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James Francis Cooke

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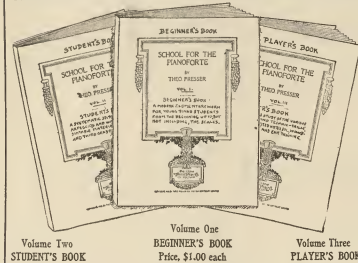
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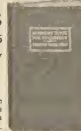
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THE ETUDE

House Cleaning

SPRINGTIME is house-cleaning time.

But, Springtime is usually the harvest time of the music teacher. He has no time for the confusion of cleaning.

The result often is that the musician escapes the beneficent yearly upheaval of the housewife, the cascades of soap and water, the tide of fresh paint, the bang of the carpenter's hammers and the swish of new hangings.

Summer comes. The music teacher is tired and seeks a vacation. All too soon the Fall arrives and, with the rush of the new season and a thousand and one important professional and business duties, the studio is "cleaned up a bit" and that is all.

Really, Summer is the normal house-cleaning time of the teacher. It is the time to refurbish the studio, paint up, clean up, sort music, catalog the library—in fact, to make the music room so that it will shine and bespeak the good taste and initiative of the teacher.

It is not a bad plan to turn things around so that the room has a different aspect when the pupils arrive at the opening of the new season. The time to think about it is now. New pictures, new decorations, new paint, new books, new music, new wall paper, are quite as good investments for the teacher as they are for the business office or for the store.

One important investment is a good music cabinet. Nothing can give the pupil quite so injurious an idea of the teacher's lack of system as a poorly cataloged music library. It is a poor thing for the teacher to talk of method and order and then spend ten or fifteen minutes of the pupil's time in hunting for a piece of music which should have been immediately located. A good modern music cabinet is always a fine investment—no modern business man would attempt to do business without proper cabinets or files.

In fact, the progressive teacher will make it a point to have the "On Sale" assortment of music not only in the studio some weeks in advance of the opening of the season but also so classified and identified by frequent playing that when the pupil comes there will be no room for uncertainty in what materials to use.

The teacher who buys at the very last moment the music necessary to supply the pupil's needs makes a serious business mistake, because by the modern system it is possible to have the music available at the time when it is most desired.

Any progressive dealer is only too anxious to discuss the teacher's needs by correspondence or in person when possible. There is no excuse for the teacher who dodges the Summer house cleaning and adequate preparation for the Fall music season.

Sentiment

SOME months ago in a conference with Mr. Charles M. Schwab, the "Steel King," laid stress upon the value of sentiment in life. Incidentally he said that he had found most men of great accomplishment to possess sentiment of the sincere kind in very marked degree. He stated that John Pierpont Morgan, supposed by many of the unknowing public to have been a kind of financial iceberg, would literally melt into tears when he witnessed human suffering.

Greatly to our surprise we learned after the death of the Founder of THE ETUDE that, because of his great business success, many who never met him thought of him as a hard, cold, grasping man. Quite the contrary was true. Naturally, if he suspected that anyone was trying to take advantage of him,

he was thoroughly capable of defending himself. On the other hand his liberality was boundless and immediate, when he ascertained that those who dealt with him were co-operating in the proper spirit. He was sentimental to a high degree. In looking over some of his personal effects we found a little faded envelope filled with some leaves. A note enclosed read: "Leaves I Picked at the Grave of Chopin."

Mr. Presser was extremely sentimental and the great barricades of flowers that appeared at his funeral were more visible evidences of past kindnesses reflecting the fine character of the man.

Opera In-Comprehensible

BANDS of enthusiasts, in Chicago and elsewhere, are waging a war for opera in-English as against opera in-comprehensible.

Outside of England and the United States, most of the operatic centers of the world demand that their opera shall be in a language they can understand. There may be some excuse for opera in South America in Italian, because the similarity of the Latin tongues gives our Latin-American brother at least a cue to what is happening beyond the prompter's box.

In Italy and France, Wagner is almost always given in the Latin tongue, precisely as Verdi and Puccini are given in German in Germany.

English is apparently taboo in opera for no other good reason than that which perpetuates pounds, shillings and pence, in England, and pounds and ounces in America.

Surely it is not because of the English language itself; for the language of Shakespeare, Milton, Poe and Kipling is a rich, sonorous, forceful tongue, possibly not as mellifluous as Italian, as piquant as French or as ponderous as German, but, withal, an excellent language for singing. All singers know this and are glad to sing in the vigorous, elastic and orotund tongue which is used by more people than any other speech in the world.

Opera, in America, is apparently designed for three select groups:

Professors of languages,
Court interpreters,
Waiters.

As far as our experience goes, these are the only classes of our citizenship with enough linguistic glibness to comprehend the polyglot musical performances given in our opera houses. In most of the older operas it really does not matter because the libretti are so absurd that some kind of linguistic veil is the one thing which will save the performance from becoming a hilarious farce. Some of the modern libretti are, however, powerful dramas which cannot be fully appreciated unless the words accompanying the action and the music are understood.

But the mere translation of an alien text into English is not all that is to be desired. After the translation comes the delivery of the words through song in the opera house. Much of the operatic diction is so bad that its meaning is lost in any language. Mr. Charles Henry Meltzer, one of the most respected of American music critics, who has done more than any other one man to help in the cause of opera in English by translating libretti in excellent fashion, spoke in favor of his cause at a huge luncheon given recently by the Philadelphia Music Club. Although renowned in his own field, he has not the gift of addressing large audiences. The result was that, although he spoke in excellent English, to an English speaking audience, his address was given in such a low tone of voice that only a comparative few really heard what he had to say.

Unconsciously he exposed one of the great weaknesses in the plan of giving opera in English. To be really effective the singers must deliver the text so that the meaning of the words may be comprehended at all times. The size of a great opera house makes this a tremendous task. Of course no musical comedy would exist for more than a few nights if the audience did not get at least ninety per cent of the words spoken or sung; but musical comedies are given in auditoriums one-half or one-third the size of the metropolitan opera house.

Oh, well, reforms are slow and tedious. Perhaps our grandchildren's children will be able to attend the opera and not go through the comedy of appearing intelligent when not one word in a thousand has any more significance to them than Choctaw. Incidentally, the introduction of understandable words will keep more tired business men from falling asleep in the middle of the second act.

A Store-House of Melody

THE ART of appreciating good tunes is something which one might assume needs little of teaching and no encouragement. We are living, however, in an age when melody, apparently, is expected to take a second place to what is known as atmosphere. This atmosphere very often proves to be nothing more than a pall of smoke which obscures the natural beauty of the art, but unfortunately does not obscure the incompetence of the would-be artist.

Thus it comes that discords are accepted for great achievement, while well-turned, sanely-balanced "airs" are avoided. The charms that one finds in the beautiful passages of Scriabine, Stravinsky, Ravel, Debussy, Moussorgsky, and others, are decidedly the charms of lovely original melodies.

We feel that it is an exceedingly good thing for the student to get acquainted with as much melodic music as possible. The old operas of Gluck, Mozart and their contemporaries are full of exceedingly beautiful melodies. Another storehouse of exceptionally fine melodies is to be found in the "Light Overtures" which may be procured in collections for piano solo at a slight expense. "The Marriage of Figaro" of Mozart, the "Orpheus" of Offenbach, "Pique Dame" of von Suppe, "Mignon" of Thomas, "Jubilee Overture" of Weber, all form excellent musical educational material when considered from many aspects. They do not, of course, rank with Bach's *Pagels*, Beethoven's *Sonatas*, or Chopin's *Nocturnes* like them for their appeal, but there is really nothing quite like them for the study of rapidly changing metre, tempo, rhythms and styles of melodies. We recommend them very highly for their specific pedagogical value. Music teachers will find them very productive of good results in the cultivation of certain phases of musicianship, and especially in that important quality of instant adaptability. Moreover they form very sprightly entertainment for leisure hours.

Hands

IF THE human animal had been born with claws or hoofs instead of hands with their ten marvelous digits it is hardly conceivable that art could exist. Musicians, who are dependent upon their hands for their support, often give entirely too little attention to the marvels of their organ.

The hand is one of the distinguishing characteristics of man. Monkeys have prehensile hands and can do astounding things with them. Man, however, is the only animal that does not use the hands as a means of locomotion as well as for other purposes. Thus the human hand is developed to a much higher degree.

The twenty-seven bones, the bundles of ligaments and muscles are the human tools by which Michelangelo, Pericles, Sir Christopher Wren, Chopin, Whistler, Rodin and Sargent have given their masterpieces to plastic art. The great writer can dictate his thoughts but it requires human hands to get these thoughts expressed upon paper so that you can read them in print or script.

The musician's hands are probably the most highly devel-

oped of all hands. They are trained to a condition of sensitiveness and disciplined to a degree of control hardly equaled by any other artist. The painter, for instance, can apply his crayon and his colors to the canvas with all needed deliberation. The pianist must often make his tonal interpretations with the rapidity of lightning and with an accuracy of the most delicate scientific apparatus, and yet with a sensitiveness for color and for expression upon which the artistic value of his work largely depends.

Maurits Leeftson

IN FEBRUARY Maurits Leeftson died in Philadelphia.

In a wide international experience, meeting the most eminent teachers and performers for a quarter of a century and discussing with them all manner of teaching problems, we have rarely known a teacher who had greater personal gifts for laying the foundations for fine technique and fine tone.

Unfortunately Leeftson's teaching was something which could not be communicated completely through books. It was the man himself—the personal contact with the extremely thorough, painstaking, keenly artistic teacher which produced the results.

When his pupils entered prize contests they won so frequently, even in the great national events, that his ability as a teacher became more and more obvious.

Leeftson had one serious shortcoming in so far as making a very great name as a teacher. He was by nature very modest and retiring. He loved his work and conducted a certain limited amount of publicity altogether incommensurate with his real worth as a teacher. It was with great difficulty that we induced him to set down certain principles of his teaching work which we later published in *THE ETUDE* for November, 1925.

We were not surprised that a very large number of our readers recognized the worth of this unusual article and wrote us about it. Leeftson told us that this was the first time he had been able to get into print to his satisfaction his ideas upon this important subject of preliminary training of the hand. We rewrote the article with him several times in order to get it just as he wanted it. He was not a writer and was very glad to cooperate in this way.

His art now rests with his disciples. We keenly regret that his modesty prevented him from exploiting his skill and knowledge. A biography of Mr. Leeftson appeared in *THE ETUDE* preceding the article to which we have referred.

He was an enthusiastic worker for the cause of his fellow music teachers and had many firm friends.

Monkey Music

ONE OF the most extraordinary books that has ever come to our attention is "Chimpanzee Intelligence and its Vocal Expression," by Robert M. Yerkes, Ph.D., and Blanche Learned. The latter author has gone to the extent of presenting in over three hundred notation examples the noises made by a youthful chimpanzee. Although these are shown on different degrees of the scale, giving the reader the impression that the noises are musical, the editor's own experience with chimpanzees at close hand is that they do not sing but that there is a great variation in pitch in the intonation of their "spoken" sounds.

The remarkable thing is that the chimpanzee utters his noises with quite distinguishable vowel color—mostly Ooo, ah and ee. More than this, he will create very distinctive rhythms. The author is to be complimented for her patience in collecting this material; but there is really little in the book that could be used as "leit-motifs" for the great music drama of the future, "The Saga of Tennessee." Readers who want to learn more about monkey music can secure the work from the Williams and Wilkins Company at Baltimore.

Master Lessons

OVER TEN years ago *THE ETUDE* commenced its notable series of Master Lessons on Famous Compositions by Great Artists. During the coming twelve months this splendid feature will be greatly amplified.

THE ETUDE

THE ETUDE has the honor to announce a very important series of practical educational articles of the greatest interest to all lovers of the pianoforte. Professor Corder will discuss the best known of the Beethoven Sonatas. With his keen, penetrating mind and wide experience, these articles will be rich in musical interest and exceedingly helpful.



BEETHOVEN PLAYING AT THE HOME OF THE SHOEMAKER, FRANZ

Beethoven's Piano Sonatas, and How to Play Them

By the Distinguished Educator

FREDERICK CORDER

Professor at the Royal Academy of Music, London, Etc., and

FROM time to time much has been written in *THE ETUDE* on this subject and I cannot hope that I am contributing the last word; but as I learned the whole of the Sonatas in early youth and have been hearing and teaching them ever since—and that means for over half a century—I do claim to speak with some authority upon a matter of great importance to both pupil and pedagogue. The musician who does not teach the Sonatas of Beethoven proclaims him or herself a mere triller; the would-be pianist who does not learn at least eight or ten of the thirty-eight or so is not likely to get far. Why? Because in these works we find not only noble music—that is a matter in which taste may be left to its own judgment—but also music which demands all the performer's skill without taxing it unfairly. In using these pieces the teacher must naturally exercise discretion and not treat the volume as one long journey to be toiled through, as the unthinking are apt to do with volumes—even the Holy Scriptures—if one may say so without irreverence. Teach single movements, by all means, to those whose age or technical weakness renders the whole work unsuitable. For the Sonata, you must know, is usually a set of three or four separate pieces, with little or no relationship between them, save that of key. But it will be most to the present purpose to take each complete Sonata and survey it in detail.

Sonata No. 1, in F Minor—First Movement

THE general character of the music, conveyed by sudden changes of tone, and numerous *sfz* marks, is brusque and impetuous; a favorite mood of Beethoven. Notice that the opening measures are all *piano*, there being no *crescendo* as the passage rises; though one is marked in nearly all modern editions. One must always remember that Beethoven was a law unto himself in these matters, and knew the value of the unexpected better than anyone before or since. The unexpected *f* is all the more startling for this reticence. In measure 10 I see harm in letting the idle right hand play instead of the left which, in return, can relieve the right hand of the accompaniment notes in the next four measures. Here, once for all, I bid the teacher remember that in the old composers you seldom find any attention given to the most convenient distribution of the notes between the hands. In a mistaken reverence for what they deem some subtle intonation of the composer, people often put themselves to unnecessary inconvenience in order to play a passage as it *looks* on paper. We shall find, as we proceed, numerous examples of this error.

A Pet Device

NOTE the sudden *p* in measure 35. Do you know how to produce this without making any *diminuendo* in front of it? Very few people do, and I must

tell you, for it is one of Beethoven's pet devices, which he employs in the most unexpected places. This is one. In spite of the slur, indicating a smooth *legato*, you must make the tiniest of possible breaks—thus:



Do this a few times quite slowly, when you will find no difficulty in hopping off a loud *G* and coming down lightly on a soft *F*. Fancy in your mind that the keys from *G* onwards are suddenly found to be too hot to touch, but that you must on no account interrupt the passage. Then gradually increase the pace until you can go up to time without the break being perceptible. The ability to change the tone instantaneously from *f* to *p*, or even from *ff* to *pp*, should be assiduously cultivated; it is indispensable to the proper rendering of Beethoven.

In the middle part of this movement the explosive *sfz* marks, sometimes in one hand, sometimes in both, can hardly be overdone; they maintain the character of savage energy which continues to the end. The trills in 85-88 are to be played with the upper note first; you will then just be able to get in three notes to each eighth-note for the left hand. Observe that on the return to

the first subject this is now *forte*, and there should be no *p* in measures 107-8. The angry mood has now gained such power that Beethoven does not want to weaken it. Notice the difference in effect between this climax and the corresponding one at measure 7.

At 140, and also at the similar point 41, the music is marked *con espressione*. (Beethoven actually wrote *con passione* the second time.) What do you do different to what you have been doing all along? You cannot have been playing *without* expression: that is not playing at all. And, anyhow, expression is not a kind of stop that you huddle out required. What ought you to do when you see this direction: what does the composer expect you to do? He knows, and I know; but nobody ever troubles to explain, though it is really very important. You are intended to make the melody stand out in all possible contrast to the left-hand accompaniment, to which end the character of the two must differ as much as possible. So what you actually do is to play with a heavy *legato* in the right hand and a light *staccato* in the left. Many people will deem this explanation unnecessary, saying that musical instincts should be your guide, but the real teacher will know better. Reason is better than instinct any day.

Misleading Harmony

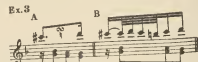
TOWARDS the end of this movement (140-2-4) I find pupils very apt to play *D* naturals in the bass instead of flats, in spite of the key signature. They are misled by the harmony of the corresponding passage (41-43-45). You had better write in the flats.

I make a point of teaching every pupil the second movement of this Sonata. There are only a few technical difficulties, and it affords an excellent practice in Grace-notes, the Turn, or Gruppetto, occurring in every possible form. And as the sign ∞ employed is of variable meaning, it does not appeal directly to the eye, and so causes endless trouble to those who read only with that organ. To put, as many editors do, the translation into real notes at the foot of the page, is quite useless: the eye cannot be in two places at once. Explanation is never a thing to be ashamed of, and many people think that to alter the *load* of music is somehow to alter the music itself. Can any unprejudiced person say what harm there would be in writing the opening measures of this movement, for instance, thus



BEETHOVEN PLAYING THE MOONLIGHT SONATA
This Contemporary Print Doubtless Led to the Fictitious Story of Beethoven and the Blind Girl

What? You see no difference? That is just what I say: there is none, except to the comfort of the reader. But any classical-minded editor would have a fit if he saw it printed thus. Why, when Kroll printed Bach's 3rd Fugue in D instead of C there was such an outcry of horror that he had to cancel the edition and put his version at the end of the volume. Just make the experience yourself. However well you may know the work, it will always be an effort to play the ornaments correctly from the original notation, while there will be no need to hesitate if you have them indicated as above. In the 7th measure we find the grappeto sign placed over instead of after a note. However carefully you may have learned your "Rudiments," you will find this, as well as the turns in measures 9 and 11, to be puzzling, owing to the three varieties of this ornament all being indicated by the same sign. To add to your perplexities there is one place at the end of the 18th measure—where the composer has probably written not what he intended. According to rule, Ex. 3 (a).

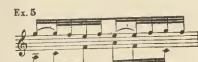


should go as at (b); though the passing notes clash sadly. I cannot help thinking that Beethoven must have intended the far more cupious version

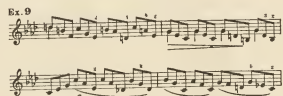


which, indeed, I have often heard played by the really musical who follow their ears rather than the letter of the law. It is just another instance of how composers used to regard notation as only an approximate indication of their intentions.

Presently we meet with altogether another kind of difficulty. This is a slow two-against-three passage. Those who have not achieved the independence of the hands will never play this decently, and I advise them to modify boldly the right hand part thus:



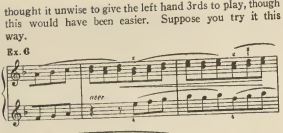
By the way, most editions have measures 10 and 11 alike; this is incorrect, Beethoven marked the *tr.* only in 11. The two-against-three passage, which follows presently, offers no difficulty in evenness, because of its rapidity, but it is well to use the 2nd finger of the right hand instead of the 1st, in places.



The Correct Pace
ONE other passage in this movement needs attention. In measure 56 we find ourselves suddenly confronted with very quick notes—six to the beat. Start in the latter part of the preceding measure counting "five and six and" to the group of left hand notes, and it will give you the correct pace of the passage. But this is not all. The triplets are played by the alternate hands, commencing left, right, left, right, and then right, left, the rest of the way. If you will mark the first groups R, L, R, L, with a pen (neatly) you will be surprised at the gain in facility and rhythmic clearness.

The third movement—*Menuetto*—is a very simple and pleasing one; but there are two unexpected difficulties. The *appoggiature* in the 11th and 13th measures—also in the 19th and 21st—are meant to be played exactly like those in 23 and 25. Beethoven only relates into common-sense notation in these two measures in order to indicate a greater degree of smoothness; but you are supposed to know that an *appoggiatura* is (or rather, *was*) written as if it came before the beat but always played upon the beat.

The other difficulty is a matter of dividing the notes better between the hands. In the second part of the *Trio* the right hand has a passage of 4ths which it is impossible to render smoothly. Beethoven apparently



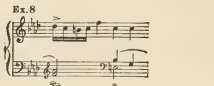
Once the unfamiliar appearance of the passage is got over, I think you will find it quite easy to play with the desired smoothness and speed. Then copy it neatly on a slip of paper and gum it into your own copy. That is the only way to make sure of doing it.

On no account omit to repeat the *Minuet* after the *Trio*.

The *Finale*, though marked *Prestissimo*, can hardly be played at a really furious pace. The five-note chords will usually be found too much for a small hand, but the lowest note may be omitted without much loss of effect. Here is a better fingering for the left hand than the one usually given, it avoids using the same thumb.



It is not possible to play trills in measures 10 and 11; the speed is too great. Mere turns must suffice, thus:



By the way, most editions have measures 10 and 11 alike; this is incorrect, Beethoven marked the *tr.* only in 11.

The two-against-three passage, which follows presently, offers no difficulty in evenness, because of its rapidity, but it is well to use the 2nd finger of the right hand instead of the 1st, in places.



The middle part of this movement should go a shade slower, so as to sound leisurely, in strong contrast to the hustle of the other portions. When you come to the three turns on C, B and A do not be afraid to finger them all alike, thus:



There is no difficulty about turning the thumb under onto a black note; and we have long got over regarding this as a crime.

For the final 8 measures go full speed ahead; and finish off with all you can do in the way of brilliancy.

Sonata No. 2, in A Major

THIS is much more difficult, as a whole, than the preceding work, demanding considerable facility of finger for the first and last movements. Also in this and all the succeeding Sonatas there is much that does not lie under the hands and demands what is known as "fake" or "trick" fingering. This consists chiefly in slipping a finger from one to another and is, of course, a breach of the rules of good fingering. It has to be indulged occasionally, in order to avoid breaking a legato and is mostly needed in double-note part-writing such as we find in Bach; but it is also pretty frequently demanded in the

works of Beethoven, as for example, in measures 19 and 20 of this Sonata.



There are cases, however, where slipping the fingers is insufficient help and other means have to be sought.

The character of the first movement is largely influenced by the manner in which the first two notes are played. Very marked accent is called for. Make a great point of the sudden *p* after *f* at the 42nd measure; and let the left hand assist the right hand in the following measure, thus:



At 84 the first note of each triplet was, of course, intended to be played by the left hand; but, as Beethoven thought it superfluous to indicate this (indeed the simple method of doing so had not then been invented), people used at first to essay the almost impossible task of playing it all with the right hand. The proper way to write it is



but to this day nobody has dared to do it. The pupil might understand it; and where would the poor teacher be then?

At 104 you will need a deal of trick fingering, if you are to keep the melody and the rising scales both *legato*. I must leave you to work out this puzzle for yourself. Mind the sudden *piano* here!

Crossing Hands Difficulties

IN THE middle section of this movement at 132, 138, and other, broadly built persons will hardly be able to cross hands to the extent demanded. There can be no objection to exchanging hands, if it be done neatly and in the middle of a measure.

The passage of Chopin's *Intermezzo*, extending from 180 to 198 is very difficult, especially for small hands, but would at least have *looked* easier had it been written thus:



The notes of the original, intended as a help to the performer, are only a hindrance. A normal hand is forced to break the 10ths; but this is not desirable and should therefore not have been indicated.

In the *Scherzo*, in order to give the character of playful lightness, the rests must be well observed and the chords played crisply. I cannot see that it would be a sin, when the theme comes in the bass, to change over the work of the two hands. The movement would certainly get better played, and that is the chief aim, is it not?

It is hard to maintain the light and graceful character of the *Finale*, through its many difficult passages. The arpeggio, which is like the flourish to an ornamental initial letter, gets more elaborate at each repetition. Where it is divided between the two hands the fact does not want to be made evident, if it can be helped. The middle subject, with its staccato triplets, ought to be very noisy. Many people try—and fail—to make the last chord in each measure come *after* the note in the treble, but in Beethoven, Schubert and Mendelssohn—in fact, up to quite modern times—composers nearly always

(Continued on page 338)

Getting Technic Away from the Keyboard

By the Noted Pianist, Teacher, Composer and Author,
COMMENDATORE EUGENIO PIRANI

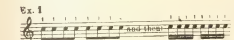
PIANISTS have to keep their fingers in good shape, well "oiled;" otherwise, like the wheels of a machine, they will "rust" and become stiff. "If I do not practice for one day, I notice that my fingers lose their suppleness. If I omit it, if I stop practicing for three days, the public notices it," so said a noted pianist. But many a time regular practice is interfered with by various obstacles, as, fastidious neighbors, sickness in the house, traveling, or lack of an instrument.

For this reason dummy pianos have been invented, so small that one can even carry them around like a suitcase. On my concert tours I carried one myself and was enabled not long ago, when Louis Friedmann, the piano virtuoso, was in New York and at a loss as to how to get such an instrument, to aid him by giving him mine.

And now I am going to make a present to all my readers of a "dummy piano" which will be as light as a feather, or, as a matter of fact, weigh nothing at all, and which will serve not only the pianists, but also the violinists, the cellists, in a word, all instrumentalists who use their fingers for playing.

How is that?

Listen! Is it necessary, when raising your fingers and striking them down, to press a keyboard, string or valve? Why not do it away from the instrument? Why not seat yourself before an imaginary keyboard, raise your fingers, one at a time, and strike them down with all kinds of touches, first easily with relaxation, then heavily with pressure; first slowly, then increasing in rapidity, then as quickly as you possibly can? Something like this:



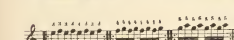
and similarly the other fingers.

Sideways Motion of Fingers

The mobility of the fingers must be developed not only in the up-and-down movement, but also sideways: that is, the fingers must move as flexibly and readily from side to side as up and down. In the following exercises the sideways movement is, of course, comparatively slight. First slowly:



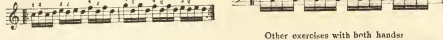
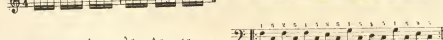
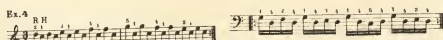
Then more quickly:



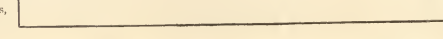
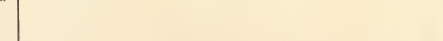
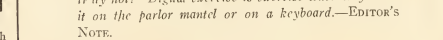
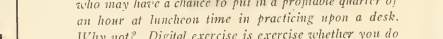
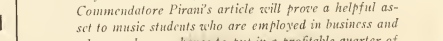
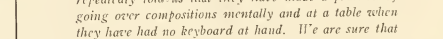
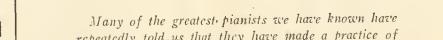
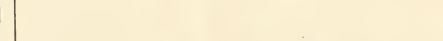
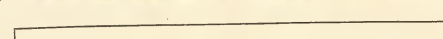
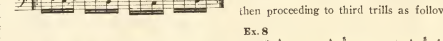
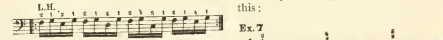
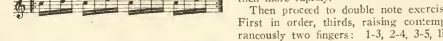
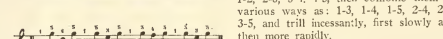
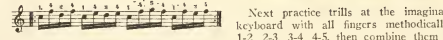
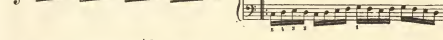
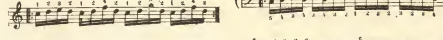
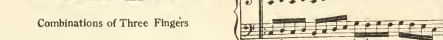
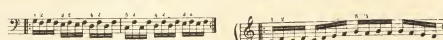
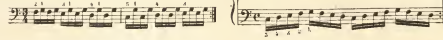
Similar exercises should be practiced with the left hand.

Combinations of Two Fingers

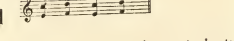
Other "fresh air" exercises are as follows, first with the right:



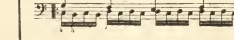
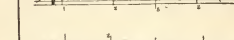
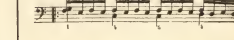
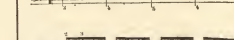
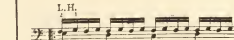
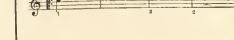
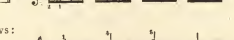
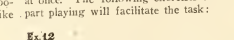
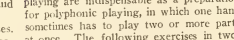
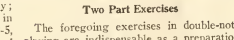
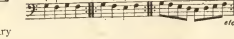
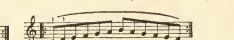
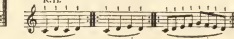
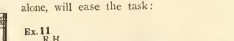
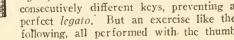
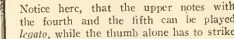
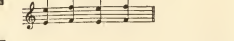
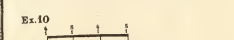
and then with the left:



Then proceed to sixths, playing imaginary exercises like these:



Our program now advances to *legato* octaves, describing in the air or on the table exercises like the following:



Many of the greatest pianists we have known have repeatedly told us that they have made a practice of going over compositions mentally and at a table when they have had no keyboard at hand. "We are sure that Commendatore Pirani's article will prove a helpful asset to music students who are employed in business and who may have a chance to put in a profitable quarter of an hour at luncheon time in practicing upon a desk. Why not? Digital exercise is exercise whether you do it on the parlor mantle or on a keyboard.—EDITOR'S NOTE.

FLORENCE LEONARD

hour; and, though diversifying his musical subjects in every imaginable way, letting even a little fugue creep in, yet he never relaxed or changed his time or tempo, and kept the merry feet going, until the young ladies came in a body to thank him, and crown him with an improvised wreath made with the flowers of their bouquets.

Now, although I do not intend to cite Hummel as a model as regards poetical interpretation, yet I mean to say that to play a waltz in waltz-tempo could certainly not impair the poetry of either the composition or the performance; while it is simply absurd to imagine that playing out of time, with the impression of its being *rubato*, could produce a more poetical effect.

Let the student try an experiment with a dance, choosing a waltz—the most poetic, melodiously, undisturbable one. Let him play it, first, in the usual lachrymose manner of sentimentalists, *i. e.*, placing sentiment above the character of the composition; and then play the waltz, again, in the character of a waltz, *i. e.*, keeping time with the accompaniment.

Comparing the effect, or better, judging by the impression which each of these modes of rendering has upon competent listeners, the verdict, as to which is the most pleasing and acceptable, is scarcely to be doubted, and should be convincing.

A waltz must be a waltz, however opposed the sentiment of its music may be to its rhythm. Whatever *rubato* liberties may be taken with the melody, the rhythm (time) must be kept up, at least, in the accompaniment. What holds good in the case of a waltz is equally exigent in any other piece, in which the character is portrayed by the rhythm, such as: marches, mazurkas, polonaises, barcarolles, lullabies, and so on, including even nocturns, romances, and songs without words.

There is, perhaps, no one of the great pianoforte composers, whose individuality is better adapted to *rubato*, or whose creations more require the use of it, than Chopin; and among Chopin's works there is probably no one of composition more susceptible of *rubato*, than his mazurkas. In these, one may find perhaps the strongest illustration of his personality, in reference to *rubato* liberties.

If the student will try these mazurkas, or merely the earlier ones (Op. 6 and 7), and can succeed in playing them, each hand independently, the one in time, the other *rubato*, he will then have attained an artistic ideal, signifies, and that its first condition is to guard against sacrificing the character of the piece for the sake of sentiment.

Character is the internal life of a piece, engendered by the composer; sentiment is the external impression, given to the work by the interpreter. Character is an intrinsic, positive part of a composition; sentiment, an extrinsic, personal matter only.

Character is innate, steady, precise; and, inasmuch as it is wholly expressed by the rhythm, more particularly by the time and tempo, the rendering of a piece can only be true to the character, if the time and tempo are generally upheld.

Sentiment, on the other hand, is extraneous, unsteady; varied; and, though it may be appropriate and true, yet it is frequently inappropriate and false.

It is, therefore, necessary to keep the sentiment under control, and always to maintain the character. In fact, sentiment should never be allowed to assume a prominence, or be detrimental to, the character of a composition.

A Time Keeper

By E. Mendes

Write pupils whose sense of rhythm needs training. I utilize our old friend the kitchen clock for a guide. A metronome is not always available, and this substitute usually is.

For scale practice it was excellent, using every tick for a note, and then two notes to a tick. This simply means that the pupil is playing first at $\text{♩} = 60$ and then at $\text{♩} = 120$. The improvement was marked. TRY IT.

No teacher should be assigned to teach music whose training has been wholly within some other field. In other words, it should be generally regarded as a violation of honest, fair dealing to assign a teacher of education to assign a teacher trained in the field of English or home economics with no training in music, to the field of music teaching. Teachers themselves should regard such procedure as a violation of professional ethics.—DR. THOMAS E. FLETCHER.

First Steps in Transposition

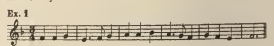
By S. M. C.

Do not expect to learn all about transposition in one trial for it is an art slowly acquired.

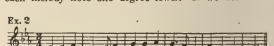
Transposition means the writing or playing of a piece of music in a key different from that in which it is written. It means retaining the original melody, harmony and rhythm, the notes being merely shifted higher or lower, thus changing nothing except the key or tonality of the composition.

The first step is to select very easy exercises or pieces, which should be played in all the keys until facility is acquired. (Perhaps you have not realized that when you are playing scales in the circle of fifths you are actually transposing, for the scale pattern is being carried out successively in keys following at an interval of a perfect fifth.)

To make this clear, let us take the familiar "America" in the key of F.



We wish it to be in a key one tone lower (E flat); so we place three flats in the signature and merely shift each melody note one degree lower. If we desire the



complete harmony each note of it is treated in the same manner, and on lines up to the first space below them; notes on spaces, to the first line below.

To transposition a tone higher, merely raise each note one degree: F becomes G, G becomes A. When trans-

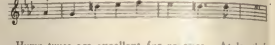
posing two degrees higher or lower, the notes simply change from one space to the next or from one line to the next.

Accidentals must retain their relative pitch in the new key. Thus, if we wish to sharp a note that is flat in the original, we will raise it the necessary half-tone, placing a natural before it. A sharp note would be raised a half tone by placing a double sharp before it. To understand many of the principles involved, a thorough knowledge of Harmony is indispensable. Transposition must not be confused with modulation. Modulation is a leading from one key to another, the course of a melody.

To transpose a piece a chromatic semitone, for instance from G major to A-flat major, the signature of a sharp key is changed to the same key-letter as is all the natural tones of the former become flats in the new key; and at the same time accidental sharps become naturals.



Hymn tunes are excellent for practice. At length mind conceives the transposed notes as if actually written.



As a final caution, do not attempt to regard the original notation as continuing, and in altering it try keep two keys simultaneously in the mind.

On Selecting Music for Pupils

By Jessie Adkins Greene

One of all the problems which confront a teacher, this is one of the most difficult. It not only requires a close study of each individual pupil's needs, but also demands a wide knowledge of suitable pieces. Naturally, every teacher gains a wider repertoire of teaching material with every year of experience; but, when one is living in the same locality for several years, it is not unusual to play the same pieces over and over again. I have a large plan which has worked out very well. I have to use large class, mostly in the first three grades of study, and naturally each pupil must have pieces. It is a fixed rule never to assign a piece simply because the pupil "likes" it. It must, at the same time, solve some technical problem for the pupil. If he is studying arpeggios, let the piece contain illustrations of contrasting arpeggios. If the principal difficulty is scales, then a piece must contain enough scale work so that by the time he has finished studying it he will have mastered, partially at least, the scale problem.

Living far from any music center, one must rely entirely upon musical catalogues unless one follows this (or some similar) plan. Along in August, after my class had "lined up" for the Fall term, I sat down at the piano with all my several years' numbers of Exercises beside me. I played through every piano composition in each number (which I did not already know) and, if it seemed to fit some special requirement, I jotted down in a notebook the name of the composer, the number of the piece, and the date which it appeared in the number. After going through in this manner several hundred compositions, I sat at last selected about a hundred, trying to have several illustrating the same technical difficulty in the same grade. These, with the ones I

already had in mind to use from my past experience, which had been tried and proven to be genuinely good, I ordered "On Sale," so that before I started teaching I had a large and useful stock of music. I have nearly always had some pupil in mind, with a special problem to solve, when selecting the piece in the first place. The result has been that instead of being restricted to the human songs which the pupils can sing, I have been able to give them a choice of three, four, or five pieces, all about the same grade, illustrating the same thing. For example, if I wish to initiate a student into the mysteries of triplets—in quarters, eighths and sixteenths—I select four pieces written for that exact purpose, and being quite sure they are in the same grade, I let them and let the student choose which one he likes best. Immediately one gets away from the inertia of the pupil who is "taking music." Given a choice, the pupil develops more discretion, and sometimes even can decide why she likes one piece better than another! The result is that she chooses a piece in attractive, and one choice, the pupil will stay with it longer if it is of her own selection. Of course I do not always allow my pupils to exercise choice (when it comes to the classical repertoire, for example), but I do allow them to choose for themselves the pieces which they like best, and the spirit of the ideas expressed in his art is so close, so pure, that he brings us into a realm of heavenly spheres, where man is almost lost. There is literature hardly an example similar to Bach. The nearest to him in spirit is almost lost. There is literature hardly an example similar to Bach. The nearest to him in spirit is almost lost. There is literature hardly an example similar to Bach. The nearest to him in spirit is almost lost.

Some wonderfully well-worked-out things turn out to be based on a problem. The thing to do is to try to find the best possible composition for the purpose. For, after all, if one composition has not been beautiful, why on earth would it have been?

What Great Men Said About Chopin

Selected by S. Porci

"How many emotions did he awake! In what fury and madly dreamt did he like to express his soul! He became a priest and sang the ecstatic loves of the heroes of his dreams, their chivalrous joys and the sorrows of his far-away fatherland, his beloved Poland, his Poland!—BRAZIL."—BRAZIL.

"The 'Tasr, this mighty autumn of the North, knew what dangerous enemy threatened him; in the works of Chopin—in those simple melodies of mazurkas and waltzes—has prohibited this music. The works of Chopin are guns hidden under flowers."—SCHUMANN.

"Not one of those great masters, whose mission ordained by Providence was to reveal the Polish soul, had the right to make this revelation with Chopin's power. Only he, in music, alternatively tender and stormy, soft and passionate, moving and vigorous, and which escapes from the metric and rhythmic discipline and does not endure the metronome—only in this music one hears, feels and recognizes the whole nation, our own country, that whole Poland lives, feels and acts in tempo *rubato*."—IGNACE PADREWSKI.

THE ETUDE

THE ETUDE

The Art of Alexander Nikolaievitch Scriabin

By SIEGFRIED LAVOIE-HERZ

[EDITORIAL NOTE.—In accordance with its policy of keeping the readers of THE ETUDE Music Magazine informed upon all phases of musical art as seen from different angles, we present the following didactic appreciation of the art of Scriabin (pronounced Skrabben and often spelled Scriabine). This article is not an editorial, but a personal expression of sympathy with the articles it publishes; but it frequently brings forth articles by intelligent and experienced writers, with points of view different from our own, for the express purpose of giving the reader different thought channels and permitting him to make decisions not dictated by any one editor or group of editors. We feel that the present writer is perhaps too chauvinistic in this article. We confess to a great fondness for many of Scriabin's notable works. Others do not appeal to us.

Scriabin was born at Moscow, January 10th, 1872, and died there April 27th, 1915. At first educated for a military career, he turned toward

adequate comprehension, appreciation, and interpretation. In Bach and Scriabin we find the soaring of the better self in all mankind; but are true mystics and both possess a deep religious nature.

The Sublime Mozart

WHEN we now compare the works of Mozart and Scriabin, we are first struck by the strange feeling that these two have little or nothing in common; and still there is one musical plane on which Mozart and Scriabin meet. Where is there a genius who has given us in his work such pure joy, such golden sunshine, such fairly light brightness, such exquisite feeling, such expressions of sublime beauty and ecstasy? And all this truly is said also of Scriabin. The delicacy of expression and fineness of texture in Scriabin breathe the very spirit of Mozart; and as unlike as both seem to us at first thought, we have, indeed, two very closely related spirits in Mozart and Scriabin.

The sublime heights in which the spirit of Bach and Mozart moves, are not always the abode of Beethoven's thoughts. His adagio, indeed, have their home in these lofty, serene spaces; but at times he descends into a lower realm of artistic creation and comes down to our glorious earth, to speak to us in a more human language. Beethoven's art expresses a human battle; but always the spirit of lightness, the positive spirit, is victorious. No matter how deep down Beethoven or Scriabin bring us, we are always drawn back to the strays on lofty heights.

Beethoven and Wagner

WE HAVE seen how Beethoven descends from heavenly heights into the valleys of the earth, and translates the language of the gods into expressions of human suffering. Wagner works in exactly the opposite way. Wagner's genius succeeds in translating human passions into divine language, in raising

music and studied under Savonoff and Taneyev. He lived for some time in Paris, Brussels and Amsterdam. Later he became Professor of Piano-forte Playing at the Moscow Conservatory. His earlier works bore some slight resemblance to those of Chopin; and he has been rather appropriately called "The Russian Chopin" for that reason. In later life he turned from the very exquisite and polished style of his youth to one that became more iconoclastic than most of his contemporaries. In fact, many have felt that his later style is quite dysphonic. Others with caviar tastes have become uncontrollably fond of Scriabin with his "mystic chords" and his fanciful colors. That he had the powers of a master and wrote in masterly fashion is admitted; but what the final assay of his works will reveal, when they have passed through the laboratory of Father Time, is still unknown. One of the chief of his earlier compositions for piano appears in this issue of THE ETUDE.

human love to divine love, in transforming our earth into spiritual spheres. Wagner achieved the transfiguration of all human emotions, joy, love, pain, longing, into a language which is the language of the spirit. Scriabin adds to the magnificent structure Wagner has left us, the ecstasy of his mysticism, his symphonies and some of his pianoforte sonatas, makes them parts in artistic creation never reached by anyone before him.

Considering the variety of elements of which Scriabin's genius was composed, we stand in awe before a composer of the first rank, who has written his greatest works in a language disdaining all national characteristics and colors, who is the first Russian creative genius to become international in the same sense as a Beethoven or a Shakespeare, or a Michelangelo. This is where Scriabin as a musical genius stands; we came now to his equally important and perhaps more important position as a great musical true prophetic vision. The great movement and effervescence in the art-life of our epoch signifies a critical point, a turning point in our whole life and civilization. This turning point opens a new perspective on immense distances, where, out of new conflicts, new victories will be gained for humanity. The great daunt which permeates our present day world, which makes man ailing, weak, and in need of recuperation, appears in a certain degree as a contrast between life and art.

Scriabin's Later Art

IN Scriabin's later works, beginning with the fifth sonata for piano, the master's aim was to reunite art and nature, to reconquer a view of the world, that is, to create anew and to lay a foundation for a view of the world which would again learn to see beauty and to create beauty. Scriabin's great and daring deed was that he proclaimed in the most fervent expression of the soul what all deep artists have long felt in their hearts: that all truly great human life bears in itself a longing to create art as the most noble and highest vocation of man; that all human civilization, without



ALEXANDER NIKOLAEVITCH SKRIBIN

vigorous activity of the art-force of the human soul, would serve only bestial coarseness and barbarism.

Life and art, thus united in a harmonious whole, is the realization of Scriabin's work. It is therefore quite logical that Scriabin should see the same laws working in nature as in art, and thus evolve out of Nature's chord his musical expression, following the laws of acoustics. It is erroneous to say that Scriabin founded a new scale! He did, however, invent a practically new art of musical expression, following a certain series of tones to serve as a fundamental chord, which suits the particular feeling he wants to express in his work, and out of this series he creates a new scale, the whole series of intervals, seventh, ninth, and thirteenth, as a concord, using it only on a very few notes, he evolves his magnificent structure. It is in this manner that Scriabin has revolutionized music.

A Steady Advance

THE STEADY and unobscured progression in Scriabin's art is very remarkable. The progress of evolution is clearly marked in his works. With every new opus he makes a definite step forward in technique and expression. Following his works through his early compositions for piano, his many Preludes, Studies, Poems and Sonatas, or his compositions for orchestra, we can clearly see the various stages in the evolution of his scale. This progression is particularly noticeable in the conception of his works for orchestra. His first Symphony is called a "Hymn to Art," his third Symphony, "The Divine Poem," expresses the spirit's liberation from its earthly fetters, while his "Poem of Ecstasy" voices the highest of all: the spirit's liberation from the material world. This is the highest point of ecstasy, which was to have been carried further still by his proposed "Mystery," in which sound, color, and movement were to be united in expressing one fundamental religious idea.

Scriabin, by means of his music, was striving to obtain that state of ecstasy which the Platonic calls "the divine." It is not in thought, however, but in feeling that we discern the infinite. Therefore the ancient Hebrews wisely required music as the medium for divinization, rather than the school of their prophets. This proves that not conceptual speech, but music, rather, is the element through which we are best reached by mystical truth. When Scriabin gives us his offerings, he it is the "Poem Nocturne" or "Vers La Flamme" or "Prometheus," they are not expressions of religious experience; these works are religious experience itself. We never should rationate out our sacred instincts. We cannot translate the

rates of speed and degrees of force. They alternated with such phrasing studies as Bu Op. 100.

THE ETUDE

Page 352 MAY 1926

THE ETUDE

The image shows a page of musical notation for a piece titled "THE ETUDE". The page is numbered "Page 352" in the top left corner and dated "MAY 1926". The notation is written on ten staves, each with a treble and bass clef. The music features various musical symbols, including notes, rests, and dynamic markings such as "cresc.", "poco", "mp", "poco moderato", "meno mosso", and "cresc.". The notation is complex, with many beamed notes and rests, suggesting a fast and technically demanding piece. The page is numbered "352" in the top left corner.

THE ETUDE

Op. 10, No. 1

poco misterioso

Cantabile

D.S. al Fine

ANDANTE FROM THE SYMPHONY IN C

A famous slow movement. Not to be played as a funeral march; but in pastoral, or contemplative, style. Grade 3.

F. SCHUBERT

Andante con moto M.M. ♩ = 63

THE ETUDE

THE ETUDE

PRELUDE FOR THE LEFT HAND ALONE

A. Scriabine, Op. 9, No. 1

This number is not so difficult as may at first appear. It really lies well under the hand. It is a matter of deft fingering and a correct use of the pedal. See an article on Scriabine on another page of this issue.

Andante M.M. ♩ = 54

Good for indoor marching; a very steady "four-in-a-measure."

GAY KATYDIDS' MARCH

SECONDO

H. D. HEWITT

Tempo di Marcia M.M. ♩ = 116

TRIO

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PROCESSION OF THE SIRDAR

From a famous orchestral suite, "Caucasian Sketches"
A very pompous colorful oriental march with beating
drums and screaming reeds.

CAUCASIAN SKETCH

SECONDO

M. IPPOLITOW-IWANOW

Allegro moderato. Tempo marziale M.M. ♩ = 108

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GAY KATYDIDS' MARCH

PRIMO

H. D. HEWITT

Tempo di Marcia M.M. ♩ = 116

TRIO

PROCESSION OF THE SIRDAR

CAUCASIAN SKETCH

PRIMO

M. IPPOLITOW-IWANOW

Allegro moderato. Tempo marziale M.M. ♩ = 108

SECONDO

THE ETUDE

[illegible]

PRIMO

last time to Coda

THE FIRE

Op. 10, No. 1

f

espress.

p

rall. D.S. al Fine

CODA

cresc.

ff

pp subito

ff

p

f

f

NEAPOLITAN-SALTARELLO

THE ETUDE

Play in a furious manner. Full of life and go. Grade 8½.

Allegro vivace M.M. ♩ = 144

EDUARDO MARZO

mf cresc. f p A. 5 4 3 2 1 2 3 4 5 6 7 8

B. 3 2 1 2 3 4 5 6 7 8 9 10 11 12

f cresc. p f brillante D.C.*

TRIO

f p

mf cresc. f

mf

THE ETUDE

f poco più vivo con grazia p

mf f

f p

Presto f cresc. molto ff

CIRCLING 'ROUND

WALTZ

N. LOUISE WRIGHT

May be used as the "first" left hand melody.
Grade 1.

Gracefully M.M. ♩ = 144

mp smoothly

atempo

f dim. rit. mp smoothly

f get slower to end

FAIRIES AND ELVES

THE ETUDE

In the style of a modern *air de ballet*. In the A Major portion, it will be necessary for the thumb of the left hand to cross over the thumb of the right hand in several places. Grade 3.

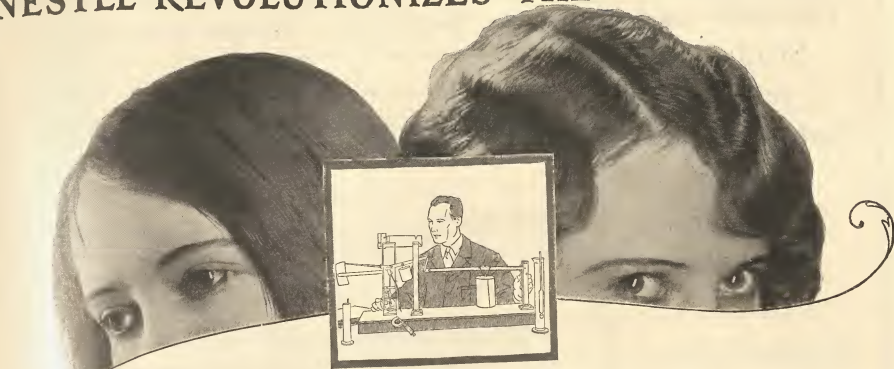
Allegretto M. M. $\text{♩} = 144$

MARY M. HOWARD

THE ETUDE

NESTLE REVOLUTIONIZES THE PERMANENT!

MAY 1926 Page 363



This Machine "Reads" Your Hair and Takes the Guess Out of Permanent Waving

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the new Nestle Meter Scale renders you a valuable personal service. Results are then sent you by mail.

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The Nestle Meter Scale

This new invention literally "reads" your hair before you have it waved. It reveals the hidden facts which the eye cannot see. It tells us the exact characteristics of your hair. We supply you with this necessary information by mail—and the Nestle Permanent Waver in your own vicinity is then enabled to give you the scientific, **CIRCULINE PERMANENT WAVE** your hair requires.

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PEDAL

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mf Sw. (full)

Gt. to Ped. off & reduce Ped.

cresc. *a* *cresc.* *ten.* *Gt. ff*

Open Sw. Box

Gt. to Ped. & full Ped.

TRIO Ch. *a tempo*

mp *a tempo* Sw. to princ. with Oboe

fine *mp* *rall.*

Gt. to Ped. off, reduce Ped.

Sw. Ch. Sw.

Sw. Ch. *rall.* *a tempo*

Sw. Ch. Sw. *poco rall.* *D.C.*

NOW THE DAY IS OVER

ALFRED WOOLER

Andante *mp con espress.*

Now the day is o-ver, Night is drawing nigh; Shad-cws of the eve-ning

mp *a tempo* *rit.*

mf

Steal a-cross the sky. Je-sus, give the wea-ry Calm and sweet re- pose; With Thy tend' rest bless-ing

p poco rit. *mf Più mosso*

May our eye-lids close. Grant to lit-tle child-ren Vis-ions bright of Thee;

p poco rit. *mf*

THE ETUDE

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f
Guard the sail - lers toss - ing On the deep blue sea. Com - fort ev - 'ry suf - f'rer

mf
Watch - ing late in pain; Those who plan some e - vil From their sins re - strain.

poco rit. mf
mp
a tempo
Through the long night watch - es, May Thine an - gels spread Their white wings a - bove me,

mp
rit.
a tempo
Watch - ing round my bed. When the morn - ing wak - ens, Then may I a -

f
3 *3* *3* *3*
rise, Pure and fresh and sin less In Thy ho - ly

rall.
eyes; Pure and fresh and sin less In Thy ho - ly eyes.

rall.

THE ETUDE
VALENTINE HAVENS
May be used as a Recitation
Moderato

FAMILY TRAITS

MAY 1926 Page 375

JESSIE L. PEASE

May be used as a Recitation

Moderato

When - ev - er I am ver - y bad, My moth - er says to me: "You
act just like your fa - ther And your fa - ther's fam - i - ly!"
But when I won a prize at school, For hav - ing les - sons
right, She said: You're just like broth - er Will; Oh, all my folks are bright!"
Slower
And Dad, he nev - er said a word - He sel - dom does re -
ply - He on - ly looked at me and smiled, And then he winked his eye - *l. h.*

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T.D.WILLIAMS

Violin
Piano

Con fuoco M.M. $\text{♩} = 100$

Just time to Coda

ritard *ff* Meno mosso

Decis.

sfz cresc. Slower

CODA

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THE ETUDE

Using Pictures of Master Musicians

By Mary Scott Dryan

"Gee! Little did I think I'd ever get acquainted with these men," said a little friend as she cut out pictures designed for that purpose.

The remark, which was so ingenious as to give me a good laugh, gave me also a theme for this article.

The child is one who helps me with house work; and in return I help her with piano lessons.

On my walls hang some pictures of the masters; and she has been interested in their names and stories.

In her music notebook I pasted pictures of Beethoven seeing a vision, Bach with his family, Little Handel in the attic.

At school she had a reading lesson of the *Moonlight Sonata* and boasted to the girls of her knowledge of Beethoven. One of her friends did not want to be outdone so she made a scrap book and cut out pictures from the *Etudes*; so now there is a rivalry in the collection of pictures.

It was with my guidance that the child was cutting out the pictures when she made the above remark. She was greatly taken with the picture of the famous woman composer, Chaminade.

It seems to me this is a way in which teachers can get the children interested in classics rather than jazz. The story of the composer gives them an added interest in their new pieces. The names of the musicians, even just pronounced correctly,

gives them a point of contact with selections over the radio, or gramophone or with orchestra or band. They begin to listen.

Children of the teen age have the collecting mania for stamps or post cards; why not encourage collections of pictures of famous musicians?

My suggestion is a common scribbler with pretty cover, a picture pasted on each page with plenty of room for added dates or comments or incidents. If the teacher has time she will find it cultural and educative to make books of the kind as rewards.

Why not give this work to waiting pupils or for club work? It will be instructive, keep them quiet and interested and give you an insight into their knowledge by the remarks they make and pictures that attract.

Pictures of the clavichord, harpsichord, wind instruments will prove instructive also. Stories of musicians, stories of operas, stories of the growth of music from the time of Juba, make the most interesting reading and every intelligent teacher should be conversant with such literature.

"No time," some say. "We have all the time there is," to use a trite phrase; we always find time for what we like to do; and this is along the line of our profession. It is an asset in teaching.

Two, Company; Three, a Crowd

By Sarah A. Hanson

A QUESTION that comes up frequently enough to be annoying is "Does the presence of a third person at the piano lesson or a second person during practice hours tend to make the pupil self-conscious and interfere with the work in progress? It must be understood that at these times the pupil must give full vent to his feelings and study out his lessons with undivided attention. The presence of an extra person

son makes concentration difficult; the receiver wonders how his music is being received; his train of thought is disturbed; and he is checked in conquering his difficulties. Moreover, he is tempted to play more rapidly than his technic permits. His mistakes confuse him, he plays more recklessly, and ends by becoming discouraged.

The Two Simple Rhythms

By Hope Stoddard

THE beat of nature occurs in regular strokes of unvarying intensity and absolute regularity. Man supplies the accent for his convenience and pleasure. The notes of rhythm, the down and the up, appear in their simplest forms in two-four (one, two; one, two) and in three-four (one, two, three; one, two, three) times. When these two rhythms are definitely sensed and responded to, there will be no difficulty in mastering all the others, for four-four, eight-four, six-eight, six-four, and four-two are but variations of the double measure, and three-eight and nine-eight, of the triple measure.

In two-four time every second beat (the beats being one quarter note in length) is

endowed with an accent. This can be caught in the simplest sounds, the tick of a clock, the chug of a train. It is the rhythm of "hay foot, straw foot" or "any, merrily, any, merrily." Then, the triple rhythm, a little more rollicking, but less natural and less capable of sustention, has an accent on every third beat (each beat still a quarter note). This must be firmly sensed at the start. A good verse to recite is "Higgity, piggity, my fat hen."

Get the "swing" of both these rhythms and keep it and you will be able to add any number of notes, holds, rests, and runs, and still remain unconquered.

Thought Provokers

By Eutoka Heller Nickelsen

Do you know:

1. Who is said to have invented white (open) notes?
2. Who was the foremost Bohemian composer?
3. Who created the Nocturne?
4. Who was called the "Norwegian Chopin"?
5. Who is considered the greatest of all song writers?

6. Who are the "Three B's"?
7. What pianist composed many difficult studies and compositions in order to display his remarkable reach?
8. Who was the first American composer of importance?
9. Who has been universally accorded the greatest of all church composers?
10. What pianist is considered second only to Liszt?

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IN 1814 the Schuberts were living at Lichtenhan, near Vienna. On a windy afternoon the young Franz's friend, Späum, called and found the eighteen-year-old composer in a state of excitement over Goethe's poem, "The Erlking," of which he was madly endeavoring to put on paper notes of his musical setting that was now completed excepting the accompaniment. How was it possible for him to do this? Following his father's desire he was preparing for the profession of a schoolmaster and had no special education in music. Having a good voice he was a member of the church choir, where he sang the masses of great composers. He had also taken lessons on the piano. These were his only musical education. Not only did this work demonstrate his great talent; it also introduced a new era in song composition which was destined to call forth and develop the talent of the composer.

In order to appreciate fully the importance of this work it is necessary to turn to the songs which were popular in those days. In general they make no deep impression. They merely breathe a charm, tenderness and mildness. Their melodies and composition are simple and full of tender humor or heartbreaking sentimentality. There is no room for real events. Every stanza repeats the air regardless of whether or not it accentuates the meaning, and the piano gives only a few chords to emphasize the melody. Beethoven, Mozart and other composers, who had tried already to compose ingeniously, were not recognized by the musical circles. Schubert's "Erlking" was the first song to stir popular interest and enthusiasm.

What is the new, the revolutionary element in this song? For the first time the mood of the poem has been taken fully into consideration, brought into music and carried through the whole work. For the first time the piano gives the foundation for the evolution of the mood of the song. In order to prove this let us consider first the contents of the poem itself. Goethe's ballad, "The Erlking," is a masterpiece of its kind. A whole tragedy is brought into eight short stanzas. There is no description in it; everything is in a dramatic style; father, child and Erlking are the characters.

Atmospheric Effects
DARK and dreary day of November is merging into twilight. A road winds through fields and meadows fringed by deep forests. Nearly a brook murmurs its monotonous melodies. The calmness is suddenly shattered by the clatter of hoofs. A rider and child, wrapped in a wide cloak for protection from the cold, hurry homeward. In his phantasy the boy sees his surroundings filled with ghostly spirits. The white fog on the meadows seems to be the wings of the Erlking. In the rustling of the dry leaves he hears a phantom voice. The curious shapes of the willows become the daughter of the Erlking performing her nightly dance. The father tries to soothe his child's excitement; the son cries in fright as he feels the icy grasp of the Erlking. His father doubts his efforts to reach home, arrives exhausted, but, alas, his child is dead!

The music is based on the anxiety and dread embodied in the poem, which are expressed by the strong rhythm of triplets uninterrupted carried on through the whole piece, its regularly changing only in the last three measures. The left hand with its rapid scale-passages like the following:

Ex. 1

The father apparently has attained his former calmness which is expressed musically by a more sustained bass with a

hand. The voice of the father is deep while the phrases of the child are in a much higher register. The accompaniment uses, to a large degree, the diminished-seventh chord. The interlude after the father's words, "it is some misty cloud," consists of single tones in the left hand.

Ex. 2

accompanied by triplet-chords in the right, and prepares us for the appearance of a new character, the Erlking. His speech is set in the relative major-key; it's accompanying triplets now divided between the hands, which produces a ghostly effect. This part is executed *pp* and very smoothly. A sudden *f* indicates the anxious cry of the child, which begins in the same measure as the Erlking finishes. The phrase is again based on a diminished-seventh chord, with an added minor-thirteenth, this time a sharper dissonance through the "4th" in the right hand.

Ex. 3

Further on the key changes chromatically to B-minor. The shorter succession of tones in the melody (in quarters or even eights)

Ex. 4

and the constant changing of the mode of accompaniment reveals the father's alarm. In C-major the Erlking is again wooing the boy, this time more softly, which is expressed by broken chords played *pp*.

Ex. 5

The same phrase as in Ex. 3 intimates the fear of the child but is one scale-degree higher to show that his anxiety is growing.

Ex. 6

simple accompaniment. It seems that the last energetic words of the father, spoken in a louder time, have really pacified the wildly-knocking heart of the child. During four measures we hear only the shrieking wind and galloping horse. Again the Erlking speaks; though this part also is to be played *pp* even considering the full chord accompaniment.

Ex. 7

Soon the diminished-seventh chords, together with a fast increase of power up to *fff*, rise to a dramatic grandeur. The boy's excitement has reached its highest point and his strident phrase illustrating his fearfulness is repeated another scale degree higher.

Ex. 8

This is the climax of the work. The father cannot answer. His only thought is to leave this terrible spot and to bring his child under his home roof. For this reason he gives spurs to his horse. The accompaniment, in the same style as in the beginning of the work, becomes more and more agitated, chromatically modulating to A-flat major when the father arrives at his farm, and then suddenly stopping. In the style of a recitative, the final phrase is interpreted by the singer alone, interrupted only by a diminished-seventh chord which is lengthened by a pause indicating the approaching tragic end. With the shortest possible cadence (the dominant-seventh chord followed by tonic triad) the song finishes. It is this abruptness which is so extremely impressive.

After this rather speculative analysis let us consider the composition of the whole and enjoy its beauty. We shall find that the music considerably increases the force of the poet's words. We are momentarily sympathized with the anxious child; we are caught by the alluring words of the Erlking. Breathlessly we follow the events. The fear of the child becomes our own. We imagine the helplessness of the father, and are deeply struck at the conclusion of the tragedy.

Two of the greatest masters—Goethe and Schubert—call for these feelings. It is done spontaneously; and for just this reason we are deeply impressed.

THE ETUDE

How to Choose a Singing Teacher

By Beatrice Walwright

HAVING arrived definitely at the conclusion that one is to become a student of art singing, the all-important question arises as to who will give the best instruction possible. This decision is a vital matter, as future success or failure may result from the choice.

A teacher should not be chosen solely for his or her charming personality. This is, of course, an asset to a teacher or anyone, but it does not insure good instruction. Some very charming and delightful people are poor teachers, due either to lack of knowledge or the power to impart what they know. An important step to take when seeking a singing teacher, is to find out as far as possible the reputation of the person in the musical profession, or have other students of singing who have had sufficient instruction and experience to give sound advice.

It is decidedly an advantage and preferable to study with one who is an experienced singer, as it is of great value to be taken to good tone illustration and able interpretation of a song at lesson. The demonstration will often help a student to arrive more readily at that for which he is striving.

Seeing a fine painting is a great inspiration to art students and enables them to grasp the various technical points the instructor has been explaining. The same thing applies to singing, and does not mean mere imitation or lack of intelligent understanding, but acts as an inspiration through demonstration, and gives a much clearer conception of the idea being presented.

Reading about singing never taught any one to sing. It is necessary to go to a good teacher. It is the individual instruction and correct guidance that develop the voice and make a singer. Text books and articles on singing is very helpful and of decided advantage to the student. But it is better for the beginner to do little reading unless guided by the teacher; otherwise confusion may result. Read of things musical, but not different methods. Experimenting with new ideas can bring disaster. Therefore, the choice of a good teacher at the beginning is of the utmost importance.

The voice is subtle and needs care and guidance that can be accomplished only through an experienced instructor. Those who attempt to teach themselves soon discover the impossibility of their undertaking. Beware of the charlatan. He exists in almost every community and abounds in the large cities. Go to a teacher in whom complete trust can be placed; then follow instructions faithfully.

Things to be shunned as a thought of evil are the methods in book form that claim to make singers without a teacher. The money paid for such charlatanisms had better be burned. It would at least prevent the harm that is sure to follow trying to sing such a manner. There are many excellent teachers of singing, both in the country; so there should be no excuse for choosing a poor one. The idea to start with is that the best is none too good. This does not mean the highest in price. Keep this thought in mind when making the quest. Then success will crown the effort and all will be well.

"To be able to sing Mozart well, too, is the ultimate aim of all musical singers." —HELEN FETTER, Washington Star.

THE ETUDE

Coloratura

By Orlando A. Mansfield

COLORATURA, in the plural "coloratures," is an Italian word derived from the verb *colorare*, meaning "to color, and hence, to color, or beautify." In musical composition the expression "coloratura" is applied to rapid scale passages or "runs," florid divisions, trills, and so forth, in fact to any brilliant passages in which each syllable of the words has several notes sung. The term is employed with reference to instrumental music also, but not so frequently as to vocal, and was formerly known as "figure" or "figured." As the execution of coloratura requires a voice of great flexibility and, generally, a wide compass, a coloratura soprano is a treble singer whose vocal technique fulfills these requirements; although in many cases the flexibility exceeds the singer's power, or even his or her gift of expression.

Amongst sopranos coloratura arias may be mentioned *Rejoice greatly*, from Handel's "Messiah"; "Judith" from the same composer's "Judith"; "Lullaby" from Haydn's "Creation." These are from oratorio, while in opera the majority of the soprano arias in the early Handel operas, and in the early 19th century operatic works and in the early 19th century operatic works, were all intended for this class of voice. Hence any soprano voice capable of adequately executing this species of musical composition would correctly be styled a coloratura soprano.

From its meaning of "colored" the term "coloratura" has occasionally been interpreted as referring to the quality or "tone" of the voice; but this is a serious error, as the word is almost invariably applied to matters of execution and agility, and not to details of quality or expression.

"The opera companies are beginning to take a renewed interest in native works. . . . There are Americans who interpret, and other Americans who create and sing. . . . Let us speak strongly, if they are given the chance." —CHARLES WAKEFIELD CADMAN.

Articulation in Song

By Watson Lyle

THE SINGER who fails to pronounce clearly and intelligently the words of the songs he sings, neglects the very essence of art. His good songs become dead to the emotions by the attraction of its music and by the fact that the setting enriches the words by rendering still more intimate the poetry or prose of which use has been made. It is in this way that the final art, so to say, underlines the punctuation and rhythm of the text, and accentuates the sound of the words, by the phrasing, the rhythm, the melody of the music. Plainly, the singer who cannot, or does not, enunciate distinctly the words of a well-conceived song had far better limit himself to the glorified vocalise, or composition for voices in which the sense of the literary text is of secondary importance.

Clear articulation should be amongst the good habits of every singer, and although it is met with more often than it was a few years ago it is still rather the exception than the rule. Perhaps this is due to a prevalent idea that it depends upon conscious effort alone in the execution of certain vocal sounds and certain words when they are sung. The singer who has formed the habit of good articulation in everyday speech, allowing the lower jaw

to move with a natural looseness, and mentally hearing all words and sentences as they should sound in good, plain speech, before giving utterance to them, will in time find that clear articulation in song becomes effortless. Tendencies towards mispronunciations and provincialisms must be set right. The words of songs in dialect, like those in a foreign language with which the singer is imperfectly acquainted, naturally demand individual attention before the attempt is made to sing them.

When the correction of habitual defects in pronunciation is necessary, it will be found helpful to read aloud good poetry or prose for ten minutes or so every day. This reading should be done in a steady and moderately loud voice with as much care in breath control as in singing (good breath-control should also be a matter of habit) and not too rapidly, so that there is correct articulation of each word, even when it has but one syllable. Indeed, it is in the small words that the tendency to slur and mispronounce is most general both in speech and song. Avoid exaggerations in accent such as the "er" and "aw" affixes, and the careless ending of "ing" minus the "g." These and other similar slovenly habits of enunciation are far more likely to be detected by the student or by a candid friend or relation during reading aloud practice than during the actual singing of a song.

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Frantz Proschowsky
SEVENTY-FOUR RIVERSIDE DRIVE
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Author of
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MY DEAR PROSCHOWSKY—
I am expressing my admiration for your method of instruction. Having heard your pupils, I am convinced that the perfect teaching of the song is a science and an art. The secrets are in a simple and clear way. —TITO SCHIPA.

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INFORMATION AND BOOKLET UPON REQUEST

THE ETUDE

Making the "Words" Understood

By Ben Venuto

The very best singers always make the words understood; so do the very worst singers—namely, the average singer of songs in vaudeville or burlesque shows, who have this one accomplishment to the exclusion of all others that go to make up a vocal artist. The great singers make up a vocal artist. The great singers make up a vocal artist.

It is successfully because they have made it an intensive study of diction, including the proper enunciation of consonants as well as vowels. The other sort does it by concentrating their attention on the words and enunciating their words to the dogs. But in between these two extremes, the great is of fairly well-trained singers almost invariably fall down on the matter of clear enunciation of the words.

Most good vocal teachers, at one time or another in the student's course, use exercises designed to improve the enunciation of the various consonants combined with the vowels; for instance, such syllables as *ma, na, da*. These are good, as far as they go. However, it is not our present purpose to enter into a technical discussion of this phase of the matter. Suffice it to say, that the most skillfully-designed exercises are those to accomplish the object in question so long as the pupil remains set in those slowly habits too prevalent among our population. A person who pronounces *picture* and *pitcher* exactly alike, or who makes no distinction between *consonant* and *consonal*, or who regards "*sona-p*" as a fair equivalent for *something*, in habitual every-day speech, has a long, long road to travel before attaining good diction in the art of song.

The first thing to do, then, if you would pronounce distinctly in song, is to mend your every-day speech. Avoid colloquial contractions, and pronounce every word clear-cut and distinctly. When this is once begun, it will not be strange if you should awake to the realization that there are some words of which you are not entirely sure. As long as you were satisfied to mumble them, you got by without trouble, but an attempt at a really clear and adequate articulation leaves you in doubt. Here is where the dictionary will help with careful study of the marks of pronunciation. Ellis' book, *Speech in Song*, contains many valuable hints worth studying, incidentally, takes up not only English, but also several of the more important foreign languages.

Easy and Difficult Consonants
In making a serious study of the art of

Chalking Up a Masterpiece

SURELY a composer of genius was never held up by poverty to the extent of poor Schubert who frequently lacked such simple necessities as ink and paper. Briefly noting this in his biography of Schubert, Edmondstone Duncan remarks: "Schubert was put to many remarks by his writing-materials. At the Convict, Spain and others found him music paper at Wilhelms we have seen him composing on a bill of fare (this refers to the well-known origin of *Hark! Hark! The Lark!*); our story now discovers him writing music in chalk. His brother Ferdi-

nation in song, it is of great help to know just where the greatest difficulties lie, and what is their real nature, in order to concentrate attention where the greatest need is. Any good teacher will train you on the vowel-sounds; hence we shall speak here only of consonants.

Among the easier consonants are m, n, ng (as in wing), l, and r, because they can be actually sung with a musical tone, and even prolonged (though no good singer would think of prolonging them, in actual use). Next to these may be named d, b, and g (as in game); these represent a quick transient vocal explosion, yet the tone of the voice actually enters into them, so that a good singer may easily make them resonant. The most difficult are t, p, and k (or c as in can), because there is really no tone in these; they merely indicate a certain form of attack in approaching the following vowel: "t" attacking it by means of the teeth and tip of the tongue; "p" with the lips, and "k" with the palate. The best one can do with these three sounds is to make the proper action of those vocal organs mentioned as quick and decisive as possible, avoiding sluggishness or incompleteness of adjustment.

It remains to speak of the several "hissing" letters. Of these, z (or s when it has the sound of z, as in wisdom), is not unduly difficult; neither is z (in azure), which is the same sound of s in singing. But the sharp sound of s, as in sing, is one of the most difficult of all, especially at the end of a word. It is not a beautiful sound at best, yet it must be pronounced, and the words will be mangled. It is a sound that does not carry well, and the singer may often feel that it is even too prominent, when in fact it may not be audible to the hearers at all. There is not the slightest possibility of its being too distinct, only it must not be prolonged at all. As an example of its weakness in carrying-power—no echo ever repeats the "s" in a word, and it seldom registers properly on phonograph records.

The sound of th (as in thin) is another difficult sound to make carry over the footlights and should be regarded as much in the same category as sharp s; but the sound of th (as in then) offers no special difficulty to good speakers of English. As will be observed, it is necessary to distinguish carefully between the *more* and the *sound* of a letter, especially in our own language, which has an unfortunately erratic mode of spelling many words.



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Musical Abbreviations—Question of Piano Lessons by Correspondence.

Q. In an operative transcription of "The Treatise" in my possession, there are many measures containing groups of sixteenth notes, and some measures having two, some three, and some four of these groups or "beats" ending with two of three groups or "beats" following each other. Will you please explain the notation? Why is it higher than C2, both being represented by the same piano key?—LORNE, N. J., Waukegan, Ill.

A. The sign referred to is a musical abbreviation, calling attention to the fact that the measure is incomplete and directing the player to the next line or brace, to find the completion. On the piano, the notes C2 and completion. Do have absolutely the same sound because, for general convenience, the instrument used by what is termed "equal temperament" (the one in most general use). The other form of temperament, called the "unequal temperament," was in general use from the year 1700 to about 1810, when it gave way to equal temperament for piano and other keyed instruments. In the equal temperament scale, any tone may be made sharp or flat by multiplying or dividing the ratio by 25.435 by which process it is found that C2 is represented by 143.1 Hz and E2 by 164.8 Hz. The ratio taken at 1:2, the interval of the octave (C to C), is, therefore, having more vibrations, is higher than C2.

Equal Temperament.

Q. (1) With C2 and B2 having the same tone on the piano and with the other sharp tone and flat signs likewise being in it possible for strings and instruments and others employing the natural scale to play correctly in tune with the piano? (2) If, with a piano capable of emitting all the sounds of the scale, the piano and strings? (3) Do all the instruments of the orchestra employ the natural scale? Please explain soon and why this scale is used?—LORNE, N. J., Waukegan, Ill.

A. It is true that a large part of the character of music, in vocal and instrumental, is determined by the "orchestra," is due to the fact that C2 and B2, which differ slightly in the number of their vibrations—Norman R. F., Plainfield, N. J.

A. (1) In the performance of orchestral works by different instruments, tuning according to natural temperament and others according to equal temperament, though it would seem that certain dissonances must occur, they really do not exist, because the equal temperament instruments carry the others with them, fusing all into perfect agreement of tone.

Q. (2) In the performance of orchestral works by different instruments, tuning according to natural temperament, and others according to equal temperament, though it would seem that certain dissonances must occur, they really do not exist, because the equal temperament instruments carry the others with them, fusing all into perfect agreement of tone.

Q. (3) In the performance of orchestral works by different instruments, tuning according to natural temperament, and others according to equal temperament, though it would seem that certain dissonances must occur, they really do not exist, because the equal temperament instruments carry the others with them, fusing all into perfect agreement of tone.

Q. (4) In the performance of orchestral works by different instruments, tuning according to natural temperament, and others according to equal temperament, though it would seem that certain dissonances must occur, they really do not exist, because the equal temperament instruments carry the others with them, fusing all into perfect agreement of tone.

Q. (5) In the performance of orchestral works by different instruments, tuning according to natural temperament, and others according to equal temperament, though it would seem that certain dissonances must occur, they really do not exist, because the equal temperament instruments carry the others with them, fusing all into perfect agreement of tone.

Q. (6) In the performance of orchestral works by different instruments, tuning according to natural temperament, and others according to equal temperament, though it would seem that certain dissonances must occur, they really do not exist, because the equal temperament instruments carry the others with them, fusing all into perfect agreement of tone.

Q. (7) In the performance of orchestral works by different instruments, tuning according to natural temperament, and others according to equal temperament, though it would seem that certain dissonances must occur, they really do not exist, because the equal temperament instruments carry the others with them, fusing all into perfect agreement of tone.

Q. (8) In the performance of orchestral works by different instruments, tuning according to natural temperament, and others according to equal temperament, though it would seem that certain dissonances must occur, they really do not exist, because the equal temperament instruments carry the others with them, fusing all into perfect agreement of tone.

Q. (9) In the performance of orchestral works by different instruments, tuning according to natural temperament, and others according to equal temperament, though it would seem that certain dissonances must occur, they really do not exist, because the equal temperament instruments carry the others with them, fusing all into perfect agreement of tone.

Q. (10) In the performance of orchestral works by different instruments, tuning according to natural temperament, and others according to equal temperament, though it would seem that certain dissonances must occur, they really do not exist, because the equal temperament instruments carry the others with them, fusing all into perfect agreement of tone.

Q. (11) In the performance of orchestral works by different instruments, tuning according to natural temperament, and others according to equal temperament, though it would seem that certain dissonances must occur, they really do not exist, because the equal temperament instruments carry the others with them, fusing all into perfect agreement of tone.

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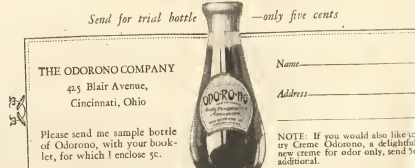
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THE history of the English anthem extends backward three hundred years, in an unbroken line of endeavor to give to the church a musical service in keeping with her liturgy and embellishing it. Song has ever been the handmaid of religion. The immediate predecessor of the anthem was the motet of the Catholic Church. This was a contrapuntal composition, built upon the church or Gregorian modes, with voice parts moving independently. In this style of composition, sometimes in sixteen or more parts, rhythm was disregarded or at least subordinated and the movement of the parts in easy flowing melodic form was the chief aim.

Much was accomplished along this line of musical writing. For nearly five hundred years the musicians of the Christian church had been experimenting with the possibilities of the Greek modes and gradually developing a polyphonic style, until one great man stands out, overshadowing all his predecessors, Giovanni Pierluigi, called Palestrina from his birth place. His life was spent as director of music at Rome, in the service of popes; and his catalog of his works includes ninety-five masses. In melodic grace he excelled his Netherlands masters. The Palestrina model remained the standard throughout the sixteenth and part of the seventeenth centuries. Then the germ of modern forms began to assert themselves, and the improvement in organs invited greater instrumental support for the voices. The newly discovered laws of chord formation, melody, rhythm and tone color, opened up an unlimited field which composers quickly made use of. Another factor of importance, which had much to do with the changing trend of church music, was the religious unrest which marked the close of the middle ages.

The Reformation Period

In Germany at the time of the Reformation, Luther desired the laity to take part in the church services; and, by the modification of folk songs, adapting them to sacred words, the people were introduced into the use of the church music. This was followed in the seventeenth century by the church cantata which was brought to perfection by that master musician, Johann Sebastian Bach. He ignored the operatic style of the Italian church music and by his genius dominated the ecclesiastical music of his time. In England the Reformation split the church into two hostile groups, the Anglicans and the Puritans. This had a decided effect upon the church music, causing two distinct lines of development—the ritual music of the established church and the psalm tunes of the Puritans. With these forms we have naught to do in this survey. But, by the way, we have by side with the liturgical service, in England, the successor of the Latin motet, and in England the anthem took a special and significant form. The words of the anthem are not prescribed by the church, but they are usually taken from the Scriptures or from the book of Common Prayer. The hymnal has also furnished inspiration for many beautiful hymn anthems.

Henry Purcell and His Successors

The modern English anthem forms date from the time of Henry Purcell (1658-1695); and Gibbons stands as virtually the father of pure Anglican music. The inclusion of secular music was introduced by Roman influences. With the advent of Tyne, Tallis and Farrant, we reach the time when the formality of harmonic rules stressed tonality which in earlier compositions was rather vague. Tallis was the most famous of his age and did much to give definite form to English cathedral music. His responses, preces and litanies, were composed during Edward

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English Anthems and Their Composers

Including Many Works by Leading American Composers for the Church

By George Alston Brown

VI reign and are used today in the English and American churches. Of Farrant, it is interesting to remark that the anthem, *Lord for Thy Tender Mercy's Sake*, so long attributed to him, is now thought, by scholars, to be the work of Tyne.

Form of the Anthem

The form of the anthem is not restricted. There is unlimited scope for musical invention, and as the English anthem has never been affected by the secular style nor brought under the influence of the opera was the case with Italian music, it has maintained a dignity and appropriateness in style which is much to its credit. American composers have followed the British style, giving to the church many notable anthems.

Mr. Edward Dickinson, in his *History of Music in the Western Church* has said: "One who reads through large numbers of English church compositions cannot fail to be impressed by their marked similarity in style and the rarity of features that indicate any striking individuality. This monotony and predominance of conventional composition must be largely attributed, of course, to the absence of real creative force in English music; but it is also true that even if such creative genius existed, it would hardly feel free to take liberties with those strict canons of taste which have become imbedded in the unwritten laws of Anglican musical procedure. In spite of these limitations, English church music does not deserve the obloquy that has been cast upon it by certain impatient critics. That it is not rivalled the Catholic mass nor adopted the methods that have transformed secular music in the modern era is not altogether to its discredit. Leaving out the wonderful productions of Sebastian Bach, but growing up, which, by no longer heard in church service in Germany, the music of the Church of England is amply worthy of comparison with that of the German Empire, and in abundance, musical value, and conformity to the ideals which have always governed public worship in its noblest estate, it is entitled to be ranked one of the great four historic schools of Christian worship music."

In selecting the following chronological list of anthems, the track has been a perplexing one. To include all anthems of merit would mean not a magazine article but a book. It has therefore been necessary to omit many excellent anthems. The inclusion of secular music was introduced by the modern school and the work of living composers, was yet more exacting. The list must be taken as more or less arbitrary. For the sake of space and because of the fact that this article deals exclusively with anthems, Latin compositions are not listed; although many are available for use in Protestant Churches, with English texts,

either as translations or adaptations. The church cantatas and communion services are likewise not included.

Chronological List of Anthems

Tyne, Rev. Christopher, 1503-1572. Rector of little Wibrham, Newton and Doddington-cum-Marham. First composer of Passion music according to St. John's Gospel.

Father of all. Ho! ye that thirst. How still and peaceful. In life's gay morn. O God of Bethel.

Tallis, Thomas, 1520-1585. Organist, Waltham Abbey. All people that on earth do dwell. Hear the voice and prayer. O Lord, give Thy Holy Spirit into our hearts.

Farrant, Richard, 1530-1580. Master of choristers, St. George's Chapel. Call to remembrance. Hide not Thy Thine face. Lord for Thy tender mercies.

Byrd (Byrd or Bird), William, 1538-1623. Secular composer, must be largely attributed, of course, to the absence of real creative force in English music; but it is also true that even if such creative genius existed, it would hardly feel free to take liberties with those strict canons of taste which have become imbedded in the unwritten laws of Anglican musical procedure.

Byrd, Thomas, 1550-1604. Pupil of Byrd, organist, St. Paul's. Father, I am Thine only Son. Dowland, John, 1520-1626. Lutenist to King Charles IV of Denmark. Shakespeare sings his praises in the *Passionate Pilgrim*.

Come, Holy Ghost. Gibbons, Orlando, 1583-1625. Organist, Westminster Abbey. Almighty and everlasting God. Eyes of all wait upon Thee, O Lord. Lift up your heads. Why art thou so heavy, O my soul.

Blow, Westminster. Peter, Westminster. I was in the adversity. Look upon mine adversity. Save Lord and help us.

Percell, Henry, 1658-1695. Organist, Westminster Abbey. Let my prayer come up. My beloved spouse. O all ye people, clap your hands. Praise the Lord, O my soul.

Croft, William, 1678-1727. Succeeded Blow at St. Peter's. Put me not to rebuke. Sing praises to the Lord. Greene, Maurice, 1695-1755. Organist, St. Paul's. Professor of Music, Cambridge University.

God is our hope and strength. I will sing of Thy power, O God. O clap your hands together. Thou visitest the earth.

Kenel, James, 1700-1776. Organist, Trinity College, Cambridge and Winchester Cathedral. Blessed be Thou, Lord God of Israel. Hear my prayer.

Boyer, William, 1710-1779. Organist, St. Peter's, Vere Street; St. Michael's, Cornhill and All Hallows', Thames Street. By the waters of Babylon. Great and marvelous. Lord what is man.

Atwood, Thomas, 1765-1838. Organist, St. Paul's Cathedral. Bow down Thine ear. Come Holy Ghost. My soul truly waiteth still upon God.

Calcott, John Wall, 1766-1821. Organist to the Female Orphan Asylum and St. Paul's, Convent Garden. Praise the Lord, O my soul. Thou shalt show me the path of life.

Westley, Samuel, 1766-1837. Younger brother of Charles Wesley. Introduced Bach's music to England. Sing aloud with gladness. Thou art a priest forever.

Horsley, William, 1774-1858. Organist, Ely Chapel, Holborn and Belgrave Chapel. Awake thou that sleepest. Hear me when I call.

Crotch, William, 1775-1847. Organist, Christ Church Cathedral, St. John's College and Professor of Music, Oxford University. Methinks I hear the full celestial choir. All people that on earth do dwell.

Novello, Vincent, 1781-1861. Organist, Portuguese Chapel and Duke Street, Moorfields. Founder of the firm of Novello. Call to remembrance. I will sing of mercy and judgment.

Goss, Sir John, 1800-1880. Organist, St. Luke's, Chelsea and St. Paul's Cathedral. O Saviour of the world. O taste and see.

Wesley, Samuel Sebastian, 1810-1876. Organist, St. James, Hampstead Road; St. Giles, Camberwell and other churches. Ascribe unto the Lord. Give thanks unto the Lord. Thou wilt keep him in perfect peace.

Smart, Henry Thomas, 1813-1879. Organist, Blenheim Parish Church. Philip's Regent, St. Paul's, Ely, Old Street and St. Pancras, Finsbury Road. Be glad, O ye righteous. Lord hath done great things.

Macfarren, George Alexander, 1813-1887. Professor of Music, Cambridge University, Principal of Royal Academy of Music. O how amiable. Lord is my light. Whence shall I call a young man.

Bennett, Sir William Sterndale, 1816-1875. Cambridge Professor of Music and Principal of Royal Academy of Music. Blessed be the Lord God of Israel. Therefore they shall come.

Elvey, Sir George J., 1816-1893. Organist, St. George's Chapel, Windsor. Jesu Word of God Incarnate. Dykes, Rev. John Bacchus, 1823-1876. Minor Canon, and Rector of Durham. Vine of St. Oswald, Durham. Lord is my shepherd. These are they.

Quirey, Rev. Sir Frederick A. G., 1825-1893. Canon of St. Paul's, Knightsbridge; Professor of Music at St. Oxford. Blessed be the Lord God of Israel. From the rising of the sun. O praise the Lord with me.

Best, William Thomas, 1826-1897. Distinguished organ virtuoso. Organist, Pembroke Road Chapel, Liverpool. Lord is great in Zion. While shepherds watched their flocks.

Carrett, George M., 1834-1896. Organist, Madras Cathedral, St. John's College and Cambridge University. In humble faith and lowly love. Thy mercy ye the way. Thy message, O Lord.

Tours, Berthold, 1838-1897. Musical editor to Novello, Ever & Co. Blessed are they that dwell in Thy house. God hath appointed a day. Pillars of the earth are the Lord's.

Barby, Sir Joseph, 1838-1896. Conductor of marked ability, fine organist and composer. Succeeded Gounod as conductor of the Royal Albert Hall Choral Society. It is high time to awake out of sleep. King all glorious. O how amiable are Thy dwellings. Sweet is Thy mercy.

Wood, David Thelford, 1838-1910. Born near Pittsburgh, Pennsylvania, and lost his sight at an early age. Organist, St. Stephen's Church, Philadelphia. There shall be no more night. Praise the Lord, O my soul. Twilight shadows fall.

Buck, Dudley, 1839-1909. Noted organist, composer and teacher. One of the first American composers to achieve general recognition. Sing praise, Alleluia. As it began to dawn. God of Abraham praise. He shall come down like rain.

Sing Alleluia praise. Stainer, Sir John, 1840-1910. Organist, Magdalen College, St. Paul's Cathedral. Professor of music, Oxford University. And all the people said the thundering. Awake, awake, put on thy strength, O Zion. Grieve not the Holy Spirit of God.

I am Alpha and Omega. I saw the Lord. Sullivan, Sir Arthur Seymour, 1842-1900. Organist, St. Michael's, Chester Square and St. Peter's, Cranley Gardens. I will mention the loving-kindness. O taste and see.

Martin, Sir George C., 1844-1916. Succeeded Stainer as organist of St. Paul's Cathedral. Hall gladdening light. Ho, every one that thirsteth. Holiest, beauteous evening blessing. Whoso dwelleth under the defense of the Most High.

Hall, Charles King, 1845-1895. Organist, St. Andrew Church. Hear me when I call. Lord, who shall abide. Gilchrist, William Wallace, 1846-1916. Organist, Swedeborgian Church, Philadelphia. Except the Lord build the house. God that madest earth and heaven. I heard the voice of Jesus say.

Foot, Arthur, 1853. Organist, First Unitarian Church, Boston. Still, still with Thee. Arise, shine. Christ, our Passover. Chadwick, W. G., 1854. Organist, South Congregationalist Church, Boston, and teacher in the New England Conservatory of Music, Boston. Hark, hark, my soul. Thou shalt love the Lord. God who madest earth and heaven. Peace and light.

Brewer, John Hyatt, 1856. Organist, Lafayette Avenue Presbyterian Church, New York City; Conductor, Brooklyn Apollo Club; Co-Founder, American Guild of Organists. From the recesses of a lowly spirit. O Jesus, we adore Thee. O God, the rock of Ages. When the weary seeking rest. More love to Thee, O Christ.

Rogers, James Hotchkiss, 1857. Organist, Euclid Avenue Temple and First Unitarian Church, Cleveland, Ohio. Doth not wisdom cry. I will lift up mine eyes. Lord is my light. Lord is my rock.

Coombs, C. Whitney, 1859. Organist, Church of the Holy Communion and St. Luke's, New York City. How goodly are thy tents, O Jacob. Let thy light shine. Heavenly message. Woodman, Raymond Huntington, 1861. Pupil of Dudley Buck. Has held various organ positions. And in that day. Song in the night. Lord is my rock.

Parker, Horatio W., 1863. Professor of Music, Yale University. Bow down Thine ear. Lord is my light. Light's glittering morn bedecks the sky. Beach, Mrs. H. H. A., 1867. Gifted American composer and concert pianist. All hail the power of Jesus' name. Thou knowest, Lord. Praise the Lord, all ye nations. I will lift up mine eyes.

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Matthew, Alexander, 1879. Organist, St. Luke's and the Epiphany Church, Philadelphia. Conductor, Choral Arts Society. Day is sinking to a rest. Reckonless. Shadows of the evening hour. Praise be Thine. Come, O thou traveler unknown. Thou wilt keep him in perfect peace.

The Dragging of Hymns

TO THE ETUDE?

In reading your ETUDE of November I find the dragging of hymns with reference to the congregation dragging in singing hymns. My experience in overcoming this is to play the air in octaves, using a good heavy organ. In using a two-manual organ I often play the accompaniment on the swell organ and the air on the great, either with a loud single note or in octaves. By using this method I am sure no congregation will drag the hymns.

B. G. WEBSTER.

THE ETUDE

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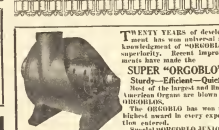
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Letters from Etude Friends

Music in England's Working Class

TO THE ETUDE:—Just a few lines to show you that the working class of Old England appreciate good music. I was born in the working class, and have taken THE ETUDE for over sixty years. I like its articles, especially those for the organist. As a young man I had no ambition to play the organ. All my pocket money was saved for the purpose of purchasing an American organ. I thought as good an instrument as I could afford and only a good instructor. How proud I felt when I could get through my lesson to his satisfaction! Before three-quarters of a year I was asked to play in the church where I had been a congregant. I played there for twenty-five years and for five years there was no other organist. I have kept in touch with music, especially church music. My son was founded in the boys' glee club, and her three children are getting on in music. I read you to get the latest news of the organ. Although my hair is going white I thank God for the life and pleasure of music. A dear friend, a chimney sweep, who is a church organist and made a collection among the poor for the parts. Many happy hours did we just round a good organ. There is one thing I have looked for in THE ETUDE, but have never found; that is, an article about a choir who have help from other churches, professional singers who appear almost without practice. While each judge or organist has his own idea of rendering certain musicpieces, as the *Crucifixion*, the piece are marked by differences in time and attack on certain phrases because the singers are not in unison.—E. SMITH.

A New Way of Learning the Lines and Spaces

TO THE ETUDE:—Since we now teach the Grand Staff as a whole, instead of first the Treble and then the Bass, why is it not more logical to have the lines and spaces recited from Middle C outward in both directions?



This would simplify the operation by having only one starting point, Middle C, instead of four, that is, the first line and space of each staff. It would also include some added lines and spaces and give a better general conception of the relation of the staff to the keyboard. I have tried this with several pupils and found it feasible. I would be glad if some one would think of some better sayings to go with the letters than these that I have used.

BERTHA CARLSON

Musical Smiles

Temperamental

JOHN PHILIP SOUSA, the noted band master, said at a musicians' banquet in New York, "I'll tell you a band story. A band, playing away for dear life, marched through the residence section of a city when a pale-faced woman ran out of the house and rushed up to the bandmaster. 'Oh, sir,' she said, 'will you please stop playing as you pass our house? My poor husband is very, very musical.'"

Jazz Jabber

They were at an open-air band concert when she ceased humming a bit of the selection the band was playing and turned to her escort with the question, "What's the name of that air?"

"That air—what?" he asked.

"That air tune," she replied.

Class Organization

TO THE ETUDE:—Recitals seem to be a part of the teacher's and student's life, in music. Yet they are often haphazard and not altogether satisfactory, particularly in the summer months. Many attend out of curiosity; and those really interested are only the parents and a few intimate friends.

My class is organized in a club form, meeting about every three months at the home of a student or at the studio. An informal recital is given each time following a short business meeting. In this way there is a continued incentive to prepare a good recital piece and the interest is kept up in the class.

Occasionally a few friends and the parents are given invitations to meet with and they really enjoy the program.

The club has its officers, colors and class pins. Small dues are paid by the members, this supplying a fund for decorations, refreshments and other interesting items.

The comparison of the students' work shows so well their progress; and they are thus interested in one another's work. Another thing it brings out is confidence; and when a public recital is given the students are much more, at ease.

Often class members play a study number to show their work on exercises, a study piece, or sometimes just a recreation number only, while others give a reading on composer's life and works. The supply for interesting programs is inexhaustible and the meetings are looked forward to with considerable anticipation.

Altogether, I find it a very practical way of getting good results from my class.

CLIFFORD C. BROWN.

How I Use My Etude Magazines

TO THE ETUDE:—January is a good time for an inventory in the house as well as in the store, for then so many things are accumulated that we cannot see them efficiently. It is a good plan to take the music from THE ETUDE and sort it according to special topics. Some very attractive volumes may be made by pasting the music to be kept for special occasions in THE ETUDE. For instance, I took the number for March 25th and pasted in children's songs and piano pieces in it for the use of my two small children, who are beginning music. I took the November 24th and put some of the lovely lyrics for patriotic music, and the Christmas issues I pasted in Christmas music and clippings. In this way I saved much of the reading matter I wanted and yet had my music sorted so that I could find any piece readily. All the other copies of the year, with the music I did not wish to keep, went to a young girl who is getting ready to take conservatory course.

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ORGAN

Keve d'Amour.....Stults

ANTHEM

(a) I Heard the Voice of Jesus.....Stults

(b) I Will Praise the Lord.....Baines

OFFERTORY

Blessed is the Man (Duet, T. and B.).....Hesmer

ORGAN

Allegro con Brio.....Roberts

SUNDAY EVENING, JULY 4th

ORGAN

Prayer and Cradle Song.....Lacey

ANTHEM

(a) Blessed Art Thou, O Lord,.....Watkins

(b) Abide with Me.....Watkins

OFFERTORY

Now the Day is Over (Solo, S.).....Wooler

ORGAN

Postlude in F.....Roberts

SUNDAY MORNING, JULY 11th

ORGAN

Adoration.....Cummins

ANTHEM

(a) Jesu, Lord Most Merciful, Marks.....Raines

(b) Praise the Lord, O Jerusalem.....Raines

OFFERTORY

Some Morning, Oh, Some Morning (Solo, A.).....Farman

ORGAN

Festival March.....Kern

SUNDAY EVENING, JULY 11th

ORGAN

Woodland Idyl.....Zickwer

ANTHEM

(a) Hide Not Thy Face.....Feyer

(b) Words of Grace.....Marks

OFFERTORY

O Master, Let Me Walk with Thee (Solo, T.).....Ambrose

ORGAN

Finale à la Minuet.....Harris

SUNDAY MORNING, JULY 18th

ORGAN

In the Afterglow.....Strang

ANTHEM

(a) The Earth is the Lord's, Lerman.....Strang

(b) In Heavenly Love Abiding, Jones.....Strang

OFFERTORY

I'm a Pilgrim (Duet, S. and B.).....Jones

ORGAN

Festal March.....Strang

SUNDAY EVENING, JULY 18th

ORGAN

Venitina Serenade.....Berauld

ANTHEM

(a) There is a Green Hill, Gounod/Haad

(b) Sun of My Soul.....Lansing

OFFERTORY

Be with Us Still (Solo, S.).....Jordan

ORGAN

March in G.....Recker

SUNDAY MORNING, JULY 25th

ORGAN

Hymn of the Nuns.....Ivly

ANTHEM

(a) O Lord, Our Governor.....Gadsby

(b) Come Unto Me.....Clark

OFFERTORY

Rest (Solo, B.).....Ditchoff

ORGAN

Minuetto in G.....Gallbraith

SUNDAY EVENING, JULY 25th

ORGAN

In the Starlight.....Kahlmann

ANTHEM

(a) Shepherd with Thy Tend'rest Love.....Fedelin

(b) No Silences Yonder.....Gaul

OFFERTORY

Come, Gracious Spirit (Duet, S. and T.).....Marks

ORGAN

Jubilant March.....Solly

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The Art of Skriabin

(Continued from page 346)

verse. He found the connection between the creating spirit of the universe and its re-mirroring in the creative activity of the single human individual. Scriabin transferred, in merely poetic principles, the artistic activity to the cosmic process. Aimless, like art, are the cosmic happenings.

The creator, like the artist, creates his forms, only to destroy them again; he calls forth sufferings to overcome them. Striving and attaining relieve one another in eternally changing, rhythmical sequence. Here as there—the same aimless play, the creation of colored perceptions, only to equalize them again—a divine play!

The method of self-analysis revealed to Scriabin yet a last analogy; the original, fundamental creative longing, the thirst for life, that arises in spirit, brings forth in the beginning the contrast between the male and female, that is, between the active and passive, which we can set equal to power and matter. The reciprocal action of these contrasts constitutes the Cosmic Eros. The world process is therefore fundamentally nothing else but an erotic act. The spirit or the power, the active principle—Prometheus—lavishes his creative tenderness upon matter; he strives for a complete union with it, to take on new form in new shapes.

Scriabin conceived his last unfinished work, "Mystery," to lead up to this cosmic moment. "Mystery" as a work of art should represent principally a synthesis of three arts: Poetry, music, and plastic art (miniature and drama). The ideas of Scriabin about synthetic art were altogether different from those up to then proclaimed and realized. The three arts were not to complement each other, or they were not to be brought into a relation of dependence on each other. Scriabin conceived them as three independent factors holding together in contrapuntal relationship, the putting together of which should result in an insoluble, artistic whole. In the "Mystery," Scriabin wanted to do away with the idea of stage and auditorium; there was to be no more theater, no more presenting, but, instead, a realistic experience of that which comes to expression through art. Therefore the boundaries between listeners and performers were to fall away. There were to be only performers, and no longer an inactive public.

Why Difficult to Understanding

IN analyzing, now, the reasons why Scriabin above all modern composers is so difficult to understand, and why he, more than anyone else, has called for such a vastly varied valuation of his art, we find the answer best expressed in the significant words of Goethe: "We are used to see that man despises what he never comprehends, and the good and the beautiful values, finding them often hard to measure." Indeed the great difficulty lies in the effort of our Western culture to "measure" and to measure with a standard which has little in common with the object to be "measured." Western measure will never fathom fully Scriabin's genius! It is indeed significant that Scriabin was born in Moscow, the one point in the world where, since ages ago, East and West have met. In Scriabin we have for the first time in art a combination of the Eastern soul experiences expressed in a Western medium. Hence its difficulty of comprehension for so many!

Scriabin's later works are perfect examples of a Western expression of Eastern concentrated thought. We have to admit that our Western art does not reach the heights of soul expression attained to by Eastern art. Only in music and poetry have

we examples of the profound depths to which Eastern thought has penetrated. If, however, we take our Madonnas and pictures representing Christ, we have always terrestrial beings before us. To give expression to the soul, the visible form ought to be direct embodiment of the soul. This the artists of the West very seldom succeeded in bringing about.

Liszt's saying "that there is music which comes of itself to us, and other music that requires us to come to it," is, in the latter sense, most appropriate as regards the later works of Scriabin. In other words Scriabin's art cannot be comprehended by means of external influences reacting on internal ones, but only through internal influences reacting externally. In music we are artistically furthest away from a rationalistic conception, while in painting and sculpture we still are rationalists, and are not yet able to express "soul" in pictures or statutory directly. Through Bach, music has succeeded in this respect.

The artist of the East plunges himself into deep meditation in regarding his object, until he has become completely one with it, and then he creates out of his inner self, unconcerned with all exterior form. It is told of Chinese artists that their chief occupation did not consist in actual material work, but in meditation on nature. Kuo Hsi teaches in his work about landscape painting: "The artist must, before all, bring himself into spiritual communion with the hills and brooklets which he wishes to paint." Inner concentration meant more to these artists than exterior skill. Laws and reason are not factors which the creative genius must take into consideration; he stands "beyond good and evil."

Soul Experiences

SUCH an artist of the East Scriabin is indeed, and therefore the difficulty in

understanding his later works lies in our concentration on reason, our trying to "measure" with objective rules, whereas Scriabin's later compositions are purely subjective. Scriabin succeeds in making us hear the Divine as such! Soul experiences! One power permeates the universe, calling forth all creation, spiritualizing it, manifesting itself in everything. Thus every single creation is not only an expression, but a possible perfect expression of the Divine, and perfection is the goal.

Music speaks a language which the thought cannot utter; it makes strings resound in our human hearts, which enable us to divine a Beyond to all thoughts. In Scriabin's art we divine a life full of soul, illumined with the warm sunshine of love, where all that man creates and that surrounds him, finds a way to his heart through his ear and his eye. (Scriabin in his last completed symphonic work "Prometheus," uses an instrument to project colors, for which he writes the same notation as he does for other orchestral instruments, considering this projecting keyboard as part of the orchestra.)

To such a beautiful and full life so little is necessary and yet so much—so little that has material value and yet so much that possesses sincerity! There lie the tasks before us, gigantic but not hopeless! Tasks for which Scriabin gave us the first stimulation and impulse; in which, however, even Scriabin himself points far, far beyond his own work. How full and beautiful would our life be if we were capable of feeling, with Scriabin, that all its narrowness sings out into blissful distances, that the deepest 'we' and most abysmal heaviness of life sings itself upwards to a strong, serene joyfulness, in which the shillest dissonances of life resound in a calm, blissful harmony of creation!




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