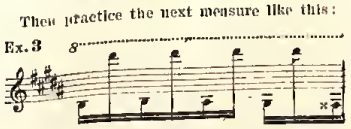
Now, instead of playing this measure as it is written, change it to

Ex. 2



Then practice the next measure like this:

Ex. 3



Continue thus throughout the entire composition, making a triple octave instead of double octave jumps. By this method you will be pleased to find how easily Liszt's original version can be played, after several days of study as directed. As Joseffy used to say, "To overcome a difficult passage, one must practice something more difficult."
FREDA HUNT.

New Music Books Reviewed

A Study of Modern French Opera By Mrs. Frederick Schuyler Wardwell. Paper bound; 81 pages; illustrated. Published by the author, at $1.50 per copy.

The book is planned for the use and assistance of clubs, schools, teachers and students. Biographical sketches of leading French composers for the stage are given. Following each of these is an outline of his most successful opera, a list of records illustrating the style of composition, and a short interpretative outline of the work in general. A most useful booklet filling its purpose well.

Carillon Music and Singing Towers of the Old World and the New. By William Gorham Rice. Cloth bound; 297 pages. Published by Dodd, Mead & Company, Inc., at $3.00.

Music is too often made subservient to man. He plays when "the mood is on him;" he buys a ticket to the concert if the artist appeals to his fancy; when he is bored or indifferent he puts away his instrument, leaves the concert-hall, lets the victrola run down, or pulls the plug from his radio apparatus. But here is one form of art that is master! It compels everyone's attention; no alternative is given. For the villagers of Holland and Belgium to be averse to singing towers is like a bird rebellious of air, a fish distasteful of water. To dislike this music is to be a social outcast. Perforce the political outcast, and through listening youth, the man listen, and through listening learn to love it. Meanwhile, the bells ring on, serenely, triumphantly, melodious.

Mr. Rice's volume is, in its way, as compelling as the playing of the carillon. It does not plead with us to accept any statement; we are not asked to believe anything; we are simply told the story of these singing towers, and of the peoples who live under their spell. For us put the book aside and forget it—if we can!

The King's Breakfast. By A. A. Milne. Bound in boards; 17 pages; cleverly decorated by E. H. Shepard; music by H. Fraser-Simson. Published by E. P. Dutton & Company, at $2.00 a copy.

We have all heard of the near tragedy of "The King's Breakfast," and why there was no butter "for the royal slice of bread," but we have not yet gained an insight into how it is to be sung (standing on tip-toe) nor into the personal problems of the Queen (the purple dress *was* important) nor been told why the cow slept at breakfast-time. This book gives new slept at breakfast-time. This book gives not only this information, and another poem, "Feed My Cow," but also sets both poems to music as delightful as the verses themselves. A book indispensable to children who like to sing—standing on tip-toe.

Haydn By Miss Townsend. Cloth bound; 124 pages. Published by Sampson Low, Marston & Co., Ltd., at $1.25 a copy.

In these days of extremes, when a biography either lionizes or depreciates, it is refreshing to read a "life" that is a record of combined strength and weakness, serenity and complexity, exaltation and humbleness. Haydn, the genius, is not made a victim of malice, poverty, or his own personality; nor is he made a possessor of unpublished fame, prosperity, and olympic indifference. Instead, he is a man striving—not overmuch—but sturdily, with his fellowmen, toward achievement. There are lineaments in this plain portrait more touching than any that could have been painted with rumor for a brush and fancies for colors. Moreover, for the student, this authentic description of musical Europe in the twelfth century will prove enlightening.

First Aid to the Opera-Goer By Mary Fitch Watkins. Cloth bound; 367 pages; illustrated. Published by Frederick A. Stokes Company, at $3.00.

Unlike the series of books that promises to, tear us from our play and hold us to the chimney corner, this volume purposes to part us from our hearth-fire, giving us instead the glare of the footlights. The librettos of forty-two operas are considered and, thanks to the author's good sense, taken with whimsical forbearance and frank humor. Nor is the music overlooked in the thing of dramatic suspense. Under the sympathetic touch, artisans, courtiers, fairies and farmers become an array of living people mingling in scarlets and aigrettes and silvers before our fascinated eyes. When closing the book we wonder if it is too late this evening to go to the opera.

ANTONIUS STRADIVARIUS CREMONENSIS
Faciebat Anno 1716
Made in Germany

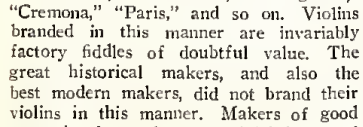
Now in this case the label is a correctly worded Stradivarius label, but the last line "Made in Germany" gives it away, and stamps the violin as an imitation, for Stradivarius made his violins in Cremona, Italy, and not in Germany. It has been a custom in Germany, for many years, for manufacturers to put the phrase, "Made in Germany," on all kind of articles, especially those intended for export.

Thus, we find many violins with correctly worded labels of the names of the great makers, and the places where the violins were made, but followed by the trade marks, "Made in Germany," "Made in France," "Made in Italy," "Made in Japan," and so on. Such violins are all imitations, for none of the great makers used the phrase, "Made in . . . ." They invariably used written or printed labels with their names, the name of the places where the violins were made, the date when they were made, and sometimes an emblem, such as "I. H. S." (Jesus Savior of Men).

Then there are the trade marks, branded on the violin, usually on the shoulder or the back of the scroll. The names of these trade marks are legion. Thus we have "Conservatory," "Ole Bull," "Strad," or "Stradivarius," "Amati," "Stainer," "Guarnerius," "Sarasate," "Paganini," "Cremona," "Paris," and so on. Violins branded in this manner are invariably factory fiddles of doubtful value. The great historical makers, and also the best modern makers, did not brand their violins in this manner. Makers of good reputation have always used labels pasted in the violin, and not branded on the outside.

Violins With Labels

Then there are the violins which contain labels which distinctly state that the violin is an imitation and not an original. Such a label would read, "Copy of Guarnerius," or in French "Modelé d' apres Amati" (modeled after an Amati) or "Copie de Stradivarius" (Copy of Stradivarius). In German a label reading "Nach Maggini," would mean "Made after the style of Maggini." Where the words indicating that the violin is only a copy are in a foreign language, people who do not understand the language think these words are part of the original label and that the violin is genuine. Labels written in the more unusual languages, such as Hungarian, Polish or Russian, are very mystifying to the average violin owner. Even when the label says in plain English, "Copy of," many people fail to understand its significance. The name of a great maker, "Stradivarius," "Guarnerius," or "Amati" catches their eye, and they jump to the conclusion that they have a real Cremona.



Fac-Simile of a Genuine Stradivarius Label

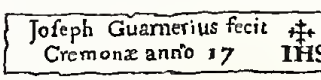
In many instances the cheaper grades of factory fiddles have labels incorrectly worded, or printed in ordinary modern type, instead of being exact duplicates of the originals. Sometimes the dates on the labels are incorrect. Thus we may find a Stradivarius label with the date of 1747. Now, as Stradivarius died in 1737, he could not very well have made the violin in 1747, ten years after his death, unless he made it in the spirit world and sent it back to earth. Also the spelling of names and places on the labels is often incorrect.

Real experts pay little attention to labels as a means of judging whether a violin is genuine or not, since labels can be removed from violins without much difficulty, and because any kind of a label can be pasted in any kind of a violin. Thus a genuine label might be found in an imitation violin, or an imitation label in a genuine violin. Labels of all the great violin makers can be readily obtained at a moderate cost. Some of these labels are very crude affairs, roughly printed, to be sold to manufacturers of very cheap grades of violins, while others are skilfully executed counterfeits.

Next we come to violins which are "doctored," to give the appearance of age and wear. Eminent violin makers who have made a specialty of imitating the work of the old masters usually content themselves with duplicating, as far as possible, the model, characteristics, varnish, and graduation of the works they copy and do not "fake" the marks of age; but a great number of factory fiddles made to sell at medium and low prices, are purposely doctored to appear old.

Made "Antiques"

We have all heard of the fellow who made "antique" (?) furniture, who was found in his workshop by an acquaintance, shooting tiny bird shot into an old mahogany bed-stead to give the appearance of worm holes. We have something similar in the doctoring of violins. By special tools made for the purpose, little grooves and scratches and imitation cracks are made on the backs and bellies of the violins, which, when varnished over, give the appearance of having been made many years ago. There is a little tool also which makes imitation chip marks in the varnish to imitate checks and chips in very old violins which have been subjected to hard usuage. In extreme cases I have known of real cracks being made and then carefully repaired. The back of the scroll is often shaved off slightly to give the appearance of wear which comes from the violin lying in its case or being hung up against the wall. Sometimes, where there is a deliberate intention to deceive the purchaser, the inside of the violin is rubbed with dust to give it an old appearance. The makers of the cheaper grades of factory fiddles simply counterfeit the appearances of age to give the violin a more artistic appearance, never thinking that anyone will be fooled by such easily detected marks of age. Any intelligent violin student can soon learn to distinguish such artificial signs of age from the genuine.



Fac-Simile of a Genuine Guarnerius Label

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?

Part II

(Continued from last month)

Hints on Repairing

Part I

By Otto Rindlisbacher

THE slightest defect in the construction of the violin is, due to the sensitiveness of the instrument, many times amplified through its tone. Obviously the violin must be kept in constant repair and should have an occasional examination for defects. To do this it is not necessary to remove the top or back or in other way dismember the instrument. Neither will there always be defects!

The object of this article is not to give a complete treatise on the art of violin making or repairing, but merely a number of helpful suggestions in regards to minor repairs with which every violinist is confronted, and which anyone can make without consulting a violin maker.

Stringing being one of the most frequent and one of the most important adjustments, it deserves first mention. Procure the best strings obtainable, preferably gut A, D, G and wire E. Under ordinary conditions the E steel is preferable to the gut; and most of our modern soloists are now using it, which should be sufficient proof of the argument. Sometimes the aluminum wound D is found very satisfactory. A medium of balance between the aluminum D and the steel E is still desired, in the form of some new A. The G is always covered.

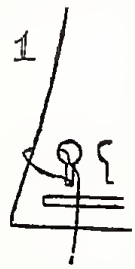
It is very necessary to have the strings of a corresponding gauge, for truth of fifths. A string gauge may be purchased at any music store. Just what style of strings and what gauge to use depends upon the instrument and the player and can be determined only by experimenting. Have the strings gauged by an expert and then remember the gauge for future reference.

When putting on a complete set of new strings the A should be attached first, as this string is the most difficult to fasten to the peg when other strings are in the way. Tie one single knot very near the end. Cut off any surplus; fasten to the tailpiece, get the desired length (to allow the string to wind three or four times around the peg) and cut with a sharp knife.

When strings are wound on the peg avoid the long tab end; and each succeeding coil must hold down this end two or three times so as to preclude any possibility of vibration. The hole in the peg should be in about the center of the peg box or toward the smaller end of the peg; and should it be too far to one side, drill a new one by removing the peg and using a small common drill. Wind each coil toward the side of the peg box from which the peg is turned. This has a tendency to draw the peg in and is the proper remedy for many slipping pegs.

If the string is too long, cut off the surplus. A faulty surplus end may manifest itself in several ways by buzzing, rattling or sympathetically vibrating

For a steel E nothing is more convenient than the little metal "E string adjuster" for the tailpiece, which may be purchased for a small sum. A gut E should have one extra turn on the right edge of the tailpiece to take the strain off the knot and prevent breakage at that point.



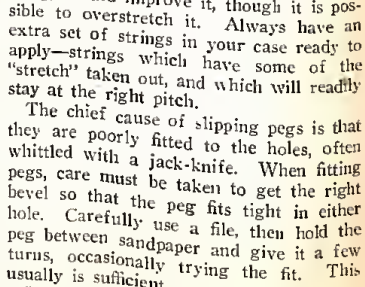
Giving a gut string an extra twist or two will prevent its unravelling, which is sometimes the cause of a rattle or dead tone. This, of course, does not apply to the wound string.

The life of a string varies, depending upon the player, weather conditions, quality of string and many other reasons. Opinions differ in regard to when a string should be changed. But it is not necessary to discard a string so long as it is not worn and still gives a good tone. Age, if anything, should improve it, though it is possible to overstretch it. Always have an extra set of strings in your case ready to apply—strings which have some of the "stretch" taken out, and which will readily stay at the right pitch.

The chief cause of slipping pegs is that they are poorly fitted to the holes, often whittled with a jack-knife. When fitting pegs, care must be taken to get the right bevel so that the peg fits tight in either hole. Carefully use a file, then hold the peg between sandpaper and give it a few turns, occasionally trying the fit. This usually is sufficient.

It is not advisable for an amateur to meddle with the peg holes; and, should they be uneven or too large, have them bushed by a reliable repair man. Pegs should be of ebony, preferably, or some other very hard wood. An occasional application of soap and chalk, makes them turn easily and stick better. Metal or patent pegs are not recommended.

The tailpiece is fastened with a gut to the end-pin. The latter must fit tight; but under no condition must it be glued into the violin. Slip the gut around the end pin and through the holes in the tailpiece; measure the right length, so that the tailpiece rests well back to the saddle. One single knot in the gut is usually sufficient, when pulled tight. No other material should be used.



If you find this difficult, wrap thread around each end, cut ends close and shape with a match or by pressing against a hot stove. A long end touching the top may cause a buzz.

If the tailpiece touches the top, either cut out a small amount from the tailpiece or put on a higher saddle.

(To be continued)

"Violinists should consider it a self-imposed duty to bring forward some of the new things—otherwise how will the literature be extended?"—*Francis Macmillan*

The Violinist's Opportunities

(Continued from page 267)

This would be the greatest cultural force imaginable for the United States. Besides spreading the doctrine of good music to five hundred new cities and therefore to an immense number of auditors, the young artists who performed would be given an opportunity to gain experience before audiences and make a dignified though perhaps small living, while they were working their way forward toward the greater concerts of the large cities, instead of hunting "movie" jobs in order to exist, and therefore, giving up at once all hope of concert work; for the many hours playing required by most "movie" jobs precludes the idea of practicing enough to keep technic in shape for the exacting demands of concert work.

Competitive Examination

Where there were many applicants for the same concert or position there could be competitive examinations at which the applicants would play before an impartial, but expert jury. Teaching positions in the better schools could be also arranged by this central bureau. In short the business of the bureau would be, in the business vernacular, to create a market for good music, to sell the good music and to engage the best musicians of the younger school to furnish the music.

Think how encouraging it would be for a teacher to be able to tell a graduating pupil who played well, "We have arranged ten engagements for you at a certain fee, so that you will be able to make a living from your concert work this year. Go home and practice so that you may do your best, for if you make good next year the bureau will be able to place you in the larger cities." Instead of this, alas, when the pupil asks, "What shall I do now?" the teacher can only say, "Hunt a job, or pay a manager a large sum to advertise you and try for engagements which you may or may not get."

In fact the competition for concert work is now so large that it is very difficult for a young artist, no matter how good, to get a big manager to book concerts for him. The manager naturally says, "Why should I work hard trying to book this unknown artist when there are enough internationally known artists competing for engagements to keep me busy?" It generally takes a very large fee to the manager to arouse any enthusiasm about an unknown artist.

The enlarging of the concert field and the arranging of means to take the worthy young artist and start him in his work of concert playing or teaching seems to me to be the most important need in American musical life to-day; and if this interview should in any way lead to progress in that direction, I will feel that I have started a movement of the greatest importance to American musical life.

America is capable of infinite musical expansion. It is the freshest and youngest of the nations. Europe is blasé and unchanging, like an old man, while America, like a youth of sixteen, looks, not back to the past, but forward to the future.

No Two Violins Alike

Many people, who know little about violins and bows, seem to go on the assumption that all violins and bows made by the same maker are standardized as to quality and value. For instance, people write to THE ETUDE, sending a copy of the labels in their violins, or the name stamped on their bows, and ask us to tell them exactly what the violin or how is worth. They may ask about violins as if they were asking about popular brands of vacuum cleaners, watches, fountain pens or typewriters.

There is a vast difference, however. Even in the case of comparatively new violins and bows by modern makers, there is often a great difference in the quality of a certain number of violins and bows made to sell for the same price. No two violins and bows are exactly alike, even if by the same maker and out of supposedly the same material. The sound of a violin and the excellence of a bow depend on their being correctly made out of wood which is exactly fitted for the purpose, and as no two leaves or blades of grass are exactly alike, so no two pieces of wood are exactly alike in sonority, although in some cases the difference may be infinitesimal. The personal equation also operates, for the maker is bound to do better work at some times than others.

Sometimes a maker gets hold of a lot of wood of peculiar excellence, and in that case the violins made out of that particular lot of wood will be of super-quality. In the case of some Cremona violins we find instances where the wood in the belly has been pieced, showing that the maker was running short on a lot of wood of such splendid tone quality, that he used it up to the last scrap.

For this reason the purchaser makes a great mistake if he buys a violin or bow, simply on the strength of the maker's name, just as he would buy a watch or a clothes wringer. The instrument should be tested thoroughly, no matter who made it. It is the part of wisdom to try out several violins or bows, even although made by the same maker.

We find mieveneess as to quality in the violins and bows made even by the Cremonese, and other master workmen of the world, owing to the different periods of the maker's life when the violins were made, the varying quality of wood, varnish, and other material used, and the fact that every workman at times succeeds in doing his work better than at others.

Look over a dealer's price list of violins made by Stradivarius, the world's premier violin maker, and of bows made by Tourte, greatest of all bow makers. You will find that some specimens are priced two, three or four times as much as others. It is a question of quality and good preservation, except that in some instances violins or bows have an added historical value from having been owned by some great violinist, by royalty, or by some famous historical personage. A violin which had been owned and used for years as a concert violin by Paganini, or Henri Wieniawski, would naturally command a higher price than if it had been the property of plain John Smith.

A year or so ago I saw in Chicago a splendid Stradivarius violin which was known as the Duke of Edinburgh Strad. The Duke was the brother of the late King Edward of England. The Duke was an excellent violinist and had often used the violin for playing in private, and on public occasions of a charitable nature. He was so fond of violin playing that he was known in England as the "Royal Fiddler." The violin was offered at a very high price, and no doubt a considerable part of this price represented the added value accruing from its royal ownership, where the owner was at once a violinist and the brother of a King. Other things being equal, a violin with an interesting history is worth more than one without. Most of the great Cremona instruments have names, expressive of some particular characteristic of the violin, or its ownership. Thus we have the "Dolphin Strad," the "Messiah Strad," the "Duke of Edinburgh Strad," the "King Joseph" Guarnerius, and so on.

The question of preservation plays a great part in the value of violins and bows. Collectors of rare coins and stamps pay much higher prices for specimens which are perfect and which look as if they were just freshly issued. There are specimens of Stradivarius, Guarnerius and other Cremona violins in existence at the present day, which seem to have escaped the ravages of time and which look as if they had been made two years ago, instead of two centuries. Such specimens are, of course, worth much more than if they showed signs of wear and abuse.

There is a popular impression among some people who know little about violin values, that the older and more dilapidated a violin looks, the more valuable it must be. They think that cracks, scratches, spots where the varnish has been worn off, and chipped edges, add to the value of the violin. Never was a greater mistake. Good preservation adds largely to the value of any violin, new or old. For this reason a violin should have the best of care. It should be kept in the case at all times when not in use, in a place which is not too warm or cold, and above all not damp. Rosin should not be allowed to accumulate under the bridge, and the utmost care should be used to guard the violin from accidents. Young violinists are continually leaving their violins lying around on chairs, and then seem to be surprised when the first person who comes along sits down on them, and makes a wreck of them.

A violin, seemingly one of the most fragile of all human contrivances, is really one of the most durable; for with a few minor repairs occasionally—a new fingerboard, pegs, or nut—it is good for a couple of centuries of use at least.

PAGANINI is the turning point of virtuosity.—SCHUMANN.

"Too many of the technicians of the present day no longer sing."—YSAYE.

Violin Questions Answered

By MR. BRAINE

Amati Violin.

A. R. L.—If genuine, your Amati violin might be worth several thousand dollars; but there are thousands of imitations, so the chances of yours being a real one are very slim indeed. Send your violin to a dealer in old violins for examination.

Antonius Stradivarius.

W. H. S.—No, Antonius Stradivarius was not famous as a maker of violin cases and bows. His fame rests on his violins, which are the best in the world. A Stradivarius violin is worth what it will bring. I have heard of sales within the past few years at from $10,000 to $40,000, and it is said that Kubelik's Strad. is valued in London at $125,000. There is no way of getting at the real truth in regard to these figures.

Violin "Schools."

J. B.—Some teachers prefer one and some the other. Personally, I prefer the *Hermann Violin School II.* 2—About the same. 3—In playing the firm staccato, the upper part of the bow is best; but virtuoso performers must be prepared to play it in any portion of the bow, both up and down. I have seen violinists who were able to play a dazzling down-bow staccato commencing at the frog. 4—In flying staccato the hair bounds from the string slightly at each stroke, but in firm staccato it does not.

Beginning Late.

E. B. W.—Twenty-seven is too late to start the violin with the hope of becoming an artistic player; but at that age you can no doubt learn enough to afford considerable pleasure to yourself and others. 2—As you will be able to secure a teacher by September, I would advise you to put off your start until then, as you will avoid many faults which you would inevitably acquire if you made the start without a teacher.

Pricing a Violin.

E. D.—It would be impossible for me to tell you the value of your violin without seeing it. The label pasted inside the violin does not fix its value by any means; in fact, it has little to do with it, in many cases. You have good violin makers and repairers and good violinists in Rochester. Take your violin to several of these and they can fix the value.

Appraising a Violin.

M. H.—If your violin with the Stradivarius label were genuine it would be worth a very large sum. Unfortunately there is not more than one chance in a million that it is genuine. Imitation Strads are worth $1 up, according to quality and how well they are made. Some of the imitations are worth hundreds of dollars, if made by excellent violin makers. No one can tell what your violin is worth without seeing it. Your only course is to send it to a good violin dealer for valuation.

Resuming Practice.

M. M. C.—Having studied the violin up to and including Kreutzer, you have a good chance of getting your technic back, even although you gave up the study of the violin for five years. I should certainly not advise you to study jazz, unless you are absolutely compelled to do so to make a livelihood. 2—As you already have a considerable foundation in violin playing, or you could not perform in violin playing, or you could not formerly have played Kreutzer, I should think it would be unadvisable to take up the study merly have played Kreutzer, I should think of another instrument. Your best course would be to resume your violin practice, using works of moderate difficulty at first. In time you would no doubt get back your former proficiency.

Sixteenth Notes.

H. H.—In playing the sixteenth notes in the passage you send, the tip of the little finger should lie lightly on the stick of the bow; or in this bowing, when played in the middle of the bow, it would not make a great difference if the little finger were held off the stick. In playing such a passage at the frog, however, the little finger would have to be held on the stick, so as to balance the bow. 2—There are different methods of memorizing. Some seek to make a mental photograph of the printed notes, so that in playing they seem to be looking at the printed page; others memorize a composition by playing it over and over until they can remember it by sound. 3—Leading violin teachers usually give their pupils compositions in miscellaneous order, as regards ancient and modern schools, so that the educational value will not be one sided, as it might be if the pupil were kept too long on music of a certain school.

Position of Thumb.

E. S.—As far as I can learn from your description of the position of the thumb when playing in the third position, your present teacher is correct.

Maggini.

E. McD.—Giovanni Paolo Maggini, Brescia, 1590-1640, famous violin maker, was the best pupil of Gasparo da Salo. Many of his violins have double purfling. The tone is broad, dark and melancholy. There are very few specimens of Maggini's work in existence, cello is immense number of imitations. Your way I probably an imitation, and the only certainly know by which you can find out certainly whether it is genuine or not would be to submit it to an expert for examination.

Harp in "Strad."

R. V. P.—As your violin with the Stradivarius label is trade-marked with a harp, it is quite certain that it is an imitation, as Stradivarius did not use trade-marks on his violins. Its value depends on how good an imitation it is, and how well it is made. No one can set a value on it without seeing it, so you will have to send it to a violin dealer for valuation.

Stradivarius Label.

E. D.—Unfortunately it is quite impossible to set a value on a violin without seeing it. Your violin has a Stradivarius label in it, but that means nothing, as you will find the same label in millions of violins, imitation and genuine, and worth from $1 up to $25,000. You could ship your violin to an expert violin dealer in one of the large cities for valuation, but the chances are you would go to useless trouble and expense in so doing.

Imitation Stradivarius.

J. D. H.—There is perhaps one chance in a million—not more—that your violin is a real Stradivarius. You will have to have it examined by an expert.

School and Practice.

F. R. A.—If your school duties do not take up too much of your time, and you can get an hour and a half or two hours daily for practice on the violin, you can make fair progress. You can advance quite a bit with even one hour practice a day if you have a good teacher, and practice earnestly and with great concentration. Violin students preparing for the profession practice from three to six hours a day, some of them longer. 2—I cannot say whether or not your fingers are too short for violin playing without seeing them. You do not give your age, either, which has a great deal to do with the matter. Some of the great violinists have had hands of only moderate size for it is flexibility and stretching capacity which count. Eminent violinists occasionally visit the Philippines. Go to see one of them and ask his opinion as to the size of your fingers and hands.

Selecting a Bow.

J. A. M.—All the bow makers you name have made good bows. The main point is to get a good specimen of the maker's workmanship. Out of a dozen bows, supposedly of the same quality, and made by the same man, some will be better than others. Even in the case of Tourte, the greatest of all bow makers, you will find a variation of quality, and you will find, on examination of a dealer's price list of Tourte bows, some will be priced two or three times as high as others. Your best course is to have a number of bows sent to you on selection and pick out the one you like best.

Carlo Tononi.

W. H.—Carlo Tononi, one of a famous family of violin makers, Bologna (a city in Italy), was a maker of considerable eminence, and his violins are valuable. His models are large and well proportioned, his varnish rich and lustrous, and the tone of his violins is sympathetic and of good quality. His work has been copied a good deal, so you had better have your violin examined by an expert to see if it is genuine.

Left-Handed Violinist.

B. W.—In a late catalog of a leading American violin dealer, a Sanctus Seraphin violin is listed at $6,500. This maker was an Italian who worked in Venice. Are you sure yours is a genuine instrument? There are thousands of imitations. 2—As far as I can judge from the drawing of a violin you send, it would be entirely practical for a pupil to use it, provided the violin is normal in its measurements, and not too large or small for the reach of his arm, length of fingers, and so forth. 3—The left-handedness, as far as violin playing is concerned, and play in the normal manner, bowing with the right hand. You might try this first. 4—You then of having a prospective ten-year-old 'cello pupil study one year on the piano first is not a bad one. He will get a fundamental idea of music which will assist him with his 'cello studies later.

Appraising Violins.

R. D.—Write to one of the dealers in old violins who advertise in THE ETUDE, and arrange with them for an appraisal of your violin. You would have to ship them the violin as no one can give you an idea of the value on the strength of the label alone.

Violin Studies.

St. M. D.—If your pupil has not yet had the Kayser *Studies* Op. 20, Books II and III they would, no doubt, prove very helpful, also Mazas *Thirty Special Studies* for the Violin, Op. 36, Book I. There is also much good material for shifting and double stops in Schradieck's *Scale Studies*.

Hopf Violins.

A. B. S.—An article of some length on the Hopf violins appeared in THE ETUDE for August, 1922, page 565. You can get this number by remitting 25 cents to the publisher.

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There are exactly one hundred short exercises covering all the various phases and difficulties of piano technic, in this volume. The idea of artistic piano playing is not forgotten throughout. Pupils may take up these studies after two or three years of study.

FINGER GYMNASTICS

By I. Philipp Op. 60 Price, $1.80

Moderately advanced players should use these finger gymnastics over a number of years, in fact, they are just the type for the pianist's daily use. Here is an excellent work that is a decided departure in the completion of finger work in extension.

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THEODORE PRESSER CO. 1710-1712-1714 Chestnut St. PHILADELPHIA, PA.

The Art of Listening

By Hope Stoddar

The musician's main purpose, that of welding many sounds into one pleasing harmony, is apt to be frustrated in the endeavor to respond to visual, tactual or thought stimuli.

There is a fascination, for instance, in the appearance of the music on the printed page, in the whole notes and half notes, rests, crescendo marks, and the staves. But these marks are of no importance whatever except in leading the student to correct the sound. The reaction on seeing them should be purely automatic. There should be no labored travelling of the eye from note to note, but a rapid and accurate impression as it glides along the staves, and an immediate transmission of the signs into proper tones.

The tactual or "touch" sense, the impression on the mind of cool or warm, moist or dry, high or low, soft or hard, should be thrust immediately into the back-ground. Mere muscular play should be avoided and all sensations of finger and wrist bent wholly on service to the ear.

Above all, the "thought" sense, the attempt to remember directions or form ideas in a logical ordering of words should never be allowed to interrupt the student's listening powers. Such a train of thought as, "This finger should go here; it must bend more; this one is a little too stiff; my hand must not be heavy," is sure to retard progress. Brief "mental flashes" only, such as "finger there," "thumb under," "flexible," or "too fast," should be the guides and even in these there should be no attempt to visualize, hear or dwell on the sense of the words.

In spite of the seeming difficulty, there is a singularly easy way to make these senses fall into motions of obedience. If the whole attention be given to listening, there will be no energy left for word, sight or touch. To grasp the sounds actually as they are impressed on the ear drum; to make the most of every tone; to be "all ears" for the time being; this is the secret of musical art.

Waking up in the dead of night we sometimes hear a train whistle far away. How poignant, how haunting the sound is! Yet this sound has not half the musical value of a single tone on the piano. Why, then, the effectiveness? It is because our eyes are closed, our hands idle, our minds wholly passive. Music should be heard like that; each tone a unity, a possibility, while it is played, of becoming as beautiful as the singing of angels.

Hints About Teaching Technic

By Viva Harrison

I. Be able to know a normal hand, in order to correct any peculiarity.

II. Impart helpful suggestions by comparisons, to overcome weak points.

III. Instruct each pupil according to its age, education and character, supplying individual needs.

IV. Protect the pupils from incorrect home-practice, as it leads to the wrong usage of the muscles.

V. Encourage asking questions, when points are not clear, as teacher and pupil should co-operate in their work.

VI. Thought and concentration train the muscles and fingers to be independent.

VII. Always center the mind upon one part, where the difficulty arises, ever thinking that the brain does not send out two thoughts at once.

An Egg-Timer as a Practice Incentive

By Emil A. Bertl

There are pupils who practice because they love music; there are those who practice because their parents hold the rod over them; and there are those who simply will not practice, because they are too playful and don't find enough amusement in an hour at the piano.

The last two are the ones with whom this little scheme may be worked.

Games of all descriptions, with a fair amount of the competitive spirit in them, appeal to all youngsters.

An egg-timer (3 minute copy of the hour glass), which can be procured in any of the five and ten cent stores, is used.

The pupil is told not to watch the clock and asked to compete instead, with the sand that runs from one end of the glass to the other when turned down-side up.

Ask her to see how many times she can play a scale or exercise in the time it takes the sand to travel from one end to the other. The results that may be obtained with some very dull and discouraging types of children are surprising.

This is best used for scales and small finger exercises, which the youngsters as a rule neglect to practice.

For compositions it may be used as a timer for one performance, as quite a bit of music can be played in the short space of three minutes.

Musical Smiles

A manufacturer of motor car accessories was engaging a factory superintendent.

"There's just one thing more," he said to the applicant, who appeared to be satisfactory. "Could you run a house organ in connection with your other work?"

"House organ?" said the man, with a puzzled expression. "What's the need of music in a factory?"

The Beginning of the Trouble

Pupil in Literature Class (describing origin of Greek tragedies): "Two people would sing to each other, and that's the way tragedies began."

Allegro—Do you think that Wagner early in his youth was under the influence of Meyerbeer?

Presto—I didn't know he drank the stuff.

"You have left the name of the author off the program," the stage manager ventured to suggest.

"What's the author's name?" asked the manager with the thick moustache and double chin.

"William Shakespeare."

"Friend of yours, eh? All right, give him all the credit there is. Put down on your program, 'Words and music by William Shakespeare.'"—*Washington Star.*

A Few Suggestions for Close-of-the Season Prizes and Graduation Gifts for Music Pupils of all Ages

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A neat and very substantial bar pin, heavy quadruple gold plate, rose gold, satin finish, raised parts polished.

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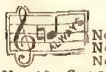

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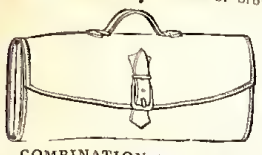

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"Everything in Music Publications"

Comparing Pictures and Music

By Mary M. Pleasants

Pictures and music have seven qualities in common. These are: Perspective, Proportion, Angles, Lines, Curves, Shadings, and Coloring.

Perspective, the first requisite of a painting, may be compared to the tempo or speed at which a piece of music is performed.

Proportion in a picture may be likened to the time in music. "Time is the division of music into regular measures as related to the whole note, which is considered as the standard of measure."

Angles, which are so necessary to the picture, suggest the various rhythms of a perfect piece. Rhythm results largely from the use of the different lengths of notes, their combinations being almost innumerable.

Lines, so essential to a painting, have a parallel in the chords and their arpeggios.

Curves, the life of a picture, have their likeness in the chromatic progressions of music, as well as in the urge of augmented and diminishes intervals and progressions.

Shadings, which give relief to a picture, may be rightly compared to the *crescendo* and *diminuendo* of music.

Right Coloring, the crowning attraction of a picture, finds its counterpart in music to be tone quality which is the secret of the great charm of so much music as it is heard.

With all these in common, we find the masterpiece in pigments or tones to be a blending of the best creative attributes of mind, soul and body.

How Much Talking

By S. E. Jennings

Just how much of the music-lesson time should be given to talking, is a thing to be determined by judgment. The pupil who pays for a music lesson does not pay to hear the teacher's praises of himself or his method; his views upon religion, science or philosophy; nor should the time be taken up in abstract discussions upon music in general, such as the pupil could get for himself from books or articles in the musical magazines. Ordinarily speaking, the lesson period should be given to teaching the lesson, stopping to talk only when an explanation is necessary.

In the case of very young pupils, however, this rule should not be too rigidly followed, for often a few moments' pause in which the pupil is allowed to tell some little event in his life, some incident of his day, will break the dull monotony of the lesson and make the time pass with less of that fatigue which the child sometimes experiences at a lesson.

In the case of the very young child, especially where the parents are ignorant of music, it is well to take occasionally sufficient time for a little inspirational talk, for the teacher is often the only source of inspiration that some pupils have.

A short story of the achievements of some of the great musicians will be found time well spent. The writer recalls one occasion when the teacher, wishing to praise a little girl for the manner in which she had played a scale, said: "I would be willing to have Paderewski hear you play that scale."

It developed that the child, incredible as it may seem, had never heard of Paderewski. The time spent in explaining who he is, the position he holds in the musical world, the sums he receives for playing, could not be called time wasted; for, though the pupil must "do" and "keep on doing" to advance, the rewards of persistent effort must not be overlooked.

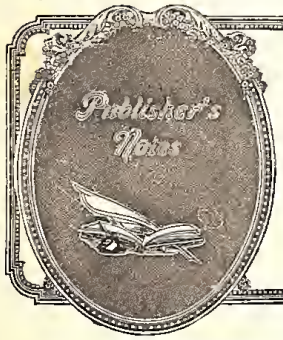
Learning a New Piano Piece

By Norman Lee

Learning a new piano piece is a problem. As in mathematics, some preliminary study is well worth while. A morceau may be likened to a quadratic, wherein the right hand is one of the simultaneous equations and the left the other. It is logical therefore, to "solve" each hand separately as far as possible—learn its intricate passages—before attempting to combine the two.

The key combinations on the piano are extremely numerous, but they are not infinite. In every piece certain figures will be found that are similar to some that have been encountered before. Study it out and try to remember where you have previously played that particular combination. If a figure repeats itself (1, 3, 4, 2—1, 3, 4, 2,) and then changes slightly (1, 2, 3, 4,) make a mental note of the change only:—"That is like what comes before; *now* for the change!" Frequently the same figure will occur removed a fifth. A piece is often constructed on a system of such repetitions with tonal differences which do not become apparent perhaps until it is well under way.

It is of the utmost importance to play slowly enough to get the piece right from the very beginning, in order that the subconscious mind, which ultimately takes care of technic, need not be re-educated out of a mistake. If a slip occurs with annoying frequency mark "nat" or "sharp" over the note in question so that it will be specially called to mind. Put the fingering in early. Finger similar passages as nearly alike as possible. Take yourself well in hand when a mistake occurs and say, "No, that is a *natural*." Save your energy where you can, but stress the tricky parts.



A DEPARTMENT OF INFORMATION REGARDING

New Music Works

AND OTHER MATTERS OF INTEREST TO MUSIC BUYERS

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The Commencement without beautiful music and lovely flowers is almost as prosaic as a wedding without flowers or music. In practically all educational institutions music now is given a very prominent place in the Commencement program. There is something which only the tone art can bring to this unforgettable celebration of the beginning of a new day in the lives of young men and young women.

For years the Theodore Presser Company has made a specialty of providing its customers with the most attractive, the most inspiring and the most characteristic music suitable for Commencements. All that we need is to have you set down as definitely as possible what you feel that this important occasion demands in the way of music. Then let our experts give your letter their attention and we will submit at once, for you to examine, a list of the material which should be most suited to your needs.

Summer Classes in Harmony and Composition

The summer season is an excellent time for organizing classes in theory. Nowadays it is essential that every music student should have at least an elementary working knowledge of harmony. In the regular busy and crowded teaching season, especially with the private teacher, there is not always time to do thoroughly this very necessary theory work. In the summer, however, much may be accomplished. A class working twice a week during the summer should be able to accomplish all, or nearly all of the work contained in *Orem's Harmony Book for Beginners*. This would bring the class through the dominant seventh chord and prepare the members for more advanced work during the regular season.

Ambitious students who have attained a fair mastery of harmony are in most cases anxious to try their hands at some actual efforts in original composition. A most interesting class in composition might be made up of such advanced students and an ideal book to use would be *Orem's Theory and Composition of Music*.

In both the above cases the classes should continue through eight, ten or twelve weeks, preferably the latter. It is surprising what an amount of interest may be aroused in work of this character when taken up in a practical manner and with attractive text books.

Conduct a Class in Musical History

There are thousands and thousands of students who have a good working knowledge of musical history, who would be ignorant of it, had it not been for the smartness and activity and initiative of some teacher who decided in the past to conduct a summer class in musical history.

We have watched some of the teachers who have been doing this for some years and we have seen them rise in their profession. Why? Merely because they have the interest of their pupils genuinely at heart.

The Standard History of Music, with its 42 lessons, may be very delightfully and conveniently divided into five lesson sections, any section of which may be mastered readily in a week or less. This provides for eight lessons which would cover the entire summer. There is a special list of talking machine records issued for the use of this history by the Victor Talking Machine Company. By means of some of these records, the summer course in musical history may be made a most delightful session.

One thing about the history that is interesting is that it does not require any special previous knowledge on the part of the teacher. Any teacher anywhere may take up the work and add a very pleasant amount to the annual income by this means. The price of this history is $1.50.

With very young pupils, you may find it expedient to employ the much simpler *Young Folks' Picture History of Music*, Price, $1.00, in which the pictures are printed on separate sheets to be cut out and pasted in the book. This is the simplest of all music histories.

Brehm's First Steps for Young Piano Students

This is a little work of which we came into possession when we took over the catalog of Brehm Brothers. In response to various demands we are now about to print a new edition of this work, revised and somewhat enlarged. It is a very good little beginners' book, especially for those who still prefer to start out with the treble clef only for the first few pages. The material is tuneful and interesting and after a student has completed this book, one can go right into Grade One of the *Standard Graded Course*.

The special introductory price in advance of publication is 25 cents per copy, postpaid.

Album of Octave Playing

Octave technic is an important part of the pianist's equipment and the process of developing this in young students should begin as soon as the hands are able to span an octave. The early part of the third grade is none too soon. As with other studies many teachers find it advantageous to use for this purpose interestingly musical pieces containing parts in which these technical devices are introduced instead of the dry exercises in study books. It is much more pleasing to the pupil to practice a piece and, as a result, it is quite sure to induce more faithful practice. This will be the fourth volume in the series *Study Pieces for Special Purposes*, the first three devoted respectively to *Trills, Scales* and *Arpeggios* having already become established successes.

The advance of publication price is 30 cents, postpaid.

Twelve Melodious Studies In Scale and Chord Passages For the Pianoforte By C. W. Kern, Op. 560

The many admirers of Mr. Kern's delightful piano pieces will welcome the announcement that Mr. Kern has at last produced a set of studies. These studies display all the good qualities of this composer as exemplified in his various piano works. In point of difficulty they begin at about Grade 2 or 2½ and advance progressively into the early third Grade. While each study has real technical value, the studies as a whole are quite different from any other studies in similar style and grade, due to the fact that they are so very musical and characteristic. Each study has an appropriate title together with some brief explanatory text explaining the purpose for which it is to be used.

The special introductory price in advance of publication is 30 cents per copy, postpaid.

Two and Twenty Little Studies on Essential Points in First Grade Piano Teaching By Helen L. Cramm. Op. 38

Here is another one of Miss Cramm's splendid little books for young players. This is a book of studies of general nature which may be used to accompany or to follow any method or instruction book. It would be very good to use after *Presser's Beginner's Book*. The material is all original with Miss Cramm and the studies are based upon sound technical principles. These little studies are not a bit dry, but on the contrary they are entertaining to play.

The special introductory price in advance of publication is 30 cents per copy, postpaid.

Beginning with the Pedals of the Piano By Helen L. Cramm

This will prove to be one of the best little Pedal Books ever issued. It may be taken up to advantage even by students who are in the second grade and as a matter of fact, it is better to take up a little pedal work in this grade and then continue on by gradual stages. Everything that Miss Cramm writes proves interesting to the young student. We are convinced that this new work will add another to her long list of successes.

The special introductory price in advance of publication is 30 cents per copy, postpaid.

From the Dalles to Minnetonka Five Impressions for the Pianoforte By Thurlow Lieurance

This work is now on the press and copies will be ready very soon. These five pieces may be termed real American music; they are either based upon Indian themes or they are in characteristic style the music of all out-doors. All players will like the new concert transcription of the famous song, *By the Waters of Minnetonka*. The other numbers are original piano pieces.

The special introductory price in advance of publication is 40 cents per copy, postpaid.

Technic for Beginners Preparatory to Hanon or Pischna By Anna Priscilla Risher

This may be regarded as the first technic book. "Finger-Exercises" for daily use over a considerable period are essential almost from the very start. These are not provided for as a rule in the instruction book. After the young student has learned the rudiments and attained a correct hand position and finger action, the time has arrived for the daily technical work. Miss Risher's new book is just right for this purpose, containing two-finger exercises, five-finger exercises, preparatory scale work, etc.

The special introductory price in advance of publication is 35 cents per copy, postpaid.

A Dozen Melodies for Saxophones By Clay Smith

Mr. Clay Smith is well known as a composer and entertainer. The saxophone, however, is one of his specialties. Mr. Smith has conceived the idea of selecting twelve gems from his many successful songs and setting them as saxophone solos. Mr. Smith's melodies are of a flowing character and splendidly adapted to the voice, but at the same time, they are such as may prove effective on any melody instrument, particularly the saxophone.

The collection is made up so that it can be used for solo work for the various saxophones, or as duets for any two members of the saxophone family, in either case with piano accompaniments if desired. There will be a volume for solo and second E-flat saxophones, a volume for solo and second C melody saxophones, a volume for solo and second B-flat baritone saxophones.

These saxophone volumes may be ordered at the advance of publication price of 30 cents per copy, postpaid. The piano accompaniment volume may be ordered in advance of publication at the special low price of 45 cents.

Six Picturesque Studies for the Pianoforte By Paul du Val

Good fourth grade studies are less numerous than those of most other grades, but the new picturesque studies by du Val are just right. They show the proper amount of technical and musical advancement over the third grade and they are extremely interesting to practice. Each one of them is just as good as a piece, having a separate title of its own and each number also is based upon some technical figure which will prove to be essential in fourth grade work.

The special introductory price in advance of publication is 30 cents per copy, postpaid.

Romeo and Juliet Operetta for Men By John W. Brigham

Cleopatra, an operetta by this same writer, is a real "hit" and has been given frequently by high school and college glee clubs and other men's singing organizations. *Romeo and Juliet*, like *Cleopatra*, is a screamingly funny burlesque of a well known classic. Who cannot visualize the possibilities for burlesque in Shakespeare's highly emotional romance? Mr. Brigham has made the most of his opportunities and the music, some of it adapted, other parts original, is always tuneful and never exceeds the capabilities of the average amateur organization. A copy of this play may be ordered in advance of publication at the special price of 40 cents, postpaid.

A New Collection of Favorite Songs and Choruses for all Occasions

All the world loves to sing. There are many occasions, however, where well-known songs or old favorites are demanded, so arranged that they may be sung either in unison with an accompaniment, or in four-part harmony. For the home circle, school use, community singing and similar gatherings, such numbers are in demand. In our new book all the favorite songs of all kinds will be assembled. This will be a very comprehensive book, but compact and extremely well made.

The special introductory price in advance of publication is 10 cents per copy, postpaid.

Album of French Composers For the Pianoforte

Our new Album of piano compositions by French composers is well under way. It will include some of the most popular pieces from Godard to Debussy, including of course Chaminade, Widor, Dubois and others. This volume will be chiefly in grades 4 and 5 in point of difficulty.

The special introductory price in advance of publication is 35 cents per copy, postpaid.

THE PRESSER PERSONNEL

Introducing our patrons to the highly trained and experienced Members of our Staff who serve them daily.

Mr. George H. Benzon

In introducing Mr. George H. Benzon to our patrons, we might well call him the Dean of Music Clerks, since he has been actively engaged in handling music publications for over 55 years.

Mr. Benzon started with the firm of Lee and Walker. From this organization he went to J. E. Ditson Co., and ended his many years of service with the Ditson Co. in September, 1909, when he joined the Retail Organization of the Theodore Presser Co.

Mr. Benzon belies his years of service by keeping apace with things in our busy Retail Department, where he is always ready to assist the young or the old, the distinguished or the unknown with the same genial courtesy, which is just as important a part of his equipment as the vast knowledge of music publications that he has acquired in his years in the music business.

It would be possible to write volumes upon one who has been in the music business since 1870, and in this introduction of Mr. Benzon, it is difficult to hold to the space limited, but we can not refrain from saying we are proud to have in our organization a man who gave his services to Philadelphia musicians in days when they could drive down Chestnut Street a tie their horses to a hitching post, and who is still serving them in these days when the same street is so busy that the traffic police hardly spare the automobile chauffeur enough stopping time to allow a passenger to alight.

Standard Second-Grade Recreations for the Pianoforte

Any who are familiar with our series of reasonably priced albums which includes the Standard Elementary Album, Piano Player's Repertoire, Popular Recital Album, Music Lover's Duet Book and others, will appreciate just what is meant when we say that there will be the same generosity in the contents of the Standard Second Grade Recreations as in previously issued albums of this series.

Every teacher should secure a copy of this album in advance of publication, if for no other reason than to have in his library a reference volume of second grade teaching pieces. All of the numbers in this album will be procurable in sheet music form, should the teacher desire to secure any of them for the pupil separately.

This collection will be a fine variety of gems for the piano player only in the second grade.

Special advance of publication price is 35 cents per copy, postpaid.

Bach Album
By Sara Heinze

A brand new edition of this standard compilation will soon be published in the *Presser Collection*. It contains twenty-one easier compositions of this great composer, principally selected from the *Suites* and *Partitae*. This material is excellent for use as a preparation for the *Well-Tempered Clavichord* and the more advanced Bach compositions and is included in the curriculum of many teachers and in the music schools. While this book is in process of publication we are booking orders for it at the special price of 30 cents a copy, postpaid, and those who use this book in their work, or intend to use it, should take advantage of the opportunity to obtain copies at this exceptionally low price.

First Garland of Flowers
Favorite Melodies in the First Position for Violin
By Julius Weiss, Op. 38

Within the past few years we have added to the *Presser Collection* quite a few standard violin educational works. This collection of delightful little first position pieces is frequently used by teachers as it never fails to arouse the interest of the student. Not only are the violin parts all easy to play and in the first position, but the piano accompaniments, too, offer no technical difficulties. This book will be published with the usual carefulness of detail given all the numbers in the *Presser Collection* and while it is in the course of preparation it may be ordered at the special price of 35 cents, postpaid.

Advance of Publication Offers Withdrawn

Although all of our advance of publication offers usually run at least four to six months, there always are some who rush in orders on the advance of publication price after the advance of publication price has been withdrawn.

Four excellent publications are withdrawn with this announcement and although these cannot be secured any more at the advance price, there are quite a few works still being offered at the low advance of publication price and our readers should carefully scan these offers and order now, any that have an appeal. One cannot tell just what month the advance of publication price will be withdrawn and the opportunity now open will be lost.

Previous publisher's notes have well described the four works now being withdrawn; therefore, we will not take space in this withdrawal notice to describe any of them.

These works with their regular prices are *Easy Studies In Early Grade*, by Bilbro, 75 cents; *Older Beginner's Book*, by John M. Williams, $1.00; *Etudes for the Violin*, Op. 32, Book 1, by Sitt, 75 cents; *Rhythmical A-B-C's for the Violin Beginner*, by A. Louis Scarmolin, Violin part 35 cents and Piano accompaniment 40 cents.

We might mention this last work is sold in two parts because it is specially suited for class teaching.

Any teacher who desires to secure any of these new works for examination may do so according to our regular "On Sale" plan.

Beware of Swindlers

Pay no money for ETUDE MUSIC MAGAZINE subscriptions unless the solicitor is personally known to you or can produce credentials which are above question. There is a man at present travelling through Minnesota, who uses various aliases, sometimes giving the name of Sobel, again, Schaible and many other variations, but usually beginning the surname with an S. He does not use official receipts, but sells yearly subscriptions for ETUDE at a so-called bargain rate less than $2.00, and claims to be working for the Crowell Publishing Company. Look out for him! Also look out for so-called students working their way through college, fake ex-service men and others with hard luck stories. The man or woman who takes subscriptions for ETUDE MUSIC MAGAZINE has nothing for which to apologize. Our representatives are alert, up-to-date, honorable men and women, nearly always permanently located in the town in which subscription is taken.

Daily receipt of complaints from all over the country make this notice imperative. We cannot be responsible for the work of swindlers and frauds.

Your Expiration Date Appears on Every Etude Wrapper

If, to the right of your name, the date is April, '26, it means that the last paid-for copy was mailed in the month of April. Please let us have your renewal promptly which will avoid misunderstanding and confusion.

(Continued on page 322)

THE PRESSER PERSONNEL

Introducing our patrons to the highly trained and experienced Members of our Staff who serve them daily.

Mr. Louis A. Laemmel

The great miscellaneous stock of music publications, carried by the Theodore Presser Co., benefits not only those dealing direct with the company, but indirectly serves thousands of others. Most music publishers supply only their own publications to music dealers, but the Theodore Presser Co. is continually called upon to furnish, from its large stock, publications whose publishers are unknown to dealers. In this way we materially assist our dealer friends in giving satisfactory service to their patrons.

In order to handle the many orders of this nature which we receive, it is necessary to utilize the services of quite a few clerks. It frequently happens, however, that dealers send us special delivery or telegram requests for publications of other companies. All such special dealer orders are handled by Mr. Louis A. Laemmel.

His 40 years of experience in the music business have well equipped Mr. Laemmel for this important service, and, in addition to filling these special orders, he gives personal attention to the messengers of dealers in Philadelphia and vicinity, who make calls upon the large and varied Presser stock. He began his career in the music business with Orrin Rogers in 1885, later going to the J. E. Ditson Company. In 1911 the Ditson concern, then a branch of the Oliver Ditson Co., was closed, and Mr. Laemmel joined the Theodore Presser Co. at that time. He has since become one of the most faithful and most industrious members of the Presser organization, and is a highly valuable member of the Trade Dept.

World of Music

(Continued from page 247)

"Singing," a new voice magazine, edited by Alfred Human, is welcomed by THE ETUDE to the circle of Musical Magazines. The publication is fresh and interesting, it fills a peculiar need, and has our heartiest wishes for a long and successful career.

The Concordia Society of Wilkes-Barre, Pennsylvania, won first place in the contest of the Associated Glee Clubs of America, held in the Metropolitan Auditorium of New York on February 6th. Second place fell to the Guido Chorus of Buffalo.

Fighting Fires By Radio is a future possibility as a result of recent experiments in New York where a gas flame was extinguished by the vibrations of a tuning fork. Each building may in the future have its "pitch" properly registered so that a screech from the proper siren will extinguish a fire therein.

The Associated Glee Clubs of New York gave a remarkable concert on February 6th, at the Seventy-first Armory, when twelve hundred men sang under the direction of Walter Damrosch. The movement has gained such momentum that it is predicted that there will be a nation wide organization of men's singing societies.

The New Civic Auditorium of Los Angeles, California, was dedicated on January 31, by a gala performance of "Aïda" by the San Carlo Opera Company. The new room, with its stage adapted to concert, opera or civic meetings, is one of the best in the entire country and seats sixty-five hundred people.

Emile Pnindilhe, the well known French composer, born at Montpellier in 1844, is reported to have died recently in Paris. He won the *Grand Prix de Rome* in 1860; and after several unlucky attempts at writing for the stage, his opera "Patrie," adapted from Sardon's play, had a great success.

Schubert's Romantic Opera "Fierabras" had what was virtually a world première at the Théâtre de la Monnaie of Brussels, late in February. Though written on the commission of Barbaja, in 1823, it was never presented during the lifetime of the composer, nor had it had a complete performance since that time, till given in the Belgium capital.

Boieldieu's "La Dame Blanche" was revived at the Opéra Comique of Paris, in January, in celebration of the one hundredth anniversary of its composition and has been having a successful run, *L'Echo de Paris* saying that it "has lost none of its charm and freshness."

The Royal Court Orchestra of Stockholm is preparing to celebrate its four hundredth anniversary with a musical festival. The orchestra was established in the reign of King Gustavus Vasa, the founder of modern Sweden, and it has had since 1526 a continuous existence under various forms of patronage.

The Salzburg Festival is to take place from August 5th to 29th. Mozart's "Magic Flute" and "Abduction from the Seraglio," Johann Stranss's "Fledermaus" and Richard Strauss's "Ariadne auf Naxos" are announced for presentation.

Henri Verbrugghen has been re-engaged for another period of three years as conductor of the Minneapolis Symphony Orchestra.

The Late Queen Mother Margherita of Italy was an accomplished organist as well as a great devotee to the King of Instruments. She was long a pupil of the great Filippo Capocci, organist of the church of St. John Lateran. An organ was especially installed in the Royal Palace at Rome for Her Majesty's personal use.

Stravinsky's "Les Noces" had its American première at Aeolian Hall, New York, on the evening of February 14. As a real valentine to the composer, it seems to have restored him "to his former high favor in these precincts." It was given at a concert of the International Composers Guild, under the baton of Leopold Stokowski, and with four recognized modern composers, Germaine Tailleferre, Alfredo Casella, Georges Enesco and Carlos Salzedo seated humbly at pianos in the orchestra, and well known singers standing behind music racks (like so many mere musicians!), all giving themselves seriously to the interpretation of Stravinsky's voice-piano-and-percussion orchestration. The ballet is a symbolic depiction of a Russian wedding ceremony, but was this time given a purely concert performance.

Premium Workers

The following very desirable rewards for new ETUDE MUSIC MAGAZINE subscriptions are yours without any cash outlay. Any music lover, student or teacher, not already an ETUDE subscriber will be glad to hand you a subscription for ETUDE MUSIC MAGAZINE if the publication is properly presented. Considering the splendid music in each issue which in twelve numbers would cost far in excess of the small subscription price, $2.00, it is not difficult to convince anyone what a wonderful investment a year's subscription to the ETUDE MUSIC MAGAZINE means to any music enthusiast.

We will give the following standard merchandise for the number of new subscriptions designated—

Sterling Silver Powder Box—with compact, rouge and lip stick. Two subscriptions.

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Send post card for premium catalog, showing many other desirable rewards.

Unavoidable Delay in Delivery of "Etudes"

We have been disappointed during the past two months because of the unavoidable delay in the delivery of ETUDE MUSIC MAGAZINE. We ask our subscribers to bear with us and have every assurance from our mechanical department that beginning with the April issue, delays will be a thing of the past. If, however, any copies have gone astray, a post card to the Circulation Department giving us the date of the missing number will receive careful and immediate attention.

SPECIAL NOTICES AND ANNOUNCEMENTS

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Rate 10c per word

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FOR SALE—One complete Sherwood Music School Course of Piano Music. Very reasonable. Address L. H., care of ETUDE.

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FOR SALE—Progressive Series of Music Lessons. Complete, $75.00. C. L., care of ETUDE.

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FOR SALE—Clavier, in good condition; price $25.00. Mrs. E. B. Miller, 1859 E. 77th St., Kansas City, Mo.

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The Choir Master

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

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

Any of the works named may be had for examination. Our retail prices are always reasonable and the discounts the best obtainable.

SUNDAY MORNING, JUNE 6

ORGAN
Romance ..... *Zitterbart*
ANTHEM
(*a*) God's Peace is Peace Eternal ..... *Grieg*
(*b*) The Lord Reigneth ..... *Stults*
OFFERTORY
Search Me, O God (Duet, Mez. S. and B.) ..... *Marks*
ORGAN
Alleluia! Alleluia! ..... *Armstrong*

SUNDAY EVENING, JUNE 6th

ORGAN
Evening Devotion ..... *Williams*
ANTHEM
(*a*) Lord Now Lettest Thou Thy Servant Depart in Peace ..... *Douty*
(*b*) The Strife is O'er ..... *Hosmer*
OFFERTORY
Then They That Feared the Lord (Solo, A.) ..... *Hosmer*
ORGAN
Minuetto in G ..... *Galbraith*

SUNDAY MORNING, JUNE 13th

ORGAN
June ..... *Tschaikowsky*
ANTHEM
(*a*) O, That I Had Wings Like a Dove ..... *Suicton*
(*b*) The Homeland ..... *Schnecker*
OFFERTORY
My Prayer (Solo, T.) ..... *Baines*
ORGAN
Allegro con Spirito ..... *Warner*

SUNDAY EVENING, JUNE 13th

ORGAN
Theme ..... *Vieuxtemps*
ANTHEM
(*a*) Magnificat in E Flat ..... *Terry*
(*b*) Jesus, the Very Thought of Thee ..... *Roberts*
OFFERTORY
Just as I Am (Duet, A. and T.) ..... *Martin*
ORGAN
Triumphal March ..... *Verdi*

SUNDAY MORNING, JUNE 20th

ORGAN
Under the Leaves ..... *Thome*
ANTHEM
(*a*) Thou Wilt Keep Him in Perfect Peace ..... *Williams*
(*b*) I Will Praise the Lord ... *Baines*
OFFERTORY
Father of Mercies (Solo, S.), *Gluck-Whiting*
ORGAN
Processional March ..... *Stults*

SUNDAY EVENING, JUNE 20th

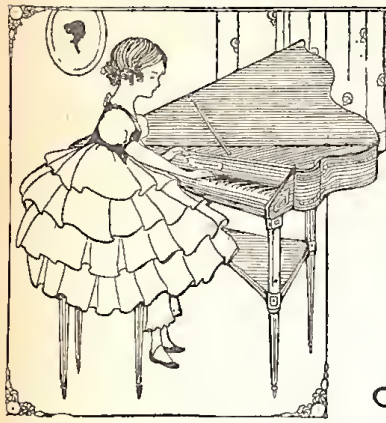
ORGAN
Vesper Bells ..... *Spinney*
ANTHEM
(*a*) Ye Shall Go Out with Joy ..... *Andrews*
(*b*) It is a Good Thing to Give Thanks ..... *Ashford*
OFFERTORY
Some Sweet Day (Solo, B.) *Edwards*
ORGAN
Recessional ..... *Sheppard*

SUNDAY MORNING, JUNE 27th

ORGAN
Melody in F ..... *Rubinstein*
ANTHEM
(*a*) O, Be Joyful in the Lord *Berwald*
(*b*) The Cross ..... *Blount*
OFFERTORY
I'm a Pilgrim (Duet, S. and A.) ..... *Jones*
ORGAN
Postlude in G ..... *Read*

SUNDAY EVENING, JUNE 27th

ORGAN
Twilight Reverie ..... *Rockwell*
ANTHEM
(*a*) O How Amiable ..... *Buck*
(*b*) Lead, Kindly Light ..... *Clark*
OFFERTORY
Lead Us, O Father (Trio, S., A. and T.) ..... *Stults*
ORGAN
Marche Moderne ..... *Lemare*



JUNIOR ETUDE

CONDUCTED BY ELIZABETH A. GEST

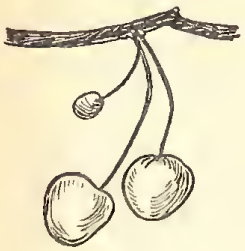
"Jean Finds Something"

By Patricia Rayburn

EVERY summer, Jean had gone to visit her grandmother in a dear, big old house in the country. Though there were no children to play with, there were a thousand things to be done in the country that are lots of fun, especially to one like Jean, who lives in the city the rest of the year.

One September, Jean started to take music lessons. Like many another boy and girl, she was very eager and happy to start, and resolved that no one would have to coax *her* to practice. But before many weeks had passed the novelty had worn off and the constant routine of practicing made Jean lose all enthusiasm. She would work hard on a new piece for two or three lessons and then she would start complaining, "I'm tired of that old piece! I can't play it right and its ugly, anyway!"

If she had worked steadily, she would have made great progress. Miss Elson gave prizes each month for the best work, but Jean never won any. Work done by fits and starts, is rarely finished.



June came again, and the visit to grandmother's. There was no piano there, and how nice it seemed not to have to practice!

"I do wish Jean could keep up her music during the summer," said Mother. But that was not possible.

There were long walks to be taken in the big meadows; there were cherries and apples to be picked from the lower branches of the big old trees in the orchard.

But one day was rainy and cold, and Jean's mother said, "You must stay in today. Run off and amuse yourself."

Jean wandered about the big rooms. She had none of her pretty story-books to read She had looked at all the pictures in the magazines long before. How lonesome she was!

She wandered up the stairs to the big, dry attic. It was dim up there and in the far corners were big shadows. But Jean was not afraid, for at once she noticed at one side a square, box-like thing. She approached it. Why, it was a—a tiny, old-fashioned piano!

How nice! She could try over her *Bunny*, and *The Dancing Daisy Fields*, and as much as she could remember of *Dolly's Good Night Song*. "How I wish I had my music book here!" she said, to herself.

Far from being unhappy at finding this little old piano, she was glad. It would help to pass the time.

Downstairs she ran. "Oh, Mamma and Grandma! There's a piano in the attic! Whose is it?"

Mamma looked puzzled, but Grandma replied: "I had forgotten we had it. It is one your mother had when she was a little girl. It is all out of tune and nobody ever played on it, so I had it taken up there out of the way."

"Oh, Grandma, please open it!"

Mother was astonished. "I thought you were the little girl who didn't like her music?"

"Yes, I do! And I want to try over my pieces."

Up to the attic they went. The old piano was opened and dusted. It was badly out of tune and several keys wouldn't work. Jean's mother thought that, as the tone was so bad, it would be best not to let her play on it, but she begged hard.

Jean played her four little pieces over and over again. For the first time, she found how much fun and pleasure can be gotten out of playing the piano.

Jean and her mother went home a week or so later. Then it was that Jean appreciated the lovely big piano in her home, with the fine, clear tone, so different from the tinkle, tinkle of the little piano in grandmother's attic.

Club Corner

DEAR JUNIOR ETUDE:

I have been interested in reading the letters in the JUNIOR ETUDE department.

Last year we organized a music club and called it the "Treble Clef Club." We gave an interesting program before the high school It was a Japanese program, and we used piano piece, songs and drills of a Japanese character, dressed in Japanese costumes. This year we are planning a Spanish program.

Our club meets the first Wednesday in each month, and we study two composers and two modern musicians at each meeting. Our object is to raise the standard of music in our town. Our motto is: "Always ready and willing."

We like the idea of the club corner, and hope it will continue.

From your friend,

MARIAN HUMPHREYS (Age 13),
(Secretary) Indiana.

Question Box

DEAR JUNIOR ETUDE:

I shall be extremely thankful if you will please publish this letter in the JUNIOR ETUDE page, as there is something I want to say to all your little readers who have been so kind as to answer my letter in the last May issue, 1924. I have received so many letters that it seems impossible to answer all. And will you please tell the Junior readers that Hong-Kong is by no means a typical Chinese place. It is a semi European colony. I am a Chinese, but a Westernized one, and I am 17 years old. Your Magazine is a wonderful book. It is no wonder it has touched far-off China. Thanking you very much.

Your friend,
NELLIE CHENALLOY (Age 17),
P. T. O., Hong-Kong, China.

DEAR JUNIOR ETUDE:

This is my first letter to the ETUDE hope I will soon see it in print. I love and sometimes I find it hard to believe some people grumble when they hear the playing. I enjoy the privilege of having good music teacher. Ballina is a large to and there is some beautiful scenery around I am getting THE ETUDE for quite a long ti and needless to say enjoy it immensely. great friend of mine is very interested in TH ETUDE, although she does not get it.

Your Friend,
MARY MCMONAGLE (Age 11),
Ballina, Co. Mayo,
Ireland

Who Said Neat?

You know, one of the conditions for winning prizes in the Junior Etude contests is to be *neat*. Some, of course, are really quite neat. Some are fairly so, and some are—well, just terrible!

And as some of you *un*-neat people do not seem to know what neatness means, the Junior Etude is going to show you something pretty. This is a *photograph* of a letter that came from England.

Beth's Farm
Driffield
Cirencester
Gloucestershire
England.

January 7th 1926.

Dear Junior Etude

I have been taking The Etude for over a year, and am very pleased with it. My Sister (who lives in America) sends it to me every month, and I read it from beginning to end.

I love music very much and I have studied, both piano and organ, ever since I was five years old.

I am an Organist now, and have been, since I was fourteen.

My favourite Composers are Chopin and Liszt. I can play Chopin Nocturne No 2 Op: 9 entirely from memory.

I have heard both Cortot and Paderewski and I think their playing is really magnificent.

I live on a farm, but I find nice time in which to practice. Is it not a true saying, Practice makes Perfect?

I could very much like to hear from Junior readers my age, who are interested in music, especially those who live on Ranches or in the Sunny South.

From Your Friend
Gertrude M. Chadney age (17)

JNIOR ETUDE—Continued

Junior Etude Contest

THE JUNIOR ETUDE will award three pretty prizes each month for the best and neatest original essay or story and answers to puzzles.

Subject for essay or story this month "The Minuet". Must contain not over one hundred and fifty words. Any boy or girl under 15 years of age may compete whether a subscriber or not.

All contributions must be received at the JUNIOR ETUDE Office, 1712 Chestnut St., Philadelphia, before April 20. Names of prize winners and their contributions will be published in the July issue.

Put your name and age on upper left corner of paper, and address on upper right corner of paper. If your contribution takes more than one sheet of paper do this on each sheet. Do not put puzzles and essays on the same sheet. Do not use typewriters.

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

WHAT I LIKE BEST IN MUSIC
(Prize Winner)

What I like best in music is good technic. Many people can play runs fairly well, but few can play them perfectly. My teacher, a very fine artist, is a man with very brilliant technic. To me, when any one has a fine technic, it shows that practice made it. It did not fall from the sky to the balls of their fingers. Many people are able to play chords, but to find one who has the ability to play runs and scales correctly, is what I call "over the mountain." How delighted we are if we see a person sit at the piano and play a piece with lovely smooth runs, without jumping the keys. It does my soul good. Does it yours?

GRACE CORDIA MURRAY (Age 14),
New York.

WHAT I LIKE BEST IN MUSIC
(Prize Winner)

The study of harmony is what I like best in music, because it mentally clears the way in piano and organ work. Music is built on harmony. A composer is required to have full knowledge of it before he can compose. Everything in music must have a form as definite as an essay in English composition. Harmony has helped me so much that I would not be without it. I understand what I am playing. It has helped me in sight reading, transposing and ear training. It seems to me that to hear music and not understand its structure is like a man partly blind trying to see a beautiful picture. The three great factors in musical composition are melody, rhythm and harmony, and all three are included in the study of harmony.

EDNA KAERBER (Age 14),
California.

WHAT I LIKE BEST ABOUT MUSIC

Music offers such a great variety of likeable things that it sometimes is hard to make a choice, and I don't think there is anyone who does not enjoy it in some way. What I like best about music is that it educates and refines the mind; it makes a person popular and wins a host of friends. Everyone loves music and if one is able to play any kind of instrument there is no feeling of being friendless and lonesome, for music has the power of drawing crowds of people wherever one happens to play, and listening to it always puts a feeling of well being in one's heart.

MELVIN C. ECKLEY (Age 14),
Virginia.

Honorable Mention for Essays in January

Anna Fay Sutphin, Florence Skeels, Camilla J. Roy, M. E. Forney, Charlotte Campbell, Janice Kennedy, Gladys Sargent, Ruth Stevens, Selma Richter, Katherine Kamper, Helen Barkmer, Helen Estabrook, Eleanor Scott, Ruth Warman, Ola K. Dinny, Evelyn Perkins, Hattie L. Eckley, Ethel Hartman.

DEAR JUNIOR ETUDE:

This is my first letter to the ETUDE and I hope it will be printed. I have been taking the ETUDE for six years. I am fifteen years old and in the tenth grade in the school and the fifth in music.

I live in a small mining town, which has recently been organized as a city, in northern Michigan. Our winters are very long and cold. There are many beautiful lakes and rivers here, and beautiful islands in the lakes. The shores are bordered with cottages, where people spend the summer. We have a nice school, too, and nearly a thousand pupils. Our little city is very proud of it.

From your friend,
MADELINE VILAS (Age 15),
Mich.

Puzzle Corner

Puzzle

Number your alphabet from one to twenty-six. Each of the following numbers represents a letter, which when correctly placed will give the name of a famous composer. When arranged on the dots, the word reading down will be an important musical term.

13-15-26- 1-18-20
19- 3- 8-21- 2- 5-18-20
13-15-26- 1-18-20
23- 1- 5-14- 5-18
19- 3- 8-21-13- 1-14-14
3- 8-15-16- 9-14
8- 1-25- 4-14

. . x . . . . .
. . . x . . .
. x
. . . . . x . . .
. . . . . x . . .
. x
. . . x . .

Answer to Puzzle in January

1, Violin—linnet. 2, Piano—anon. 3, Cornet—nettle. 4, Horn—ornate. 5, Trumpet—petunia. 6—Several answers fit number six, as, Trumpet—petrol; hellcon—condor; organ—gannett; organ—gander; horn—ornith.

Prize Winners of January Puzzle

Margaret Chamberlain, age 12, Illinois.
Gretchen Kohler, age 13, South Dakota.
Selma Richter, age 13, Maryland.

Honorable Mention for January Puzzles:

Gladys Frederick, Ruth Worman, Helen Estabrook, Francesca Hall, Doris Scanlan, Juanetta Perra, Estelle Devine, Elizabeth Roatz, Josephine Davis, Camilla J. Roy, Francis Slavin, Frances Kraft, Margaretta Mullin, Henri Sibsky, Velma Smith, Marion Smith Jackson Martin, Jean Bellman, Isabel Bornstein, Helen Hillman.

Question Box

DEAR JUNIOR ETUDE:

What must I do to attain a true interest and enthusiasm in my music? I find it very difficult to concentrate and practice. I play in public a great deal, and play fairly difficult pieces; but I am sure I could play much better if I could only cultivate a love for practicing. I love music with all my heart, but I am living in a beautiful out-of-door country and love sports, and also have many interests in school besides my music. I hope you can help me.

J. B. (Age 15),
Canada.

Answer.—It often happens that a lack of incentive causes a lack of interest in practice; but as you have, as you say, the incentive of frequently playing in public, there must be another cause of your lack of interest.

Perhaps you are really trying to do too many things—school affairs, out-door sports, and music—all at once, and consequently you are tired physically.

Close your piano. Do not under any condition open it for a week; but stay out of doors. You will be so glad when the week is up and you can get back to your music that it will become a new pleasure to you, and you will take it up with renewed interest. Memorize all your pieces, so that you need never use notes when playing in public.

I have a hand
And fingers five,
A left one and a right,
And there are lots
Of things to do
To keep them busy, quite.

But if my hands
And fingers five
Would practice all they could,
They'd learn to play
The proper way
As all good fingers should.