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Volume 44, Number 09 (September 1926)

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Cooke, James Francis (ed.). The Etude. Vol. 44, No. 09. Philadelphia: Theodore Presser Company, September 1926. The Etude Magazine: 1883-1957. Compiled by Pamela R. Dennis. Digital Commons @ Gardner-Webb University, Boiling Springs, NC. <https://digitalcommons.gardner-webb.edu/etude/738>

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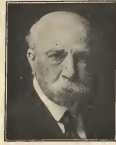
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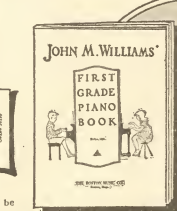
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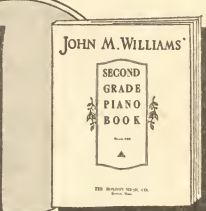
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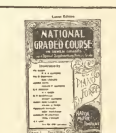
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Helps To Teaching Young Pupils

TO THE EDITOR:

I think we teachers often fall in giving pieces that are too difficult. If a piece has been hard and tedious, follow it up with something easy and useful, in which all the details of expression and phrasing may be brought out with freedom, thus allowing some individuality of the pupil to be developed.

The most effective method I have found in dealing with a poor learner is to tell the pupil that every mistake will be counted, wrong notes, wrong time, wrong phrasing. Then the pupil's pride comes to the rescue and he puts forth an effort.

This publication endeavor with proper relaxed muscular conditions is the only work that gets real results.

When a new piece is to be memorized care should be taken to assign an amount that corresponds to the child's mental ability. Perhaps only two or three measures is enough at first, but they must be played until perfect.

Sometimes pupils, after practicing a piece a week, will know the piece but not know the key in which it is written. Such carelessness should be censured sharply. Even beginners can be taught the tonic, sub-dominant and dominant in their pieces. In four-four time the eighth notes may be compared to words with two syllables like "ma-ting" or "lauch-ter," and sixteenth notes with words like "beautifully" and "expressively."

A system of marking mistakes with a red or blue pencil is also a stimulant to the child. The difficult passages may be enclosed in parentheses for exercise to be practiced slowly to develop technical ability and correct fingering, then more quickly for ease and rhythm.

Yours truly,
W. R. LUGALL.

The Road Game

TO THE EDITOR:

Although I expect the studying and teaching of music to be my life work, I sometimes find the necessary hours of practice rather tiresome, so I play a game as I master my tunes. This is my game.

I hold a hard road with my teacher. I sign a contract with my teacher, saying that I will have my solo learned by a certain date. The first thing toward the work of my road is getting the hand on which to hold the road. This consists in getting a good idea of the sharps and flats, changes in rhythm, and difficult measures which I recognize at sight. I put special study on these that I may go ahead and not lose any time after I start work on the hard road. This is when my hours of practice become play. I count every measure and do not leave it until I can play it perfectly. When I come to a tricky measure I put a small sign over it; then before I reach that measure I see the sign and take particular caution and try to play it correctly.

Nearly every piece has a few difficult lines, and almost every strip of hard road has bridges. So I also construct bridges over my road. By doing this I put special care on studying fingering and practice these places until I can play them with ease and assurance. The bridge has served its purpose. It would be tiresome to ride and never come to any town, so every change of key is a town.

Then my road is complete. My contract is fulfilled and my goal is reached. I have satisfaction in playing my piece with ease; for I am sure it is correct as I am in saying it was fun to learn it.

EDITH KARR (Ages 13).

Musical Smiles

Good Eats

REGINALD DE KOVEN, at his daughter's wedding breakfast, in New York, praised the appetites of musicians.

"Being fine, healthy fellows," he said, "musicians always have good appetites. You know, perhaps, what Rossini once declared.

"If I am to dine on roast turkey," said Rossini, "there should be only two at table—myself and the turkey. If, however, it is a question of grilled chicken, then the company should number three—myself and two chickens."

Scrambled Geography

A VAUDEVILLE entertainer, who was looking for a song to feature, was observed

shaking his head dubiously over some sheet music. His partner, the other half of the sketch, came along and wanted to know what he had.

"Another Dixie song by a foreign writer."

"Well, what's wrong with it?"

"Oh, nothing much. He's got the Swanee River located in California."

Song Up-To-Date

I just passed by the ex-Kaiser's home and heard him singing.

What was he singing?

Ain't gonna reign no mo'—Texas Ranger.

Did Beethoven Jazz?

By E. L. Selwyn

CONCERNING the origin of the "Merry-making of the Country Folk" in Beethoven's "Pastoral Symphony," Thayer quotes Schindler in the following effect:

"There are facts to tell us of how particular was the interest which Beethoven took in Austrian dance-music. Until his arrival in Vienna (1792), according to his own statement, he had not become acquainted with any folk-music save that of the mountains, with its strange and peculiar rhythms. How much attention he afterwards bestowed on dance-music is proved by the catalog of his works. He even made essays in Austrian dance-music, but the players refused to grant Austrian citizenship to these efforts."

In the Tavern "To the Three Ravens" in the *Vorder Brühl* near *Milting* there had played a band of seven men. This band was one of the first that gave this young musician from the Rhine an opportunity to hear the national tunes of his new home in an unadulterated form. Beethoven made the acquaintance of the musicians and composed several sets of *Laendler* and other dances for them. In

the year mentioned (1819), he had again complied with the wishes of the band. It was present when the new opus was handed to the leader of the company. The master in high good humor remarked that he had so arranged the dances that one musician after another might put down his instrument at intervals and take a rest, or even a nap. After the leader had gone away full of joy because of the presence of the famous composer, Beethoven asked me if I had observed how village musicians often played in their sleep, occasionally letting their instruments fall and remaining entirely quiet, then awakening with a start, throwing a few vigorous blows or strokes at a venture, but generally in the right key, and then falling asleep again; he had tried to copy these poor people in his "Pastoral Symphony."

Schindler then refers to the well-known passages in the movement in question, particularly the passage for the second bassoon which comes in at the cadences with what are apparently the only notes it has available—F, C, F.

"Is the curse of the popular music of today rather its obsession by rhythm—the physical element in music—to the disbe-

ment of melody and harmony, the elements which are the brain of music?"—A. J. Shelton.

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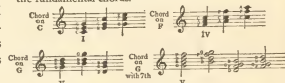
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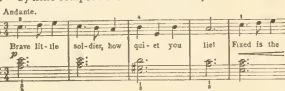
The pupil is expected to learn the why and wherefore of things at this stage, to be able to read notes, and should understand time values and count aloud.



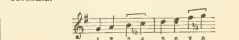
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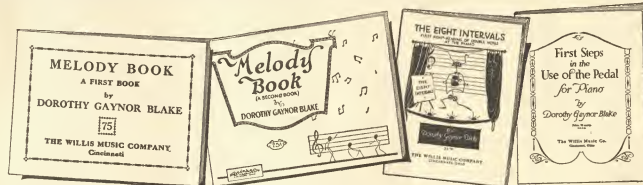
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Music on the Other Side of the World

An Interview with the Noted Virtuoso Pianist
MISCHA LEVITZKI

[EDITOR'S NOTE.—Mr. Levitzki has just returned from his tour of the Orient, where he has met with extraordinary artistic success. One of the youngest of the recognized great pianists, he is also one of the most

"towered." His travels have taken him to many far off places and his brilliant and alert mind, he has made observations which are of the keenest character and of very great interest to musical readers everywhere.]

school. Unlike the country child, the summer to the city child becomes a dreary period indeed; and the naturally active child mind lingers eagerly to get to work.

There is really no comparison with the work done in the schools of today and in our forefather's days. The pupil of today is expected to accomplish far more in a shorter period. In most cases he does it and does it with a relish.

A parallel condition exists in music teaching. Music teaching has become a great calling. Its representatives prosper in relation to their efficiency. The same may be said of musical publications. This has tended to make the work prepared for the pupil practical and entertaining—a thousand times more entertaining than it could have been a generation ago.

Music has come into the school bell. Instead of being a horrible clanging sound which made children shudder, they now run joyously toward it.

Sesqui Now in Full Swing

WE HAVE had the keen pleasure of shaking hands with great numbers of our friends who have come to see us from all parts of the United States and the world at large, while visiting the Sesqui-Centennial Exposition in Philadelphia.

The projectors of this immense exposition were urged to open it early in the season to accommodate many visiting conventions, though the work upon the huge enterprise was only partly completed.

At this date, however, the exposition is in full swing; and a very astonishing and beautiful exhibition it is. The exhibits are reported to be valued at some \$300,000,000. Gorgeous in color, rich in educational significance, filled with human and patriotic interest, the vision of Mayor Freedland W. Kendrick is now triumphantly realized. The exposition is splendidly conducted by the director, Mr. E. L. Austin.

When you come to Philadelphia be sure to call at our display right at the main entrance of the Liberal Arts Building which is located at the entrance of the great exposition itself. We shall also be glad to welcome you at our main offices at 1712-1714 Chestnut Street. Make this your headquarters. Direct your mail here if desired. Let us serve you in any possible way.

THE ETUDE MUSIC MAGAZINE contribution to the celebration of one hundred and fifty years of American independence is a beautiful souvenir book of sixty-eight pages with three-color cover. It is entitled:

"Two Hundred Years of Musical Composition in America."

This souvenir is entirely free to readers of THE ETUDE who make requests for it. It contains over four hundred pictures of American composers and sixteen pieces of the best music. It is the kind of souvenir you will want to keep permanently in your library, as such collection has heretofore been published

Orbits

Every great piece of creative or interpretative art moves in an orbit divine.

This thought is so vast that it is difficult to encompass it with words.

Consider such a marvelous work as the "Fifth Symphony" of Beethoven. After hearing this masterpiece over and over, we at no time are left with a feeling that at any point has the great composer fallen short of the demands of a permanent work of art; and what is really more important, never has he exaggerated his spiritual message. His *Creation* moves in an orbit, moves with the inflexibility of Fate, moves without apparent effort. Every moment it fills the human soul with satisfaction, with artistic contentment. By this very orbit do we determine its eternal character.

No less perfect are the orbits of Gray's *Elegy*, Raphael's *Sistine Madonna*, Shakespeare's *Hamlet*, or Rodin's *Thinker*. They have so completely filled their artistic orbits that millions of men and women have found unending gratification in them.

Bach, Handel, Mozart, Haydn, Schubert, Schumann, Liszt, Chopin, Wagner, Brahms, released great works from their

souls; and who would change a note to break the lines of their orbits? This cannot always be said of all of the works of the masters. Handel often lapsed from his own ideals. Works produced under such conditions have properly disappeared just as did numerous compositions of Rossini, Raff, Meyerbeer, Rubinstein, Mendelssohn and others. Even Wagner could write a "Centennial March" hardly ever touching the orbit of his eternal gifts.

As in musical creation, the interpretative artists are great or mediocre in so far as their performances move in orbits approximating human artistic perfection. Hear some of the records of Caruso singing, *Vesti la giubba* from "Pagliacci." Every note seems to follow an orbit as predestined as that of Saturn. Never is there a phrase delivered without the proper relation to the whole. Never is the tempo distorted. Never are the climaxes too loud. Never do the tones falter. With all this there is no suggestion of mechanical perfection. Caruso has created an orbit as natural and as wonderful as any of the firmament. Exact perfection is mechanical. The interpretation of a great work must move in a human orbit.

The alert teacher, the bright student will find a great lesson in considering interpretations in the future from this standpoint. Was the orbit described as though it followed some eternal design? Was every note delivered in its proper place, at the proper time, with the proper tone, accent and rhythm, so that at no moment was there any sense of shortcoming or exaggeration but instead a sensation of complete artistic satisfaction such as we expect at all times from Hofmann, Kreisler, Batistini, Casals, or Schumann-Heink?

Sticking on the Job

"La donna alla finestra, la gatta alla minestra." So runs the old Tuscan adage—"While the housewife's at the window, the cat gets into the soup."

We have always held that it was a very fine thing for the teacher to be broadly interested in community affairs. Yet we have known musicians who spent so much time running from club to club, and from meeting to meeting, that there was no time to attend to business.

Music teaching is a calling which demands very close and constant attention. It calls for the most painstaking attention to the broad problems of pedagogy, the most careful consideration of the individual needs of the pupil, and, finally, incessant contact with the output of the publisher, so that the very latest thought and materials in the field of music teaching may become instantly accessible.

Do your share in the development of the musical interest of the community. Feel yourself a part of the larger life of the neighborhood in which you live. But in doing this, remember that your calling, like all others, has one main road to success and this is paved with the hard stones of strict attention to the real business of teaching.

An Editorial Joy

This month the editor of THE ETUDE celebrates his nineteenth birthday in the sanctum. The privilege of editing THE ETUDE MUSIC MAGAZINE, while it has incurred great obligations, incessant labor, and sometimes seemingly unavoidable trying situations, has nevertheless been an ever-expanding joy. This is largely due to the keen interest, friendship and remarkable appreciation of the readers themselves who have been so ready to express their feelings and, at the same time, to help coming generations.

We are now making extensive plans to make THE ETUDE larger, stronger, more entertaining and more practical in the future than ever before. You, the readers of THE ETUDE, have been so loyal, so fine in your support, that our only feeling is that we cannot do enough for you. The entire staff of THE ETUDE is imbued with this sense of warm gratitude for your active and valuable cooperation. Editing THE ETUDE is a delightful adventure to us. We enjoy every moment of it.

"IT IS VERY difficult for the casual musical player or the amateur to appreciate the extent of interest in the tone-art throughout the world at the present time. We are all inclined to estimate musical values by our own surroundings and fail to vision the interest of other peoples in other lands. It is my deep conviction that in the Orient the great awakening which is attending trade, manufacture and other interests will be followed by enormous opportunities in the field of music and these opportunities will not be developed merely among those pioneers from Europe and America who have ventured into the lands of the Rising Sun and established an Occidental civilization there, but they will exist in the minds and hearts of the natives, who are just now feeling the wonderful urge for cultural expansion.

"A trip to the Orient is always a fascinating experience. To the touring artist, the element of adventure becomes continually more and more fascinating, despite the many difficulties and often disagreeable incidents of travel. As one voyages over the Pacific, thoughts naturally center upon Hawaii. There is a saying that 'God dropped a little bit of Heaven on earth and called it Hawaii.' Surely when one encounters the gorgeous tropical atmosphere of that lovely island and realizes that all, it is an American island, governed by Americans, it does seem like a little section of Paradise. As far as the civilization and the external conditions relating thereto are concerned, you would hardly realize that you are not playing in Los Angeles or, let us say, Miami.

"But still, there is something different in the life, even if one gets but a glance of it. There is the great Japanese and Philippine population evident everywhere. My experience in Hawaii seems like a delightful dream.

Concerts Between Boats

"THE TIME of the concert was arranged to suit the arrival of the boat, because many artists stay there but one day, while the boat stops on its voyage to the Orient. The boat arrived at nine o'clock and the concert was arranged at noon. It was held in a fine, modern theater, accommodating some 1800 people. The audience was very largely American, with a small native attendance. The standard of appreciation was exceptionally fine.

"I was whisked around town and over the island before and after the concert and taken to the famous beach at Waikiki, where I went in swimming. There is probably no water in the world so wonderful as that at Waikiki. It is like liquid velvet. I have been in swimming at many different places in America, in Europe and in the Orient, but the water at Waikiki is unforgettable. In fact, when I reached the boat in time to sail at four o'clock, after just seven hours in Hawaii, including a large concert, it was difficult to realize I had enjoyed so much in one day.

Australia and New Zealand

"TOURING in Australia and in New Zealand is one of the greatest experiences in an artist's life. The big cities of Australia—Sydney, Melbourne, Brisbane, Adelaide and Perth—and those of New Zealand—Auckland, Wellington, Christ

Church, and Dunedin—are very interesting. Of course, there are many smaller and delightful cities. It is a very great surprise for the American and European artist to find that the Australians are perhaps the most enthusiastic devotees of music in the world today. Their taste for the best is developed to the highest standpoint. They are very independent in their judgment. No matter how great the reputation of the visiting artist may be in other lands, and no matter how many overtures may have been made by glib press agents, the Australian and the New Zealander judge strictly for themselves. And they have remarkable judgment in all matters musical and theatrical. If the artist is not worthy of their appreciation, they do not hesitate to say so in no uncertain terms.

"Australia, at the present time, is no place for second-class musical material, for such is doomed to failure. They are probably more careful in their consideration of musical points of excellence than in any other place in the world. They have excellent educational facilities.

"When in Sydney, during my Australian tour in 1921, I visited the Conservatory, then under the direction of the noted Belgian conductor, Mr. Henri Verbrughe, who also conducted the orchestra, and I have waited from one-half to three-quarters of an hour to greet the artist. The Australians are so hospitable to art and to the artist that one feels a genuine sense of welcome everywhere. Real art and not

many students. They were very musical and had a very high level of proficiency. Mr. Verbrughe is now the conductor of the Minneapolis Symphony Orchestra.

"In Australia, the expression of appreciation of the audiences, the wild enthusiasm, is something far more like the Russians or the Italians, than any other concert-givers in the Western world. The country simply radiates healthfulness and life. The people are vigorous and lusty. This is truly the land of sunshine. The climate is divine. One is not crowded or jostled as everywhere in our large American cities. The country is as big as the United States (without the territories) and there are only five or six million people.

Climate and Concerts

"TO MY MIND, concert-giving in Australia is on a different level from that in any other part of the world. The climate has a great deal to do with this. The artist feels so invigorated, so fine, that I am sure he must give his very best. The audiences are so responsive that ten encores are not at all unusual. When one reaches the door at the stage entrance, it is not unusual to see as many as one thousand people outside, some of whom I have waited from one-half to three-quarters of an hour to greet the artist. The Australians are so hospitable to art and to the artist that one feels a genuine sense of welcome everywhere. Real art and not

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Mischa Levitzki, in the traditional Japanese costume, a gift of Countess Watanabe, a member of the Japanese Royal Family

social edat is the thing that counts in this wonderful new world.

"The cities are like the cities of America and England; but the people will tell you there is more of a tendency to be like America than England. The talking machine and the player-piano have been wonderful advance agents for American artists.

"This year in Java I played thirteen concerts. It may be difficult for the reader to realize that it is possible to give thirteen well-attended concerts in a country like Java where the temperature ranges from 110 to 140 degrees in the day time. Even the names of the cities, Surabaya (which is the New York of Java), Batavia, Bandung, Samarang, Solo, Cheribon and Malang, must be very little known to many of the readers of THE ETUDE, yet I gave four concerts in Surabaya and three in Batavia. In Batavia there was a concert hall seating 1400 people. These concerts were all given under the direction of the Kunstkring or Art Circle, which supports an orchestra all its own.

Musical Java

"IN JAVA, which belongs to Holland, the population is about forty million Malays with around two hundred thousand whites. The white people are, of course, largely Dutch. They have a very highly developed musical life and have chamber music organizations of every type. Practically none of the natives take part in the concerts, but a number of the half-castes are always found in the audience. For in Java, the mixed bloods enjoy complete social equality. The Dutch frequently intermarry with the native Malays and the offspring are never referred to as anything but Dutch. They have an equal standing and are so received when any of them journey to Holland itself. They are often extremely fond of music and very devoted to it. The natives of Java are extremely fine and often very handsome people. Between the hours of ten in the morning and four in the afternoon, business-life virtually ceases. The climate is so extremely hot that only existence is possible. Therefore the concerts start at 9.30 in the evening. Even then, the halls may be very hot and oppressive. For the touring artist, travel in Java is about as terrible as one can possibly imagine. No trains run in the cool night, for the reason that the engineers are natives and are evidently afraid that they might fall asleep at the switch. Consequently travel is done in the day-time, and Javanese railroads and railroad trains are about as terrible a torture machine as a civilized person could wish. If you have your window open for any length of time your are black with soot. If you close your window, you are stifled. Therefore, a trip through this interesting tropical country with its birds and monkeys in the trees, instead of being a very fascinating thing may become a very terrible experience.

"The Dutch have put perfect automobile roads through Java. In fact, some of the roads are as fine as those in California. The country is heavenly beautiful, with the coconut and bamboo trees and wonderful indigenous vegetation. Therefore, it is a delightful place to visit if you go as a pleasure tourist with no work to do. "Civilization among the Dutch reaches a very high standard in domestic life.

Sonata (Beethoven)? No! Why? It has not enough brilliancy, enough sparkle in the attack, for the Etude. That is better played with less control, more swing and throw and impulse. The Beethoven needs more power and articulation. We must add strong impulse and much pressure from the shoulders, if we are to play that Beethoven in controlled curves. Some players can accomplish this satisfactorily, but most of them would prefer the fuller tone of the small, free curves with an occasional large curve and many strong impulses.

VII. After you have mastered the B scale in rapid time in this controlled movement, try to play the same thing with freer movement. Push the arm and hand out rapidly. Let the wrist dip over to lightly as the thumb passes on. Let the hand and

fore-arm roll, infinitesimally. Let the fingers fly like little diamonds, but never very high.

This tone will be similar to that in Ex. IV, but there should be a stronger tone, with more articulation. In comparison with Ex. V, the movement itself will be more forward and back, with less rolling and more force.

Compare this tone quality with that of Ex. VI, and notice the difference in legato, and the difference in the attack (beginning of the tone).

Compare all the different movements, also, for quality of tone.

These papers have attempted to describe only two or three kinds of tone-making for melodic and passages. There are other very important ones, built up on these fundamental ideas. The questions of impulse

and of pressure are very important, and have to be worked out by themselves. Octave playing is a subject by itself, and yet it is best worked out with the aid of the "piston-roll" movement.

Now how are these movements to be learned and applied to playing?

They must be systematically developed, beginning with simple figures of five notes, broken chords, scales, arpeggios. Some simple figure or scale should be played in all the different ways—free and controlled. Close listening, close thinking are necessary. It is not so much a question of what you play as of how you play. The *Thirty-two Variations* of Beethoven are an epitome of technical problems. You may play each one five hundred times and never come nearer the solution. But if you play

them with the right movements and the right thinking you can hope, sometimes, to approach such playing as the writer heard but recently from Paderewski. There are no suggestions of technical problems, for every Variation was a mood, which left us hushed before the Master Moods in creation and re-creation.

Solo-Test Questions on Miss Leonard's Article

1. What is the difference between "straight-line" and "free-curve" playing?
2. Name three kinds of "free" playing.
3. Name five "free" playing variations.
4. Name five compositions or parts of compositions suited to playing with controlled curves.
5. What type of compositions would be suited to playing with "free curves"—with examples given?

A Lesson With Chopin

THE following very interesting article is an extract from the life of Chopin by J. Cathbert Hadden. Mr. Hadden secured the following account of Chopin as a teacher, from one of the master's pupils.

"In compliance with my request that I should tell you something about Chopin as a teacher, I can only speak from my own experience, and after the lapse of thirty-seven years my memory is naturally rather hazy, though I can recall some incidents distinctly.

"My first interview with Chopin took place at his rooms in Paris. Miss Jane Sterling had kindly arranged that my sister and I should go with her. I remember the bright fire in his elegant and comfortable salon. It was in this very month of March, 1846. In the center of the room stood two pianofortes—one grand, the other upright. Both were Pleyels', and the tone and touch most beautiful.

"In a few moments Chopin entered from another room and received us with the courtesy and ease of a man accustomed to the best society. His personal appearance, his extreme fragility and delicate health have been described again and again, and also the peculiar charm of his manner. Miss Sterling introduced me as her *petite cousine* who was desirous of the honor of studying with him. He was very polite, but did not give a decided assent at once. Finally he fixed a day and hour for my first lesson, requesting me to bring something I was learning. I took Beethoven's Sonata in A Flat (Op. 26). I need hardly say I felt no slight trepidation on taking my place at the grand piano, Chopin passed beside me. I had not played many bars before he said '*Laisses tomber les mains*'. Hitherto I had been accustomed to hear 'Put down your hands' or 'Strike' such a note. This *laissez tomber* was not mechanical only; it was to me a new idea, and in a moment I felt the difference. Chopin allowed me to finish the beautiful air,

and then took my place and played the entire Sonata. It was like a revelation. You are doubtless well acquainted with the celebrated *Marche Funèbre* which of late has so often been played on mournful occasions in public in conjunction with Chopin's most beautiful and pathetic composition. He played that *Marche Funèbre* of Beethoven's with a grand orchestral, powerfully dramatic effect, yet with a sort of restrained emotion which was idealistic. Lastly he rushed through the final movement with faultless precision and extraordinary delicacy—not a single note lost and with marvelous phrasing and alternations of light and shade. We stood spellbound, never having heard the like.

"My next lesson began with the Sonata. He called my attention to its structure, to the intentions of the composer throughout; showing me the great variety of touch and treatment demanded: many other points, too, which I cannot put into words. From the Sonata he passed to his own compositions. There I found fascinating in the highest degree, but very difficult. He would sit patiently while I tried to thread my way through mazes of intricate and unaccustomed modulations, which I could never have understood had he not invariably played to me each composition—Nocturne, Prelude, Impromptu, whatever it was—letting me hear the framework (if I may so speak) of the work. Then he added the beautiful and strange harmonies were grouped in addition to the melody the special fingering, on which so much depended, and about which he was very strict.

"He spoke very little during the lessons. If I was at a loss to understand a passage, he played it slowly to me. I often wondered at his patience, for he must have been torture to listen to my bumbling, but he never uttered an impatient word. Sometimes he went to the other piano and turned around and turned around and turned around. Once or twice he was obliged to withdraw

to the other end of the room when a frightful fit of coughing came on, but he made signs to me to go on and take no notice.

"On two occasions I arrived just at the termination of a lesson. A lady, young and very attractive, was rising from the piano. She thanked Chopin gracefully for the pleasure he had given her. She was a Russian lady of rank. On the other occasion a German lady, a professional musician, and her husband were taking leave and were expressing their obligations. I heard her say that since receiving Chopin's assistance, her studies were no longer a toil but a delight.

"In sending you these fragmentary recollections, I feel it would be unfair to Chopin if I were to convey the impression that he had a cut and dry 'method'. The majority of his pupils, I always understood, were already excellent and even distinguished musicians before they went to him. They required no elementary teaching, whereas I was but a young amateur with only a great natural love for music and very little previous training. Chopin questioned me as to this, and I told him I had learned more from listening to singing than anything else. He remarked: 'That is right; music ought to be sung.' And truly in his hand the piano did sing, and in many tones. I watched, I listened, but I can find no adequate description of that thrilling music. One never thought of the thumb, or the hand, or the arm, or the elbow, or the shoulder, or the back, or the neck, or the head. It seemed to come from the depths of a heart, and it struck to the hearts of listeners. Violins have been written, yet I think no one who did not hear him could quite understand that magnetic power. It is still a deep, though somewhat mournful pleasure to me to open the pages marked with Chopin's pencillings on the margins—graceful little additions to the printed music."

A Little Help on the C Scale Fingering

By John Ross Frampton

THERE are several scales, some major and some minor, which use the same fingering as the scale of C major, either in one hand or in both. And so it will pay to learn the fingering in a way which will be helpful for all these scales. The letters certainly will not serve for the right thumb plays F in the C scale and G in the G scale. But there is a real system, as my shall discover.

Thumbs

Two things must be determined and learned: First, which notes the thumb of each hand plays; second, which finger turns over the thumb. Let us study the right hand first. The right thumb plays C and F and then C again (if we play two or more octaves). If we call C the first note of the scale (which it is in the scales of C major and C minor, but nowhere else), F is the fourth note, the subdominant. In the scales of G major and G minor the first and fourth notes are G and C, and these are the ones marked for the thumb in your instruction books. And this would prove true also for the right hand of the D scales, for both the A scales, both E scales, both B scales and the Bb major.

The left thumb plays C and G (dominant) in both C scales; that is, it plays the first and fifth notes. It does this also in both the scales of G, in both D scales, both A, both E and both F scales. So we find that both thumbs play the keynote (tonic), but the right thumb plays the fourth scale-step (subdominant) while the left plays only the fifth scale-step (dominant). Thus, both thumbs play together only on the keynote of the scales, while in the middle of the scale they play different notes.

Which Finger to Turn Over the Thumb

Of course the second finger always plays after the thumb, when the key is under it, but when we have to turn fingers over the thumb we must know whether to use the third or the fourth finger (and that does not mean the little finger). It is not queer that fiddlers do not know how to number their fingers? They call the little finger their fourth finger! Won't people laugh at them when the preacher says "Stick out the fourth finger of the left hand," and they give him their little finger! Why? The fourth finger of the left hand is the most important finger any given hand, and these poor violinists don't even know it by number!

When the right hand turns over the thumb on the keynote, C, it places the fourth on B, and the left places it fourth on C to D. Do you see that whenever both thumbs play together, the fourth finger always turns the fourth finger over, in whichever hand we need to turn it over. But when the right thumb is on F we turn the third over. That is, when the left thumb is on G we turn the third over. That is, when the thumbs do not play together we always turn the third over.

The Two Sets of Rules of C Scale Fingering

What we have to remember, then, is that both thumbs play together on the keynote, and when they do not play together in the middle of the scale (the left thumb playing the dominant and the right the subdominant); and when the thumbs play at separate times we always turn the third finger over.

There is one other point which is interesting and should be helpful. The third and sixth tones of the thumb (mediant and submediant) are the ones which distinguish the C-fingering from minor scales. In all scales which use the C-fingering these notes are always played with the third finger in both hands.

The Remarkable Art of Georges Bizet

Composer of "Carmen"

By HEINRICH KRALIK

(Translated by Jacques Mayer)

SHORTLY BEFORE the day on which Bizet died—June the third, 1875—occurred the memorable date of the first performance of "Carmen"—March the third of the same year. Thus, two, are figures that speak, even if at times in a mysterious language, which, however, is not to be misunderstood! General opinion—and the voice of the people is well known to be the voice of God—does not doubt the casual coincidence of the two so closely related fateful days and translates from the obscure language of the year's dates that "Carmen" coincided with Bizet's death. Could it have been merely a chance that the artist's career ended at the moment when his work began his glorious ascent in the sky of fame? Who then should not be full of mysterious coincidences, in a fateful chain of circumstances; although it seems all too superficial, and all too easily comprehensible, how in this case the earthly existence was relieved by the higher life of the art-work, how, through a stage manager's error of fate, which permitted a glimpse behind the scenes of the world-theatre, mysteries were revealed, and spiritual life revealed to an extent much more than the children of men can otherwise find either useful or bearable. And an inner reality we perceive the poet's premonitions: "I shall die, so that I may live. . . ."

The Diagnosis

THE MEDICAL diagnosis spoke of embolism, of an affection of the heart, of an abscess in the throat, without quite solving the mystery of the sudden death. At one time the physical exhaustion was ascribed to the composing and rehearsing of the opera, but the blame was shifted upon the failure at its premiere and the disappointment and anger at the harsh criticisms. And thus arose the legend that the not yet thirty-seven year old master died of a broken heart, a legend which only superficially touches the deeper underlying causes.

To be sure, the "Carmen" criticisms of 1875, were exasperatingly obtuse, stupid and unintelligible; although Bizet had not exacted from his contemporaries anything that could not have been easily or quickly understood. But in those days a bolder applied near-harmony might have sufficed to make the ears deaf, the eyes blind, and the hearts cruel. And that which could not be declined from the paradigms of Auber, Halévy or Boieldieu, was regarded at the Opéra Comique as Wagnerian nonsense. Bizet was the "wild Wagnerian" who threatened to throw the young French into "germanism" and to endanger through chemical dreams, "poetical ecstasy," "purely symphonic elements" and the anti-dramatic theories of Richard Wagner, the sacrosanct style of operatic music.

"M. Bizet belongs," said one of his critics, "to that new sect, whose doctrines consist of dissolving the musical idea into a blue vapor instead of compressing it into clear forms. This school—M. Wagner is its oracle—has made the motive unfashionable, dispensed with antiquated melody, and song, designed for the orchestra, is now only its feeble echo. From such a system, necessarily only a confused work can result."

As one thus sees, the spirit of that period, frightened by the elementary power of Richard Wagner, was incapable of recognizing the faintest trace of the "Car-

men" music whose fundamental traits shone with the very virtue: which the critics failed to discover—its precise and compact formula, its pure and dramatically rounded melody, its thrifty, transparent, helpful and unobtrusively colorful orchestra.

Bizet Reviewed

BUT ONLY ten years later, Bizet, the erstwhile "wild Wagnerite," had become the acclaimed hero of all anti-Wagnerian predilections. This time the movement came out of Germany, and its apostle was called Friedrich Nietzsche. One bade farewell to Wahnalla, to "the damp North, to all the vapory steam of the Wagner ideas," and sought in a warmer zone redemption from the redeemer. One revelled in the dryness, the clearness of the air. Whoever felt uncomfortable and oppressed in the ecyclopean structure of the music drama, followed the great poet and thinker, "went over" to Nietzsche, and rapturously drew himself into the arms of the hot-blooded Spanish gypsy.

"Wagner merely belongs to my all-times," said Nietzsche, and one hurried to experience with him, who had really been infected by Wagner, the Wagnerian neuroticism.

Wagner's work, his poetry, his philosophy, and above all, his music, was termed decadent; and from those execrable influences, one sought salvation in Bizet, in the joyousness of the "Carmen" school, which, according to Nietzsche, was neither French nor German, but African.

The creator of "Carmen," the last person in the world inclined to such a blunder, was thus condemned to be also a banner and to perform a combative rôle. The assumption that a mission was to be undertaken, even were it only for the purpose of making music more tropical, more sun-burnt, "Carmen" could only possibly have carried out by her impudently ironic and misanthropic *la la* (E minor). As a matter of fact the meridional exponents of musical aesthetics would have nothing to do with and vigorously protested against the proposed burning of the Tetralogy at the altar of Georges Bizet. The all-too-glorious sacrifice, the *trop glorieuse holocauste*, as Camille Bellaigue was wont to be successful. Meanwhile, unconsciously and involuntarily there poured from the deepest and the most mysterious recesses of his being into the score, new wonders of melody, of harmony and of the highest musical and dramatic expression.

Turning Tides

THE DOUBLE misunderstanding, at first to be suspected as a partisan of Richard Wagner, and then to be proclaimed as his antidote, may have laid the foundation of other legends which wished to designate Bizet as a complainer person. In reality Bizet had nothing whatever in common with the heroic artist type, or with the traits of a Prometheus. He never felt the least desire to rebel, to storm against traditions, or to break the aesthetic tablets of the law. His genius was cultivated with peaceful, one may say, bourgeois

goistic methods; under the protoprotection of the Conservatoire, and the Ministry of the Fine Arts.

A Parallel

HIS CAREER resembles at distant intervals that of a favorite scholar who, with commendable ardor and to the delight of the teachers and the higher officials, takes part in all official competitions, always reasonably sure of winning distinctions. And later on, when the untiring student had become a young master, he always enjoyed the firm, undeviating favor of the superior powers, above all, that of the opera managers.

Bizet was their declared favorite, overwhelmed with their commissions and offers. And neither open nor disguised flattery could shake their confidence in his talent. The "Pearlfishers" disappeared after eighteen performances, the "Maid of Perth" only with difficulty attained to the same number; and the charming "Djamili" had even to content itself with eleven repetitions. Less good fortune attended the stage-music to "L'Arlesienne," from which the fascinating suite for concert purposes was arranged. The composer was never held responsible or blamed; on the contrary in his case the usually ferocious impresarios maintained their faith in him, with astonishing tenacity. Bizet was and remained their favorite; and as his critical biographer, Henri Gauthier-Villars, once remarked, he enjoyed the paradoxical privilege of alluring the managers through his failures, and the charming "Djamili" had even to content itself with eleven repetitions. Less good fortune attended the stage-music to "L'Arlesienne," from which the fascinating suite for concert purposes was arranged. The composer was never held responsible or blamed; on the contrary in his case the usually ferocious impresarios maintained their faith in him, with astonishing tenacity. Bizet was and remained their favorite; and as his critical biographer, Henri Gauthier-Villars, once remarked, he enjoyed the paradoxical privilege of alluring the managers through his failures, and the charming "Djamili" had even to content itself with eleven repetitions.

In the history of music, we can find nothing more simple nor more explicable than the career of Bizet. And yet how much misunderstanding, exaggeration, confusion and partisanship clings to it! Now and again "Carmen" stands undisturbed and unassailable upon the solid foundation of its tradition. But the re-awakening, ever-changing aesthetic appraisals of his work, even now, fifty years after the death of the master. At the present moment fashion and taste do not appear to be too gallantly disposed towards the seductive Spanish girl. At the aforementioned "conference" of M. Pruniers, who sought to connect present-day music with that of the past, and to date the "movement" back to Berlioz, he casually mentioned a stately array of French composers—the name of Bizet was not among them. Apparently he was not sufficiently a progressist; there was too little of the revolution in his blood to entitle him to distinction; he was theoretical, uninteresting. For all of which he will not find it difficult to console himself, and with the sceptical superiority that only a wonderful life can guide his art, quietly accept just as the contrary—the theoretical adulation, which to-day or to-morrow may again become the fashion.

A Musical Chasm

IN THE romantic world, the chasm between the formalistic and the idealistic types of art is much less broad or deep than in the material precincts and many graceful passages bridge over the opposing shores of artistic viewpoints. The orientation is not easy and often dwells upon the most

Melody Eternal

When all is said and done, the thing which compels immortality for its composers is first and foremost, melody. The mighty Bach, the tremendous Brahms, are not great because of their craftsmanship alone. It is their melodic gifts which bring them close to humanity. Few composers released more beautiful melodies from their souls than did Bizet. Few finer melodies have been conceived. Though his production was small in quantity, the character of his luscious melodies is unequalled.

Solo-Test Questions on Mr. Kralik's Article

1. Into what did Bizet live after the premiere of "Carmen"?
2. To what causes were Bizet's death ascribed?
3. What criticisms were at first directed against "Carmen"?
4. Describe the renaissance of "Carmen."
5. Under what conditions was "Carmen" written?

ural sequel to the emotional storm of the first movement. We do not turn to the brilliant palette of the modern composer for beauty and variety of orchestration, for this master work abounds in both. How aptly are the celli and violas chosen for the richness and gripping intensity of the stream of tone that they are to draw out in the wondrous and noble melody of the first theme, with its proud, striking rhythm!

The movement consists of two themes and variations and is in four sections and a coda. The first theme begins as follows:

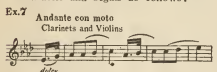


Of a sorrowful touch is the conclusive phrase that follows in the wood-wind, repeated in modified form by the strings.



Corollations of the ending of this phrase by wood-wind and then by the strings, round off the theme.

The hymn-like second theme is hopeful in character and begins as follows:



The rhythmic identity of the opening motives of both themes will not escape notice. This feature pervades the section and concludes it. It is a bond of unity between both themes.

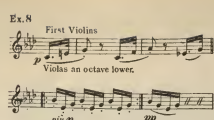
The jubilant outbreak of full orchestra in *Camajor* foreshadows the spirit of the Finale. This episode (measures 29-38) is followed by a profoundly earnest passage with a suggestion of inquiry, of mystery, from which issues the second section.

The second section extends from measure 30 to measure 98. The melody of the first theme, still retained by violas and celli, is varied—also rhythmically—now flowing in smooth, even sixteenth notes. All violins now join in the accompaniment, while the clarinet draws a line in its beautiful, warm color above the whole texture. The variation of the melody includes the corollary repetition of the cadence.

The second theme returns with the same orchestration as in the first section, the only variation being furnished by the thirty-second notes in strings. The third section begins with measure 99 and extends to measure 185. It is, therefore, the longest section of the movement. The first theme here appears three times, first presenting the melody in meandering thirty-second notes in violas and celli and sustained E-flats in bassoon, clarinet and flute; the second time in first violins, to more active accompaniment; the heavy double-basses joining the celli in this third appearance, beneath an animated accompaniment by the entire orchestra. After the halt on the Dominant (E-flat) in measure 123 follows the oft-memorable conversation in the wood-wind, the opening motive of the first theme being uttered by the clarinet and answered by the bassoon.

The well-known passage in thirds gliding in contrary motion with flutes and oboes paired against clarinets, in which the strings evince a momentary interest, leads to the second theme now jubilantly proclaimed by full orchestra.

Noteworthy is the rhythmic transformation of the initial figure of the themes in the following phrase:



which leads to a short development in wood-wind of the opening motive of the first theme, in column, funeral movement in A-flat minor.

A brief "bridge" passage connects with the fourth section (beginning with measure 185), in which the first theme passes by in magnificent stature, *fortissimo*, involving the whole orchestra. The coda begins at *pia* measure (measure 206), where the first theme comes briefly on the opening of the first theme. Measures 225-226 tie to exalted emotional expression:



Allegro

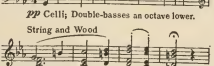
THE THIRD MOVEMENT takes the place of the *Adagio* which Beethoven introduced into the symphony—although Haydn had foreshadowed it. *Scherzo* means "jest." It is, therefore, the scene of merriment in sound and sympathy. But merriment would not comport with the profound earnestness that is the fundamental mood of this symphony; it would conflict with that spiritual unity that underlies the master's expression scheme.

Yet the composer would not omit this movement and deprive the symphony of this important member of its quaternary architecture. He, therefore, retains the movement that corresponds to the *scherzo*, with its characteristic features; the short measure (3-4), the more or less rapid tempo and the animated, vigorous, character. An important element in this character is the staccato notes. In the Principal Subject, that in C-minor, there is a predominance of legato notes which generally between less bounding activity than the detached ones. While the movement is, then, assigned to its place, the composer omits the designation *scherzo* and merely indicates it *allegro*.

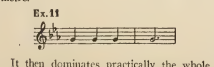
The subject is present, but adapted to its surroundings. The earnestness of the fundamental mood of the symphony accordingly overcasts its opening phrases with the first of which the celli and double-basses enter steadily under cover of the bombast of the bass register.

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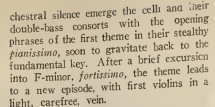
Ex. 10 Allegro M.M. 42-44



After the inquiring halt in measure 18 the Fate Motive suddenly reveals itself in the horns in strongly pulsating triple meter.



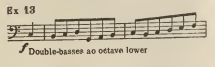
chestral silence emerge the celli and their double-bass counterparts with the opening phrases of the first theme in their stealthy *pianissimo*, soon to gravitate back to the fundamental key. After a brief excursion into *F-minor*, *fortissimo*, the theme leads to a new episode, with first violins in a light, carefree vein.



The climax in C-minor is suddenly and perceptibly silenced by the closing phrase, piano.

Tri-o

THE NECESSARY contrast of the middle section called the trio, is effected by the bright key of C-major. Momentary relief from the all-pervading earnestness is provided by the prevailing figures of this contrapuntal section. The themes in the ponderous double-basses, paired with the celli, suggested to Beethoven "the gambols of elephants."



The student of thematic treatment will appreciate the section in which the master leads the Trio back into the Principal Subject.

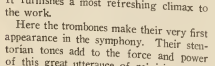
The latter now fits by in light staccato notes in the impressive stillness of a secret *Andantino*. All climaxes are avoided, which, if anything, heightens the wondrous mystery of the long passage beginning with the deceptive cadence on the A-flat in its last measure, leading directly into the *Finale*. Significant of the "poetic idea" underlying the whole are the soft raps on the kettle-drum, in the metre of the Fate Motive, which seem to conjure up the opening phrase of the present movement in the first violins. This melody now dances its way right into the light of the orchestra, though at first oblivious to the presence of the *Andantino* in the eighteenth measure from the end of the movement the first flicker of the light of the *Andante* appears. The abrupt crescendo with which the passage, with it, the movement, culminates, leads into the *Finale*.

Finale

THIS MOVEMENT is an overwhelming outburst of jubilation. It is like a spontaneous joy of the heart, the emotions of joy and of triumph. Its joyful tones convince us that, in spite of all, Beethoven was at heart an optimist. His employment of the key of C-major in this instance always bespeaks this fact. This *Finale*, therefore, comes as an uplifting relief from the oppressive suffering of life. It furnishes a most refreshing climax to the work.

Here the trombones make their very first triumphant tones add to the force and power of this great utterance of rejoicing. The played for the first time in Beethoven's symphonies.

The latter further adds to the brilliancy of the glorious first theme, which opens as follows:



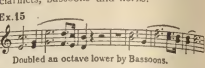
THE joy of expression is as to the listener as well as to pupil and grows so well and quickly that it is astonishing.



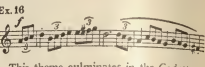
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THE ETUDE

This theme is said to have evolved the outcry from the French soldier: "C'est l'enfer!" Brimming with enthusiasm is also this subsidiary theme for oboes, clarinets, bassoons and horns.



The spirit of the movement is passed along to the second theme, which here appears:



This theme culminates in the Coda; it is a member of the double-reed family in contradistinction to that of the single reed, of which the clarinet is the typical reed, consisting of one leaf of wood, while in the case of the oboe, the reed consists of two wooden leaves vibrating in contact with each other.

The oboe is a musical instrument of the highest antiquity, and evidences exist of its having been in use in all parts of the world from the earliest times. It is, in fact, the shawm mentioned in the Psalms.

The oboe in its first primitive form—the shawm—was originally derived from a more tubular reed with holes on the side which, when covered or uncovered by the fingers—of course at the same time the breath being blown into it—made sounds of different pitch, of peculiar scale of their own, constituting the music of that time and greatly different from that of ours. The mouthpiece at the end was very crudely formed and consisted of two pieces of reed joined near each other, and which, when blown through, by their vibrations produced the characteristic tone quality. These pieces are technically called the reed, and they exercise a very important function in the playing of the instrument.

Modern Neglect of Oboe

SURELY, we are not indebted to too many of our modern composers for the neglect of this instrument. In the French and Italian masters for ideal parts for the instrument that delight the ears of the player as well as the listener. In the old days the oboe has parts to play that have not been even equaled by our modern composers for showing off the instrument to its best advantage. An example of the high esteem in which the oboe was held by Rossini, it is said that, when on his visit to England in 1823 to conduct his opera, he brought his own oboist with him to play the parts in his works. This was the zenith of popularity for many years.

Later on, indeed, it began to be neglected, that is, except in opera or large symphony orchestras. Here it was an absolute necessity for the effective rendering of the orchestral ensemble and for the individual. While, however, no substitute was available, the oboe, although it has always been a member of the complete opera orchestra, still we remember in a prominent opera company of some years past, which, by the way, gave us the best opera we have ever had, the two oboes were placed in such a position under the stage, that not a sound could be heard from them, even when prominence was called for in the score. While—mark the difference—on a recent visit to the opera in Paris, we noticed the oboe players seated by the side of the first violins, nearest the audience, from which the instruments were most plainly heard.

The tone quality of the oboe is characteristically its own, indescribably sweet and reedy, penetrating and prominent, having a most delightful wall which is most beautiful when produced by a virtuoso, but which is not possible to the amateur.

Unfamiliar Instrument

TO A VERY great number of the musical world, the oboe is an unknown quantity, in fact, a sort of musical mystery. The earliest of which the writer was a possessor was an instrument with a key system somewhat after the Meyer flute; however, with characteristics of its own.

THE ETUDE

DEPARTMENT OF ORCHESTRAS AND BANDS

The Oboe

By DR. PERRY DICKIE

FOR THE enlightenment of the many who are not acquainted with this beautiful instrument we would say that the oboe—known in French as *Hautbois*—is a constituted part of that branch of the orchestra termed the "wood-winds."

It is a member of the double-reed family in contradistinction to that of the single reed, of which the clarinet is the typical reed, consisting of one leaf of wood, while in the case of the oboe, the reed consists of two wooden leaves vibrating in contact with each other.

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Later on, for several years, we played on a style termed a military model, but for what reason we cannot quite understand, as the only difference was in some minor forms of a key or two. Later on, as the style grew higher, we became the owner of a conservatory model of the best French make, the excellence of which is recognized by all. This with its many keys and other additions enables the execution of technical work with comparative ease, which hitherto with the old system of fingering was executed only with the greatest difficulty, and was about impossible for one not having exceptional technical ability.

There is also a popular impression that playing the oboe has a disastrous effect upon the brain, and therefore one has been asked frequently, and to this we have always answered that it is our opinion that such a result would be only likely in the case of one with any tendency to rush to blood to the head in using a reed that required a forcible blowing to obtain a tone, thus causing an excess of blood sent to the head, which would certainly aggravate such a condition.

Appearance of Oboe

TO THE CASUAL observer the oboe in its appearance is somewhat similar to that of the clarinet which, however, on close examination does not bear out the, at first, seeming resemblance. Some less discriminating, seem to associate it with the flute which, however, it resembles still less, while in our own experience, we have had our instrument characterized as a horn, which shows what a lack of discrimination is possessed by some.

The most noticeable difference between the oboe and the clarinet, which is most marked when one is not close enough to distinguish the key system, occurs in the mouthpiece of the two instruments. That of the clarinet is quite thick as to the body of the instrument, and the end of the mouthpiece is beveled off; while in the case of the oboe, that which is held in the mouth is very thin, of about the thickness of a pipe stem. While there are many other points of difference between the two instruments, still these two ordinary observations will distinguish them, and will therefore suffice for all purposes.

Fingering the Oboe

IN THE matter of fingering the oboe, the older and simpler forms of the instrument resemble somewhat that of the older key-type flute and clarinet, though its own characteristic features of its own. From this system there have been a continual advance and evolution until it now has developed into its highest form, the conservatory model, as the ideas advanced by the French oboists. The oboe now stands as an instrument entirely characteristic, individual and entirely different in the highest type of musical instrument.

A physical difficulty attributed to its playing, which may be so to some but not by any means to all, can be easily overcome. It is due to the smallness of the mouth which compels a holding back of the breath. Hence, frequent rests in the music are necessary to give the lips a

great as was attributed by the ancients to the terrors expected to be experienced by one who ventured beyond the Pillars of Hercules into the open sea, which was leveled to be in the midst of hazy mists of playing are exacted from the oboe, even in some cases throughout the whole length of a piece. This is a great drawback to those who are unacquainted with the resources of the instrument, or to whom the value of a beautiful tone is of no importance owing to a lack of artistic taste.

In this age of orchestral noise, the neglect of the oboe and its absence in small and medium-sized combinations is accounted for by its inability to bare out on an agonizing prominence like some of the other instruments that are more capable of quantity than quality of tone. This tendency is too often encouraged by orchestral conductors whose ideas of music consist of the greatest amount of noise that can be made, regardless of the harm to the ears of the audience. We have in this connection, a certain movie theater orchestra in this city. When the strings, woodwind and (French) horns play in a positively deafening way, we see the trumpets and trombones brought up to the lips of their players who hold our breath in suspense, and the oboe, which is the chief offender seeming to be trying to drown all else. We are in almost a state of nervous shock.

The Oboe Submerged

SURELY, THEREFORE, to attempt to contend with such conditions as these, the oboe is of no earthly use to the orchestra for any musical purpose, except possibly to make the ensemble appear complete, in which case a dummy would do as well. However, in an orchestra where the aim of the conductor is for a accomplishment of musical and artistic results, the oboe is a veritable musical treasure, and an acquisition of such value that it cannot be overestimated. From the earliest times, the oboe has been a favorite with the great masters in music and used by them in the classics as frequently as is now the blaring trumpet or saxophone in modern music, or the howling saxophone in our not delectable jazz, which some tell us is the forerunner of an American school of music, but of which we say, "Heaven deliver us from such a future!"

That the oboe is so often conspicuous by its absence from so many of the modern orchestral combinations, we feel, modern as the present music is, that it should be regarded as a compliment rather than otherwise, to this beautiful instrument. Nevertheless, such is an irrefragable artistic loss, for surely there is no instrument of the orchestra that is more capable of imparting tone color to the ensemble than the oboe in the hands of an artist, when it is permitted by the conductor to play in a prominent place. For this latter complaint, it is unfortunately too common an occurrence that the oboe tone when it should be prominent, is either subordinated or even entirely of no importance owing to a lack of artistic taste.

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FREDERICK DELIUS

The "Life of Frederick Delius," by Philip Heseltine, contains some delightfully naive autobiographical material by this famous composer who, though born in England, of German parents, and long resident in France as a sailor, now ranks as a leading English musician.

"As a little boy," says Delius, "I used to take sudden violent dislikes to people, and developed a strange habit of going to visit quite unknown people to whom I had taken a fancy. One of my great likes was a sailor lad who sometimes came to Bradford. He belonged to a big merchant-vessel and I loved to hear him talk about his travels in strange lands and seas. His departure on a fresh voyage always filled me with envious sadness."

"I can't remember the first time when I began to play the piano; it must have been very early in my life. I played by ear, and I used to be brought down in a little velvet suit after dinner to play for the company. My mother would say: 'Now let me make up something,' and then I improved. When I was six or seven I began taking violin lessons from Mr. Baercker, of the Halle Orchestra, who came over from Manchester especially to teach me. Later on, I had another teacher, Mr. Hadcock, from Leeds. My first great musical experience was hearing the posthumous *Yolke* of Chopin, which a friend of my father's played for me when I was ten years old. It made me the most extraordinary impression upon me. Until then I had heard only Haydn, Mozart and Beethoven, and it was as if an entirely new world had been opened up to me. I remember that after hearing it twice I could play the whole piece from memory."

Music is an art—not a science. Four hundred and twenty years ago a group of composers, who named themselves the "Netherland School," failed in their endeavor to construct music in which the science of so-called part writing and the mathematical devices of canon and fugue were substituted for the art of stirring the emotions. —DALLAS NEWS.

SHAKESPEARE'S TENOR

A CHARMING book is *Shakespearean Music in the Plays and Early Operas*, by Sir Frederick Bridge, long organist of Westminster Abbey. He gives us some interesting facts and introduces us to various personalities, among them a learned Doctor John Wilson, later professor of music at Oxford, but at one time identified with the "Jackie Wilson" who may have sung tenor for Shakespeare himself. Sir Frederick is certainly the collector of many Shakespearean songs. Concerning him Sir Frederick says:

"I have stated that he lies in the Cloisters of Westminster Abbey, and in course of time the inscription on his gravestone became much worn by the feet of the many visitors to the Abbey. At the suggestion of a musical enthusiast the Dean and Chapter ordered the stone to be re-cut, and while the workmen was carrying out his task, the gentleman who had done it stood by and explained what a distinguished man lay beneath the stone: "Shakespeare's Tenor, Organist of Music at Oxford, Gentleman of the Chapel Royal and a great composer." The workman listened with interest, and then, pausing for a moment, exclaimed, 'Ah! I wish I had known that when we toil that there drain pipe through him!'"

The Musical Scrap Book

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

Conducted by A. S. GARBETT

"YOU WILL NEVER BE A MUSICIAN"

"Most despicable among men is a tided adventurer," says Nathan Haskell Dole, speaking of the father of Carl Maria von Weber in his book of *Famous Composers*. Those who believe that difficulties during childhood will prevent a man of genius from making his way, may well study the early biography of the composer of *Der Freischütz*, though the child was a "laron" by birth.

"His father, like Beethoven's father, had been dazzled by the success of young Mozart, and had vainly hoped that each of his children would turn out an infant prodigy. 'The glamour was all the greater now because his niece, Constance, had married Mozart,' says Dole. "The poor little baron was a feeble child, suffering from a disease of the hip-bone, which made him lame for life. He was not able to walk at all until he was four; before he used his legs he was taught to sing and his hands were wonted to the keys of the clavier. He showed no special bent for music, and his step-brother, who tried to teach him, is said to



C. M. von WEBER

have flung down his violin in despair, exclaiming: 'Whatever you may be, you will never become a musician.' "During his early years he had no settled home. His father was traveling about as director of a dramatic troupe composed chiefly of his own family. They were in Weimar in 1794, where the mother appeared in the theater, under Goethe's direction, as Constance in Mozart's *Die Entführung aus dem Serail* (Elopement from the Harem). "When he was twelve, his gentle, unhappy mother died of consumption, and he was left to the care of his father's sister Adelheid."

Weber began to compose very early, and his second published work, *Si Parvulus* on an *Original Theme*, were lithographed and engraved by the composer.

EARLY VENETIAN OPERA

"The first commercial opera-house was opened in 1637 in Venice," says R. A. Streetfield in his book, *The Opera*. "Opera became so popular therein that, before the century was out, Venice possessed eleven theaters devoted to opera alone. This enterprise naturally brought with it a certain standardization in all the parts which make up an opera—in the scenery, in the orchestra, in the plots of the plays and in the style of the music itself. Plots became less mythological and more human, the style less literary and more popular."

"Cavalli, a pupil of Monteverdi, who was the chief Venetian opera composer, had considerable feeling for descriptive music to accompany these scenes, but he also gave way to popular taste in introducing songs. Monteverdi would give musical

unity to a long declamatory passage such as Ariadne's lament, by the recurrence of a short refrain. Cavalli makes more of the 'refrain' and less of the declamation, so that what we very soon get is dialogue carried on in very conventional relative, with a number of little songs. Most of these songs consist of a pleasing little tune followed by a more emotional and less melodious section, after which the first time is repeated, generally with impromptu variations on the part of the singer. This *du capo*, which has a great importance in the history of musical form, and lasted in Italian opera right up to the end of the eighteenth century, was a great hindrance to the dramatic effect and in process of time degraded opera to the level of a concert."

TOO MUCH "VIVAT"



C. H. H. PARRY

Too great a fondness for applause is as bad for nations as for individuals, according to Sir Hubert Parry. In "The Evolution of the Art of Music," he has something interesting to say on the "eagerness of composers for sympathetic response, and what it has done to handicap the Italians."

"The Italians appear to have been the most spontaneously gifted with artistic capabilities of any nation in Europe. In painting they occupy almost the whole field of the greatest and most perfect art; especially of the art produced in the times when the simple beauty of form and color was the main object of artists. In music, too, they started every form of modern art. Opera, oratorio, cantata, symphony, organ music, violin music, all sprang into life under their auspices. But in every branch

they stopped half way, when the possibilities of art were but half explored, and to it other nations to gather the fruit of the tree which they had planted. "Numbers of causes combine to make this invariable result. One of the most prominent is curiously illustrated by the history of opera. The Italians are generally reputed to be, on the average, very receptive and quickly excitable. The eagerness of composers for sympathetic response is found in the same quarters as quick receptiveness of audiences to the music that suits them. The impressions that are quickly produced on all ears always spring from the most artistic qualities. But the Italian composer cannot take note of that he is passionately eager for sympathy and obvious incentives to obtain them, without the consideration of their fitness. The way in which Italian composers resort to the use of direct means to excite their audiences is a commonplace of everyday observation."

THE ETUDE

"DO YOU SMOKE?"

In his later years, Robert Schumann was curiously reserved, and Frederick Niecks relates some odd instances in his new book on Schumann, including this:

"Among the various new compositions brought to a first hearing in Paris was Schumann's overture to *Manfred*. The performance, however, gave rise to disagreements between the conductor and some of the players, among whom the Teutonic element was strongly represented. The question was: 'What are the *tramp* intended by the composer?' To settle the debated points, Carl Wittig, who was then preparing to go to Germany, was commissioned to visit Düsseldorf, and in the name of the Société Saint-Cécile to lay the matter before the composer. Herr Wittig arrived at Düsseldorf, called on Schumann, was received by him, and explained to him the object of his visit."

"When he had ended, and was looking forward to an answer that would set all doubt at rest, Schumann, who was smoking a cigar, said: 'Do you smoke?' 'Yes,' was Herr Wittig's reply. But the composer had already become, of rather, had again become—oblivious to his visitor for he neither offered him a cigar nor gave him an answer to his questions. After waiting for some time, Herr Wittig made another attempt to ask the desired information, but with exactly the same result—the words 'Do you smoke?' followed by silence. A third attempt elicited as little result as the two previous ones, and Herr Wittig took his leave of the composer just as wise as when he greeted him on entering."

"How strange is life—like the foliages of which one knows not whether they are convulsed in major or minor." —GRIEG.

JOHN FIELD—OF THE NOCTURNES

AS EVERYBODY KNOWS, Chopin sold his idea of composition in nocturnes from John Field (1782-1837), the Irish Pianist. What master of man was this gifted originator?



JOHN FIELD

"Field was born in Golden Lane, Dublin," we learn from Herbert Westerly's *History of the Piano*, "a dark, smiling, brown street near St. Patrick's Cathedral and not far from the dwelling of Tom Moore, and the house where Oliver Goldsmith had lived thirty years before. Field's father was a violinist at a Dublin theatre, his grandfather an organist."

After his initial training he went to St. Petersburg as an assistant to Clementi. His first three years in St. Petersburg, says Westerly, "where he arrived in 1804, were spent in drudgery. Spohr has recorded his visits to Field, when in St. Petersburg, 'I accompanied Clementi to his pianoforte warehouse, where Field had to play for hours to show off the pianos to purchasers. I have in my remembrance a vivid picture of the tall, pale youth who appeared to have grown out of his clothes—a very English and awkward figure. As soon, however, as his soul-stirring playing began, everything was forgotten and we became all ears. "At this time Field had blue hair, blue eyes, fair complexion and pleasing features. Later he became easy-going, indifferent to personal appearance and somewhat of a spendthrift; while, as a man of fifty, he is described as indolent, heavy-featured, worn out and vulgar in appearance, owing to intemperate habits. He was reputed to be somewhat cynical, good-natured, and droll in manner, but undecanted. * * *

THE ETUDE

A charming "double-note" piece, Grade 4
Allegretto M.M. ♩ = 108

BUTTERFLY DANCE

AIR DE BALLET

FREDERICK A. WILLIAMS

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

ANDANTE CON MOTO from 5th SYMPHONY

L. van BEETHOVEN

Andante con moto M.M. = 92

Handwritten musical score for piano, titled "Andante con moto" from Beethoven's 5th Symphony. The score is in G major, 3/4 time, and consists of 92 measures. It features a variety of dynamics including *p dolce*, *f*, *pp*, *cresc.*, *ff*, *sempre ff*, *p dolce*, *sempre pp*, and *cresc.*. The piece includes several trills and slurs, and is marked with a tempo of M.M. = 92.

THE ETUDE

THE ETUDE

Handwritten musical score for piano, titled "THE ETUDE" by James H. Rogers. The score is in G major, 3/4 time, and consists of 108 measures. It features a variety of dynamics including *p*, *f*, *pp*, *cresc.*, and *ff*. The piece includes several trills and slurs, and is marked with a tempo of M.M. = 108.

CHINATOWN

JAMES H. ROGERS

A picturesque number from a new set of pieces, entitled *A Miscellany for Young Pianists*. Grade 2 1/2.

Handwritten musical score for piano, titled "CHINATOWN" by James H. Rogers. The score is in G major, 3/4 time, and consists of 108 measures. It features a variety of dynamics including *p*, *f*, *pp*, *cresc.*, *ff*, *sempre ff*, *p dolce*, *sempre pp*, and *cresc.*. The piece includes several trills and slurs, and is marked with a tempo of M.M. = 108.

CHANT DU SOIR

THE ETUDE

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A fine example of the singing style, demanding legato octave playing, Grade 4.

Andante ma non troppo M.M. ♩ = 92

THE ETUDE

tranquillo

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SECONDO

JAMES FRANCIS COOKE

Molto moderato M.M. ♩ = 72
Dreamily swaying

SEA GARDENS

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"Oh ye! who have your eyeballs vexed and tired:
Feast them on the wideness of the sea.
Oh ye! whose ears are dinned with uproar rude,
Or fed too much with cloying melody.
Sit ye near some old cavern's mouth and brood
Until ye start as if the sea nymphs quired!"

John Keats

JAMES FRANCIS COOKE

Molto moderato M.M. ♩ = 72
Dreamily swaying

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TRIO

sfz

cresc.

D.C.

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ADAM GEIBEL

THE ETUDE

Tempo di Marcia M.M. $\text{♩} = 126$ MARCH
PRIMO

TRIO

sfz

cresc.

D.C.

ANDANTINO in D flat

EDWIN H. LEMARE

A famous melody, originally for organ, but in demand for all arrangements. Grade 4.

Andantino molto sostenuto M.M. ♩ = 60-70

* From here go back to A and play to B; then play Coda.

THE ETUDE

DAISY REVERIE

RICHARD J. PITCHER

A study in melody playing and in shifting harmonies. Grade 2 1/2.

Andante amoroso M.M. ♩ = 84

TURKEY IN THE STRAW

Edited by Robert Braine

AMERICAN DANCE TUNE

The "Turkey in the Straw" is America's most popular dance tune. If we are not careful it will become our national air. It has increased in popularity enormously on account of the wave of interest in the country fiddler and his favorite tunes, which has swept over the United States in the past year.

In answer to many requests, the *Etude* presents this universally known dance tune, with the bowing best calculated to give the maximum of vigor and clean-cut rhythm. In the syncopated measures a bowing sign has been placed above each note.

Some of our country fiddlers bow the syncopated measures as follows:—

The first note of each measure throughout comes with a down bow, as marked, and the player must be careful to give this note a vigorous accent, if he would bring out the true "country fiddler" swing to this sprightly composition. The fourth finger must be used where marked, and the slurs where indicated, as this makes for a smooth and rapid execution, which is necessary. The tempo is very fast.

Vivace

VIOLIN *mf*

PIANO *mf*

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GOLDENROD

From a new set entitled *Six Garden Sketches*, Grade 2.

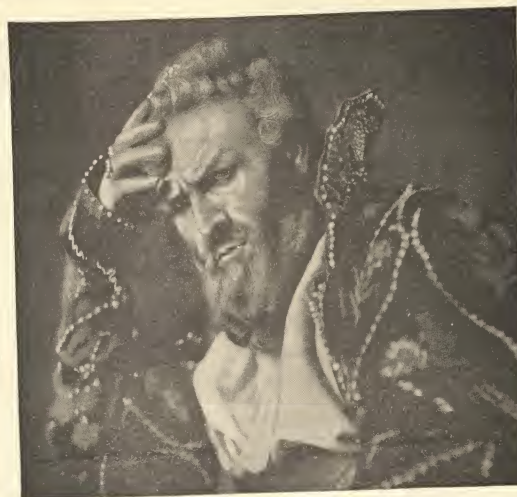
A. LOUIS SCARMOLIN

Moderato M.M. ♩ = 144

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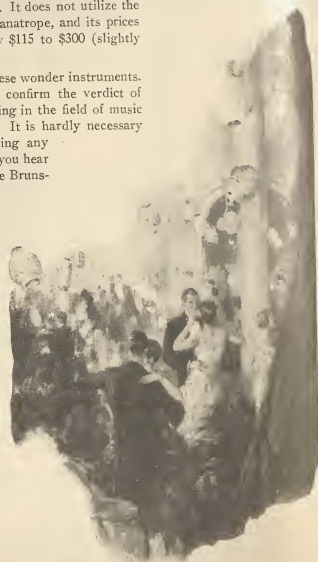
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New Books on Music—Reviewed

Choral Rhythms for Youthful Dancers. By Caroline Crawford, with music by Elizabeth Rose Fogg. Cloth bound; one hundred and three pages. Published by A. S. Barnes & Co. Price, \$2.00.

It is well to take off, now and then, the straight-jacket of art which has come to nurture man in the shape of set types and forms without rhythmic meaning and to view the dance as an something we do for the fun of it. The day (very before the mirror when the young girl has got just the right twist to her hair; the little run to the street-car is the early morning through empty streets and frosty air; the quickening of the step to match that of the passing parade; these are the very root and substance of dance forms.

The thirty-seven "Choral Rhythms" given herein are built on this conception. They are written for children whose emphatic, native movements make special types of the Processional, Schottische, Polka, Galop and Waltz, feasible and necessary.

Allies in Orchestra. By Ernest La Prairie. Cloth bound; charmingly illustrated. The hundred and seventy-one pages. Published by Doubleday, Page and Co. Price, \$1.00.

Here is a new Allies who wanders into "orchestra" where instruments put away their players carefully between performances, where the general "making up" and where standing in society is based on the laws of one's ruler!

Most musicians of all—this tale is no dream!—instrumentalists are given concrete, the mechanism of the four types of orchestral instruments. We shall like to know what makes overtones, what determines pitch, why saxophones are counted members of neither the wood-wind nor brass-wind group, why trombones are the most difficult of wind instruments, and how drums the most useful of percussion instruments.

Then let us take this tour with Allies by way of the "Tuba Tunnel." It is every bit as easy as the trips we have taken with the other Allies down the rabbit-hole and through the looking-glass. Besides, this journey leaves us much the wiser!

The Appreciation of Music. By Percy A. Scholes. Cloth bound; one hundred and twenty-nine pages. Illustrated with portraits, diagrams and notations. Published by Oxford University Press, American Branch. Price, \$1.75.

This book is best read as it rests on the piano rack, our fingers on the keys. In words and notations the *Appreciation of Music* and many another classic composition are fully described in their forms of Vari-

ation, Fugue, Sonata, Rondo, Gigue and Minuet. But, lest the gifts be without gives, the composers are also introduced in quiet but lights. "How the *Harmonious Blacksmith* happens to be so named" and "The exploits of the Coins in the *Herrings*" (which are stories that cause us to wink only at Fate).

The book is far too short for music lovers (and all have become so before the end of it), but, strangely enough, the last page is really just the beginning, for it is there that our ears begin to listen.

The English Madrigal. By Edmund H. Fellowes. Cloth bound; one hundred and eleven pages; illustrated with old prints. Published by the Oxford University Press. Price, \$1.50.

In those "ultra-modernistic" days of 1800 when people sang without the least or key signatures, Madrigals (mother-songs) were discovered in Italy. But soon this type was adopted by the English and under as much a part of their native life as their May Day dance on the green. It was indeed the proper expression of Merie England when she did not have to pocket her pride to be called "m. i. l. d." of the atmosphere in which the Madrigal thrives, of the composers who wrote them, of the writers who "humbly copied" them, of their rhythm, harmony and words—if you would care to know of these, read the book. English in flavor, in author and in trend, and devoted wholly to the description of the English Madrigal.

How to Compose a Song. By Ernest New. Cloth bound; one hundred and twenty-six pages; illustrated with musical notations. Published by E. P. Dutton & Company. Price, \$2.00.

The musician who plays amably compositions of the great and less great masters, the folds of modesty rather than put to paper melodies that come to him—such an one had better not read this book.

It tells, first, what a song is and how to distinguish it from music, unlike with words; second, how to write the song; third, what the introduction and finale should express and what they should leave unsaid; fourth, how to make a song singable through homely practices connected with actual transcribing.

The student need not think he will make an end of the work by reading to the last page. An hour later he will find himself, pencil in hand, eagerly calling to shelter in the Noah's Ark of notes and staves the tune which has been wandering in his mind for days.

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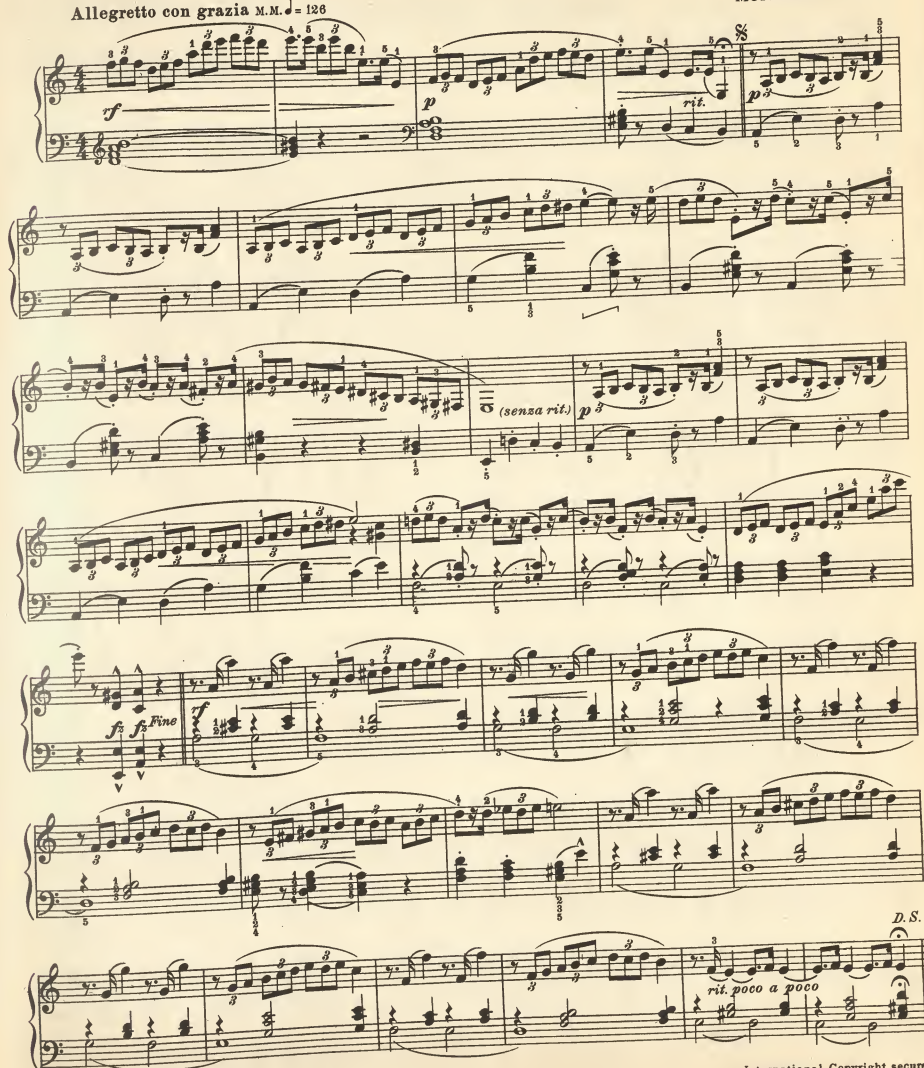
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Allegretto con grazia M.M. ♩ = 126

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Allegro assai M.M. ♩ = 72

VALSE in A

S. RACHMANINOFF, Op. 10, No. 2

mf
Ped. simile
a tempo
cresc.
accel.
dim.
rit.
a tempo
Ped. simile
accel.
dim.
con allegro
Ped. simile
p
accel. e cresc.
con moto cantando
mf
Ped. simile
cresc. ed accel.
Ped. simile
ff

THE ETUDE

ff Presto
Allegro moderato
rit.
Ped. simile
dim.
Ped. simile
p.
Tempo I.
mf
rit.
a tempo

cresc.
accel.
dim.
p con allegro
p
pp
mf
dim.
p accel.
Presto
ppp
pp
ppp

cresc.
f
cresc.
f
f
f
f
f
f
f
f
f

CHANSON D'AMOUR

FRANK H. GREY

To be played in the manner of 'muted strings'
Grade 3. Allegretto grazioso M.M. ♩ = 72

Cantabile

p
mf
mf
mf
mf
mf
mf
mf
mf
mf
mf
mf

CODA

Piu mosso

mf
f
f
f
f
f
f
f
f
f
f
f

FESTIVAL MARCH

CARL WILHELM KERN, Op. 486

Sw. 8ft. & Reeds 8ft.
Gt. Full to 4ft.
Ch.
Ped. Full without Reed
Gt. to Ped. Sw. to Gt.

A brilliant number for *Postlude* or recital use, adapted for *processional* purposes in "picture playing".

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MANUAL

PEDAL

CRADLE SONG

THE ETUDE

BURL RETTING

A charming *berceuse*, for muted violin.

Andante moderato con sordine M. M. $\text{♩} = 72$

Andante moderato con sordine M. M. 12

Violin

Piano

D st.

p *cresc.* *pp* *mf* *pp* *mf* *dim.* *cresc.* *dim.* *mf* *mp* *p* *cresc.* *agitato* *rit.* *dim.* *rit.* *Fine*

a tempo *sul G*

Small notes second time

D. C.

Wm. B. Shadwell

ROSES ARE CALLING

GORDON BALCH NEVIN

Moderato

mp 1. When in the gar-den twi-light gath-ers, And flow-ers
2. Love, get with-in the moon-lit gar-den, A lone I

mf slum-ber through the night, Lone-ly a-mong the ros-es sweet I stray,
wait and dream of you, Gent-ly, the ros-es bear you from my heart,

mf Long-ing for your love's de-light; Ros-es call, Ere they fall:
Vows of love for-ev-er true; Still they call, Ere they fall:

CHORUS

mf Ros-es are call-ing, are call-ing to you, — Bring-ing love's mes-sage so ten-der and true; —

Out of the gar-den, dear, call-ing for you — to hear, Tell-ing that I am wait-ing in the moon-light, Long-ing for you;

dim. e rit.

dim. e rit.

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mf a tempo

I want your ten - der kiss, Life holds no great - er bliss,
I want your pres - ence, The touch of your hand,

mf a tempo

Dear - est I'm wait - ing midst the fra - grance of the gar - den, While the ros - es call, dear, to you.

mp a tempo

I HAVE A SECRET

Nelle Richmond Eberhart

CHARLES WAKEFIELD CADMAN

Andante molto espressivo

Sun - set and sum - mer, They are here once more, Love - ly as of

mf

old; Here is the wild rose bloom - ing by the door, With the mar - gold.

mp

Soft - ly and sweet - ly croons a moth - er bird, Light - ly and white - ly creeps the ev - ning mist, Where do you

pp teneressa

poco rit.

lin - ger, lag - gard at the tryst? I have a se - cret cry - ing to be heard, Un - told, Un - told!

poco rit.

a tempo

I have a se - cret cry - ing to be heard, You must hear - it told.

mp teneressa

Mid - night and moon - light, They will come a - gain, Sil - ver as we knew - Still winds, our path - way Shin - ing thro' the glen, Where the

mp

stars shine through - Al - most I hear you run - ning on a - head, Al - most I see you by the map - le tree, Cheat me no

p molto legato

poco rall.

a tempo

mf Joyously

long - er, Meet the Moon and me! I have a se - cret, all too long un - said, For - you, - for you.

a tempo

mf

rall.

MARION ROBERTS

LEAD THOU ME ON

THE ETUDE

R. M. STULTS

THE ETUDE

Educational Study Notes on Music in This Etude

By Edgar Alden Ball

Butterfly Dance, by Frederick A. Williams

From the days of Grieg, and even before, the butterfly has been a popular theme among composers. Before you practice Mr. Williams' composition, go out into a meadow and watch the fluttering dainty flight of one of these daintiest of the Maker's creations; then try to make your music wheel and float and flutter in a similar manner. It will require good concentration and a very deft touch.

Andante con moto (5th Symphony), by L. van Beethoven.

The tempo of this famous movement must be strictly observed. Taking it too slow or too fast is equally destructive to its playful liveliness. And accurate phrasing would be an absolute requirement. Repeat all markings, and take particular pains to make *staccato* all notes so designated.

The "Diminished Seventh," so characteristic of Beethoven's style, cited openly in this modulation, after the episode in C major, a modulation back to A is effected. This modulation is wonderfully beautiful. Our readers will find a complete analysis of this movement in Mr. article in this issue.

Chinatown, by James H. Rogers.

Mr. Rogers, the renowned Cleveland composer and teacher, is equally "at home" in the whistling type of composition he attempts. His organ writings are virile and dignified and virtually an exemplification of true "organ style," with grace and highly vocal, and his pianoforte pieces are gems of humor, originality, and musicalness. Chinatown is a characteristic number, presenting no real difficulties, but one that the student will be kept extremely alert to play the *staccato* notes.

Chant du Soir, by Felix Borowski.

Felix Borowski was born in 1872, at Burton (Westmoreland), England. After studying in London, he came to the Cologne Conservatory, where he taught in turn, in 1897, in London. His compositions, beginning in 1894, began to attract wide attention. In 1897 he accepted an appointment to the College of Music in Chicago as professor of composition at the Chicago Conservatory of Music. In 1910, he became the president of the college, a post which he held until July, 1915, when he resigned in order to devote himself to private teaching and composition. In addition to his teaching and composition, Mr. Borowski is a composer and teacher. Mr. Borowski has accomplished considerable literary work in the musical field. The breadth of melodic line which marks this music, so pleasing is exemplified in the "Evening Song." The left hand must be sufficiently suppressed to permit the melody to stand out clearly. This composition is in "three-part" form (A-B-A). Make the middle section really *cantabile*. The Code of this composition is thoroughly delightful. Mr. Borowski's use of triplets is always effective.

Sea Gardens, by James Francis Cooke.

This composition, originally written as a piano piece, is receiving a most cordial reception from performers all over the world; teachers are using it with immense success and it is now being featured by Sousa and his band. The melody of Joe Cordeiro, so excellent and so "bunting," is highly exceptional. It will, we predict, confer itself to thousands and thousands of pianists for many years to come.

A formal analysis of this piece is as follows:
Section A (A-flat Major).
Bridge section (A-flat Major, *molto drammatico*).
Section B (F-sharp Major, *molto drammatico*).
Section C (A-flat Major).
We must mention, in passing, the fine poem by John Keats, one stanza of which Mr. Cooke has prefaced to this composition. The poem is "Sea-Son" (fourteen lines), and is so lovely that we quote it here in its entirety.

Sonnet on the Sea

It keeps eternal whisperings around
Beats a murmur, and it is so softly well
Quits twice ten thousand caverns, till the spell
Of Heave leaves them and the old shadow sound.
Often 'tis in such gentle temper found
That scarcely will for days from where it sometime fled,
The moor'd for days from where it sometime fled,
When last the winds of Heaven were dumb.
Oh yet who have your dyal's veils and tr'd
Fast them upon the wildest of the Sea;
Or yet whose ears are dim'd with uproar
Or fed too much with clanging melody.
So ye near some old Cavern's mouth and broad
Until ye start, as if the sun were out
"Ours," by the way, is the old spelling of "Ours."

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D.C.

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WHEN ABOUT to study an operatic role, the first thing for you to do is to read the libretto carefully, not only to become acquainted with the plot and general movement of the play, but also with the dramatic situations and the types of character represented by the various personalities. To do this, if gifted with imagination you will instinctively be dramatizing it mentally, will be picturing the carriage and general bearing of the principal characters; in other words, you will be acting the play subjectively.

Now it will be time to give attention particularly to the characteristics of the person to be represented, to picture to yourself how you would feel and act if placed in similar circumstances, and then, how you would have felt had your nature, surroundings and life been the same. You must endeavor to get under his or her skin, so to speak.

Up to this point the aim has been to grasp and impress on yourself the dramatic situations and all that they entail. But now the time has come to tackle the musical score. If enough of a musician to play over your part on the piano until you are familiar with it, it is just so much in your favor; but if not, get your accompanist to play it over and over again while you follow with your eyes the vocal part, but do not attempt to sing it, however strongly tempted to do so! You have now possessed yourself mentally of both the dramatic values and their musical settings, and the time has now come to study your part in a different way. From now forward concentrate on the musical medium through which you are to interpret the feelings and emotions of your assumed character, the declamatory values, the modulations of tone, the delicate nuances that will render eloquent your expression.

Picturing Ideals

IF YOU HAVE the gift of musical interpretation and a right conception of all the infinite shades of color that rightly belong to the human voice, all of this will come intuitively—you will not have to think it out deliberately! You will simply picture your ideal conception of your part according to your highest musical and dramatic possibilities. You have been, in common parlance, making up your mind just how you want to hear yourself sing your part; and this making up your mind is actually the whole crux of the thing if you will only believe it! It is the one compelling force which dominates the whole action of your vocal processes; it is the one thing which enables you to achieve your ideal expression in utter unconsciousness of the voice and means by which it is accomplished.

You can experience an ecstatic exaltation in mentally hearing yourself sing, which is unequalled in any other way. In this ecstasy you may indulge yourself to the full! Imagine yourself singing your part with all your heart and soul—with all that is in you of vital energy, till the whole of your being responds to the joy of it; but resist the temptation of actually voicing it.

You may be wondering why I am so insistent on your work being purely mental; therefore, without entering into the psychological processes which lie back of it all, here are some of the obvious reasons for the advice given. If when undertaking the study of a new role, you obey the natural impulse to sing it at once after a fashion—as the majority of young students are apt to do—you will hear it done with all the imperfections of tone and expression incidental to a tentative effort, which must necessarily be faulty, because you have as yet formed no idea as to how it should sound. Consequently, immature and faulty singing is the first impression you receive—an impression

The Singer's Etude

Edited for September

By CLARA KATHLEEN ROGERS

Formerly Widely Known on the Operatic Stage as Clara Doria

It is the Ambition of THE ETUDE to Make This Voice Department
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How to Study an Operatic Role

which interferes fatally with any ideal conception you might otherwise form. Your first fresh conception of a musical composition is always the best, because it is independent of our medium—because it is unhampered by the flesh and reigns supreme in our consciousness.

The Unsatisfying Phase

ALL ARTISTS have at some time in the course of their studies realized that when a vocal phrase failed to satisfy them, on repeating it again and again it grew worse instead of better, and that soon they had lost all idea of how they originally wanted it to sound. The explanation of this is that the faulty sounds kept impressing themselves on the sub-consciousness which, acting on the vocal processes, gave them back the fruits of the had impression received.

I hope it has been made clear that to sing your songs or recitatives before having determined how they should sound, what effect you intend to produce—is the worst thing that can be done; that you must first form an ideal of the effect you would produce aimed by physical inadequacy; otherwise your best conception will become blurred and you may lose confidence in it altogether!

To put it in another way, any unsatisfactory tones, uttered in your struggle to master unfamiliar musical phrases, will be subconsciously received and registered in all their imperfection, and those imperfect tones will be duly reproduced by the subconscious control of the mechanical actions of voice.

In corroboration of the soundness, as a working principle, of the above directions, I will tell you something of my own experience as an opera singer, as there is nothing so convincing as a proof obtained by a personal experiment which has been successful. In the early days of my operatic career I had, for the purpose of enlarging my repertoire, accepted an engagement in a small town of about thirty thousand inhabitants in Southern Italy, where the only place of entertainment was the opera house, and where each week a change of opera was required by an exceedingly exacting public who had no other resources for their diversion.

The lure of the Operatic Stage has been, from time immemorial, a fascinating "Friar's Lantern" to the aspiring singer. One who has followed successfully this fugitive light here comes before the curtain and, in an interesting "Epilogue," chats with her listeners of the Pictured Ideals, the Obstinate Phases, the Inevitable Repertoire, which must be made reality, and these turns a sheaf of sidelights on the preparation for that magic world behind the footlights.

blundering efforts until my original ideal was blurred if not altogether effaced!

After all that has been said on this subject, although it may seem to be superfluous, I think you should be warned that the method of studying an operatic role above indicated will not prove infallible unless, by previous training, you have rendered your vocal organs capable of responding to whatever demands may be made on them in dramatic singing.

Of course, involves the dull intelligent practice of vocal exercises which render and maintain in a pliable condition all the parts that are brought into play in singing. In other words, you first must have mastered the technique of vocalization, which is not a silent process, but in which every tone must be heard and critically passed on until it satisfies you.

To Master Technique

THE MOST EFFECTIVE way to master the technique of singing is to practice separately all the different processes involved. First of all, confine yourself to vocalizing and go no further until you have satisfied yourself that you can sing every vowel on every tone of the scale within your compass with perfect freedom and at the same time preserve the unaltered sound of every vowel always bearing in mind that although the vowel *slurps* in the throat vary in order to adapt themselves to the different pitches of tone, their sounds must always remain unaltered.

It is necessary to emphasize this because it is so common a fault to jangle with the legitimate sounds of the vowels under the impression that it is difficult to produce good tone on certain ones such as short *a* (as in *and*), *e* (as in *end*), *long e* (as in *eat*). That, however, is a great mistake; myself to speak but in a whisper, I refrained from any attempt to sing audibly, even when after five or six days I began to feel that my voice had come back. Thus it happened that I had never heard the sound of my voice in that part until the dress rehearsal. I only knew how I wanted it to sound. But when I started to let my voice out in the first number, I was simply amazed at the ease and security with which I sang, and this same security prevailed throughout the opera. Never before had I felt satisfied that I was giving all that I had in me to express! All the acclamations and praise showered on me at the end of the performance were as nothing compared to the elation of realizing that I had actually sung my part as I had ideally conceived it!

It was this experience which started me on the habit of silent study. I never could have gone successfully through that strenuous season of four months, during which the bulk of the work rested on my shoulders, had I not discovered so effectual a remedy, besides avoiding the still greater danger of losing my first fresh conception of the effect I meant to produce through hearing myself struggle with tentative and

THE ETUDE

The True Function of the Ear

As so much importance is attached to the training of the ear, and properly so, the singer should understand why. It is natural to argue that the ear is not part of the vocal organ, nor of the brain which conceives sound; therefore, some explanation of the relation of the ear to the brain in singing should be given.

The ear is the receiver and the arbiter of sound. It takes note of and analyzes the various qualities of sound. It receives from it a pleasing or an unpleasant impression; but it is not the ear that conceives sound, although it does dominate its conceptions. What the ear does is to communicate to the brain, through the auditory

nerve, the impression received; and that impression stimulates the brain to conceive and the will to produce sound. If the impression produced is beautiful, the conception and production will also be beautiful; if it is either disagreeable or indefinite, the tone conceived and produced will also be either disagreeable or uncertain. You can only conceive tone as well as you are able to perceive it.

The ear, therefore, is the sense to be relied on as the first cause of sound, because without the functioning of the ear there would be no stimulus to produce it. The living proof of this is the deaf mute.

Sensations are Effects, Not Causes

ALL PHYSICAL sensations which accompany singing are of some value as associated with certain pitches and qualities of tone, but beware of regarding these sensations as the cause of the tones you hear; because they are merely the automatic response to the various vocal tones and not intended to be under your control. In seeking to produce the sensations you would be interfering with the natural processes acting in your ears.

Direct your thoughts simply to the tone itself; in so doing you will be on sure ground. Cultivate the "listening ear." In doing so the ear will also become analytical, and you will not have to depend on your teacher's perceptions. Until you yourself know the difference between the true tone and the spurious sound which the indiscriminating ear accepts, your practice at home can avail you but little.

Nasal sound is often confused with nasal

resonance, though the effect of the one is quite different from the other. Nasal sound is caused by raising the tongue at the back and lowering the soft palate so that the two parts come into contact. Nasal resonance, on the contrary, is obtained by keeping the entire pharyngeal passage open and free from any obstructing movement of the tongue, because the upper or *naso pharynx*, which is above and behind the soft palate, is the passage to the most effective chambers of resonance. You can easily observe in a mirror the physical action of nasal sound by the voicing (ng) as in *sing*. Note the pinched and disagreeable sound which results.

If Americans, in their student days, had their attention called to this distinction, that frequent and much deplored "American twang" in speaking would be eliminated.

Dangerous Advice

Most dangerous advice has been given to students by certain gifted singers who have achieved celebrity. In describing their own sensations they have failed to consider that they are not describing the sensations that either could or should be felt by others who are formed in a different mold. It is with our throats much as it is with our faces—eyes, nose and mouth express approximately the same position, yet how differently related they are to each other! How different in form, texture and in sensitiveness! Would it not

be absurd to assume that we all must look alike, because we possess the same set of features? In point of fact, no two people's throats are alike! Have not here one more good reason for teaching singers in what good tone consists; young singers hear it and in leaving them to find out for themselves what their own sensations are when they feel satisfied with the sound of their voices, rather than to seek after the sensations of some other singer?

The Value of a Sense of Beauty

A sense of beauty leads of volition is the only real source of voice that is beautiful. If the singer is without either an inherent or a cultivated sense of beauty all the methods in the world, employed by teachers, are useless!

Given normally constructed vocal and speech organs which have been, once for all, rendered pliable by practice, the singer's or speaker's concept of sound is the entirely responsible for the quality of his voice.

Some "Messiah" Statistics

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The pliability of the parts, which must yield their co-ordinated response to the will of the singer, is obtained by the steady and intelligent practice of technical exercises familiar to every teacher and singer. But the practicing of such exercises, digressed from an unfeeling demand for a quality of sound throughout, that is because the singer will not result in a perfect mechanism, that is, a mechanism which is the automatic response to the singer's sense of beauty.



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Department of Public School Music

(Continued from page 648)

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High Music Appreciation

AFTER considering the vocal and instrumental music in the high school, the next course in importance is the course devoted to the development of an appreciation of music. Four periods weekly on a full credit basis should be devoted to this great subject. The course will have to be well organized and suitable texts and equipment provided such as reproducing machines, rolls and records. Several splendid texts are available and the material has been standardized with suitable recordings listed for use in presenting the lessons. What we need to-day is a rebirth in the art of listening and understanding of the deep, true beauty of good music. The whole trend of the ethical and artistic life of a school can be ordered by the proper presentation of the material listed for use in the courses in music appreciation.

An example of the effect of great music can be seen in the high schools which have sacrificed in many ways to buy pipe-organs. Consider an assembly of all of the pupils, listening intently to the magnificent tones of a fine organ played by a capable performer. The majesty and dignity of the beautiful music will create an atmosphere which will spiritualize the life of the school and change it to a strange mysterious way into a temple of ethical training and the reaction on the life of the student body will be incalculable. The course in music appreciation must not only develop a deep love for good music, but must also furnish a foundation for an understanding of the fundamental principles of music as an objective art.

Theory Courses

THE NEXT in order of importance are the courses in theory and harmony. Many high schools present elementary theory work in conjunction with chorus classes. While this is helpful in a general way, yet it is not wise to force every high school pupil to take theory.

It is better to establish an elective course in theory and practice and to give opportunity to the pupils who are particularly interested in elementary theory work, sight reading and ear training. A text should be supplied on terminology and notation, and material provided for intensive work in the practice of sight reading and ear training. Scale and interval building, key relationships and the ground work for the study of har-

mony should be provided. This course should be given to all of the students preparing for a course in elementary teacher training.

Harmony

RECENTLY suitable texts for the presentation of harmony have been prepared and the high school teacher need not fear to present a course in harmony to high school students. A good text is essential and the time has passed when the boast of the school music teacher that "we have our own course, we do not use any text" is not accepted but is considered a sign of weakness.

Applied Music Study

PROVISION should be made for granting credit for instrumental study taken with private teachers. Credit for this applied music study should be considered on the basis of one thirty-minute music lesson taken weekly with five hours of practice for two or more semester hours of credit or one thirty-minute lesson with ten hours of practice for four or five semester hours of credit. Forms must be prepared and supplied to cover all of the reports necessary, and provision should be made for individual examinations.

I have outlined a comprehensive program for most of the music activities which the modern supervisor should consider. All of these activities can be adequately cared for if the supervisor will work out a plan and take advantage of the many standard courses and texts which are now available.

Saint-Saëns' Anonymous Symphony

By S. A. Walsall

IT IS hard nowadays to realize the prejudice against young composers which existed in France the first half of the last century, and was probably heightened in the case of Camille Saint-Saëns by virtue of his Jewish blood. In the life of Saint-Saëns, by Watson Lyle, we discover that he was obliged to resort to deceptive methods to get his first symphony played. We learn of the composer's start in life as follows: "In December, 1852, Saint-Saëns was appointed to his first professional post. This engagement, as organist in the Church of St. Méry, he held for five years.

"The following year his symphony in E flat, not published until 1855, was produced by the Société de Saint Cécile, anonymously, under Seghers. Prejudices against the performance of works by unknown composers (as if everybody has not been at one time 'unknown') was even greater then than now, and Seghers knew very well that if the symphony was put before his friend it would be contemptuously tossed aside. He therefore said that it had been sent to him anonymously from Germany.

"The symphony was enthusiastically praised. At the rehearsal, the youth of eighteen, all trembling for the success of the year-old child of his brain, listened to him and Gounod, who were already interested in him, but were unaware that he was the author of the work they had just heard. They freely discussed the good and bad points of the composition and were naturally greatly astonished when they learned, after the public performance, that the young man, whose ideas they had sought to improve by the discussion of the new symphony, was actually its composer."

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Musical Pointers for Musical Parents

Conducted by
MARGARET
WHEELER ROSS



"The Etude" takes pleasure in announcing a new column in which pithy paragraphs will appear periodically from the pen of Mrs. Ross, who has had wide experience in this field. Address all inquiries to Educational Service Department (attention of Parents' Department), "The Etude Music Magazine," 1712-1714 Chestnut Street, Philadelphia, Pennsylvania.

Write questions on a separate piece of paper bearing the above address and give your own name and address in full. Answers will be published under only the initials of the inquirer.

Make all questions brief.

No questions except those of general interest to the greater body of "Etude" readers will be answered in this department.

GREETINGS and good wishes to THE ETUDE family of interested parents. In this cozy corner, all by ourselves, I shall hope that we may work out to a satisfactory conclusion the points that perplex you in your children's musical progress, and further, that we may become real friends through our mutual interest in two of the most delightful and fascinating things in life—music and children.

Because I have been both a mother and a trained teacher I feel that I can be of some help to the musically untrained parents of the multitude of children engaged in the study of music, in whose homes THE ETUDE is a regular visitor.

I say the study of music advisedly; for that is what it should be from its earliest beginnings. Unfortunately, too often the children are merely "taking music lessons."

Untrained Parents, Victims

Musically untrained parents must accept with blind faith the instruction in music that their children receive. As in any other specialized subject, unless they have had some training themselves they are incapable of judging the qualifications of those who teach their children. In all common subjects the parent is protected by adequate school laws, and the children are reasonably safe. In music and pictorial art, however, they have no legal safeguards; and when the time comes to select an instructor the parents must depend upon the popularity of the teacher, the advice of friends, perhaps no better qualified than they to judge, or the enthusiasm of their children's playmates for some particularly favored teacher; and none of these sources is absolutely reliable or to be desired.

Since most parents believe their children have musical talent, which in the majority of cases is likely to be true, there is a greater amount of time and money spent in the pursuit of music than in any other form of art.

If these teachers were always carefully prepared, then the excess would need not be deplored; but so long as we have no legal standardization for music teaching, and no laws protecting the public therein, the popularity of the subject and the money to be made thereby is going to keep the profession overcrowded to the

detrimment both of the art and of the teacher who spends the time and money for the necessary preparation.

Musical Advances

But happily, music in America has made tremendous strides within the past few years; the general public is fast becoming musically educated; and we have a noble army of experienced teachers devoting their best efforts and unlimited energy to the musical advancement of our children—and I might add, in the main, an army as yet unappreciated, and shamefully underpaid. We must educate the parents to a realization of the necessity of *scientific pedagogy* in the study of music. They must be made to understand its fundamental economic value. We must hammer continuously upon the fact that the beginning lessons are the most important, and that the best teacher obtainable is the one to have at that stage.

Because THE ETUDE comes into your home it is but natural to conclude that you are interested in music, or that it is there upon the recommendation of the teacher of your children. In either case then, we can safely assume that you are, and that your problems are going to be only those of keeping the children interested in the subject of directing the practice habits, that the best results may be obtained from the time put into it, perhaps, the clearing up of some points relating to methods or materials.

Let Us Help

But, whatever they may be, I hope you will bring them to this department that we may work them out, not only for yourself, but also for the benefit of other parents similarly perplexed. After all, problems of the problems pertaining to any subject in life are common to every one of us and need only thought, and perhaps some specialized training, for a ready solution. Indeed, just getting the viewpoint of somebody else will often clear up a very complicated matter that we have looked at too long from one angle.

Let me again assure you of my interest and cooperation, and welcome you into what I hope may become a happy family of ETUDE parents—the fathers, as well as the mothers.



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Please mention THE ETUDE when addressing our advertisers.

THOUSANDS of young violinists and violin students all over the country are interested in making a start violin teacher. Some wish to make it a permanent profession; some wish to use it as a side line to make a little spending money; while others hope to earn enough by teaching to pay for their own lessons and musical education.

THE ETUDE receives many letters similar to the following from a young violin student in New York City, who writes: "I would like you to give me some advice on the teaching profession and tell me if I am capable of teaching. I am a student eighteen years of age, and am studying with a reliable teacher. I am fairly advanced, having gone through Kreutzer, Rode, and other studies, and concertos by well known composers, such as Kreutzer, Vioti, Rode, and DeBériot. I have just started to teach and am trying my utmost to get pupils, but I have not one pupil yet. As an ETUDE subscriber, and as one of your readers I hope you will give me your best advice on what to do to get a start in the teaching profession."

The Beginner

If this young man is a genuine talent for the violin, has studied the works he names with a good teacher, and can play them in an artistic manner, there is no doubt that, theoretically, he has sufficient knowledge to teach beginners and pupils in the medium grades of violin playing. His success will depend on whether he has the knack of imparting to others what he knows himself.

Violin teaching is a gift. Some people are natural born teachers; some learn to teach well only after long years of experience; while some never learn it. There have known many excellent violinists, splendid artists, who could play the great concertos in public, yet who were utterly incapable of producing good pupils. They could play these great works themselves, but how to lead students up the long and arduous path to this proficiency was completely beyond their comprehension. Some violinists dislike teaching. They lack patience, and the continual mistakes made by their students irritate them, and make them realize their inability to teach. Very often we find teachers, some of whom have considerable ability as players, who simply confess defeat when it comes to teaching. They walk around the room, look out the window, eat apples, read the paper, and pay very little attention to what the pupil is doing. It goes without saying that teachers of this class never produce good pupils.

Problems of the Teacher

Violin teaching is one of the most difficult and arduous of all professions. The ideal violin teacher must not only have studied his profession thoroughly, but he must also have an artistic nature and a boundless stock of patience which must be exercised with even the dullest pupil. Great experience is necessary, for every pupil is a law unto himself, and no two can be handled exactly alike. Above all, the ideal teacher must love to teach. He must take the greatest possible interest and pleasure in watching the development of his young violin students, budding and flowering like plants in a nursery. If he dislikes teaching and lacks the necessary patience, he may as well stop right there, for he will never succeed in turning out even mediocre pupils.

This dislike of teaching is why we find so many violinists, excellent as players, who cannot turn out good pupils. On the contrary, we find many good teachers in the ranks of violinists who are indifferent players themselves, utterly incapable of playing a solo in public. Such teachers know how the violin should be played, and owing to their stock of patience, and by

The Violinist's Etude

Edited by ROBERT BRAINE

It is the Ambition of THE ETUDE to make this Department "A Violinist's Magazine Complete in Itself"

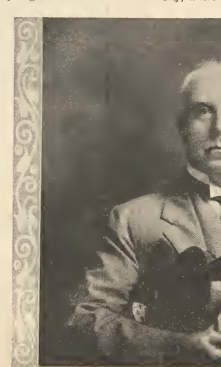
Violin Teaching

It is exceedingly difficult to get a start as a violin teacher unless one has remarkable ability and a very large circle of friends. I have known violinists to spend years in trying to build up a business in violin teaching in New York City only to fail in the end. Teachers of very great ability, who are well known in the musical profession, do not have any trouble, of course. They simply let it be known that they can take a certain number of pupils, and pupils flock to them, no matter where they locate. This is especially the case as regards teachers who have produced pupils who have become eminent in the violin profession.

In a large city like New York, the following suggests in getting a teaching business, might help: First, send announcements to all your friends that you have opened a studio, or that you are prepared to give lessons at the residence of your pupils. Second, have cards printed to distribute to friends and acquaintances and to leave at music stores, or with friends who will help distribute them and recommend you. Third, if you are a good public soloist, play on every occasion you can, making as many friends and musical acquaintances as possible, and letting it be known everywhere that you are looking for pupils. Fourth, advertise in the musical papers, if you can afford it. Fifth, when you begin getting a few pupils, give pupils' recitals, for this is the one best method of gaining new business. Even if you have only a single good pupil, prepare him as soon as possible for a recital which he can give by himself, possibly assisted by a pianist or vocalist whom you might ask to help. Sixth, try and get a position as assistant to an established violin teacher who will turn over the best of his class to the beginner, and the low-priced teaching to you. Hundreds of music teachers in large cities have gained success by this course.

Age to Begin
However, youth is not as great a bar to getting a start in the violin teaching profession as it is in other professions. The young teacher usually charges much less than the older and more experienced one, and this with many people outweighs his youth and lack of experience. However, in the present instance eighteen is very young, and our correspondent who hopes make money from violin playing might find it better to play in an orchestra for a few years before starting to teach. It all depends on the individual and how he impresses people. If he can gain their confidence and convince them that he can do the work, he can do no doubt build up a satisfactory teaching business in time.

As to the chances of gaining a good studio class of pupils, the beginner in a city has a great deal to do with it. This young man lives in New York City, where



ROBERT BRAINE
Eminent Authority On All Questions Pertaining to the Violin

Environment Tells

Seventh, if you open a studio, try and establish it in a good residence district, in a room on the first floor, where you can have your sign on the front of the house. You will get many transient pupils in this manner. Eighth, make an arrangement, if possible, with pianists, vocalists, and teachers of various instruments, who do not teach violin, to recommend you as a violin teacher to their acquaintances. You can return the favor by recommending these teachers in their respective branches to your own friends and pupils.

In smaller cities the getting of pupils is much simplified. The prospective teacher soon becomes well known if he plays much in public, and makes as many acquaintances among the musical people of the town as he can. He must, of course, do this. There are some pieces of music, a certain amount of advertising, have cards printed, and let people know that he is teaching. Personal solicitation is also a good plan for securing pupils. The young teacher can get prospects from his pupils and from his friends and acquaintances. Getting new pupils anywhere is a matter of hard work and business ability, and the young teacher who folds his hands and expects business to come to him without solicitation is often disappointed.

Playing the Violin in Church

By Berta Hart Nance

"Brace your violin and help us in the choir." How often the budding violinist hears such an invitation from some kindly minister or church worker. Very possibly the violinist declines to play, and is content for an occasional solo. What could he learn, he thinks, from playing easy songs in the first position? His instrument would scarcely be heard, anyway. As a matter of fact, however, the violinist who plays with a choir he gains any amount of useful information as well as an opportunity for growth and service.

The first requirement of success in such work, as in all other musical work, is to take it seriously. The voice of a violin, lifted in some soul-stirring hymn, may be used of God as effectively as the voice of a minister. Also, the violinist should remember at all times that this is an opportunity to assist in the church service and not an opportunity to exhibit his own skill. He will get the more to strive to make himself as inconspicuous as possible. He will be early, get his tuning done, his stand and case disposed of, and his music arranged before many people come.

He sits, when possible, at the treble side of the organ or piano. His relations with the other members of the choir, needless to say, should be pleasant, but one thing he should insist upon, even to the point of stubbornness, is a clear space about him in which to draw his bow. For its full sweep is nowhere more needed than in the work he is going to do.

His work is more exacting than is at first apparent. His attempt to blend the notes of his instrument with the voices of the singers will soon show him faults that he did not know he had. A false note or a slight contact of the bow with a string other than the one being used is instantly apparent. Steadiness in keeping the time is important, for the violin is a leading instrument, and, if it drags, it will hold back the singers. Also, for the best results, the violinist should follow the words of each verse of the song as he plays it, and not merely play the air over a certain number of times.

His work is capable of considerable variety. He may lead the sopranos or the altos. In some songs it is possible to render both soprano and alto parts at once by playing chords on two strings. When

the Sunday-school is sweeping along on a singing air, the violin on the next verse may rise an octave higher, which usually means playing the tune in the third position with an occasional stretch into the fourth. Needless to say, the intonation must be flawless. The violin solos, if like, with a particularly pleasing effect. This may be done with good results in the Sunday-school, though it is usually too showy for church use. It is also needless to say that it requires considerable practice in private, as both notes and fingering are changed.

On special days in the church and Sunday-school the violinist may make his contribution to the program, playing an obligatory, or the offertory, or a solo of his own. His solos should be selected with taste and care. There are some pieces of music that seem to lift the soul to a nobler atmosphere. These are the solos for church use. The violinist will strive to use some solo over and over. Such well-known pieces as Schubert's *Serenade*, Dvorak's *Humoresque*, and Mendelssohn's *Spring Song* have been fairly played as violin solos. The following list

The Last Teacher

The artist pupil stood before his teacher, a great master of the violin, who had worked hard and faithfully for years to teach him the true principles of the violin art. The pupil had studied with the hope of becoming a concert violinist, and this was his last lesson at the conservatory before his graduation on the morrow.

The young man took his violin down and stood chatting for a few minutes with his teacher, about his future career. "Do you need another teacher now that I have graduated under you?" he asked, "or have you taught me all that I have to know about violin playing to become a successful concert violinist?"

The great teacher paused for a moment, and seemed absorbed in thought. "Yes, there is one more teacher you need," he replied, "one of the very greatest, a teacher who can impart things to you which none of your other teachers has ever succeeded in doing."

"And who is that?" asked the students with great interest. "Tell me the name and address of this great teacher."

"His name is Prof. Audience," said the master with a smile; "and he is the teacher with whom every violin student must study to get the final polish and finish necessary to make him a successful concert artist. I mean by this that you must have much experience in playing for audiences before you can develop the best performance. The audience will inspire you and teach you things in expression, that no amount of private instruction and studio work can do."

How the Audience Helps

"The psychological effect of audience on a player is very great, and the bond which is established between player and audience is a source of inspiration to the player which he can get in no other manner. The audience feels with and sympathizes with the player, in such a way that he is inspired and buoyed up to bring out the pathos, the passion and inner meaning of the composition in a manner which he could not dream of doing when practicing in the cold, drab atmosphere of the studio or study room."

"Do as much public playing as you can."

"I have been teaching young violinists for forty years now. I find that the greatest generation of our students has a bad inclination to slur over their work. It wishes

to accomplish what requires a body and soul and a lifetime all in a few years and with partial application."—CESAR THOMPSON.

of pieces which range from difficult to very easy are less widely-known solos that contain the spiritual quality which the violinist seeks for church use: *Sosener, Dreda, Graciosa, Adagio, Andante, Gluck; Nachtkitzel, Schumann; Melody in D, T. D. Williams; By the Brook, René de Boissière; To a Wood Violet, M. W. Fehon; Nocturne, Op. 2, Alfred Karpath; Hungarian Love Song, Helen Ware-Croft, Raff.*

Practical Benefits

Nothing so tends to the growth of any gift as its serious use, and the church violinist will find his musicianship growing. His continual effort to make the violin sing out will work wonders in tone. If the choir rehearses under a good leader he will gain in phrasing and expression. Occasionally the church may have special services in which some professional choir leader trains the choir. Here is a golden opportunity.

Why should not the violin be more used in our smaller churches? The pastors are willing; the people welcome it. That it is not more used is the fault of the violinists themselves who overlook this opportunity for growth and service.

Play for audiences of all kinds. Try to feel with them, and establish a common bond of sympathy between player and audience. The sympathy of the audience will nerve you to attain times when your ideas of expression which you have never imagined in your private practice. Problems in interpretation and expression, which you have never understood, will become clear to you in the excitement you will feel when playing before audiences.

"Then the applause of the audience will be a great incentive. The first applause gives concert fairs when he plays at the young artist gets when he plays at the first. He is a different being. Passages in his concerto, which have seemed more or less commonplace, take on a new meaning. The heat and excitement of public performance, they seem trumpet-tongued like the voices of angels."

Effects of Applause

"The effect of applause and sympathy on the part of the audience was strikingly exemplified when a company of foreign players ago. One of the audiences they played to was so cold and lacking in sympathy and applause that it literally froze the actors' blood, and they found it impossible to give a good performance. One of the actors decided to take the bull by the horns and led the audience into the secret of getting the best performance. He said, 'Ladies and Gentlemen, you do not applaud. Maybe it is our fault. However, with a little encouragement we could do better.'"

"The audience took the hint, applauded liberally the balance of the evening with the result of getting a magnificent performance."

"The violinist who does much public solo playing plays very differently from the one who does not, for he has been instructed by his audiences."

"Yes indeed my young friend, there is another teacher. Prof. Audience is the greatest of all—the supreme teacher, the last word in matters of interpretation and expression. He will teach you things which no other teacher can do."

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REMARKABLE VERSATILITY. *The Herald*
MAGNIFICENT PROGRAMME. *The Argus*
A UNIQUE PLEASURE.
AUDIENCE DELIGHTED. *The Argus*
DELICACY AND POWER. *Sun News-Pictorial*

Not only have concerts themselves as a rule, in the past, been the domain of the music performed in them, but the music itself has been too uniformly dignified. Who could live happily with a person who never uttered the least dignity was in evidence. Who could matter, could live contentedly with a person of the opposite kind, with anyone, that is, who was perpetually full of spirit, who never took anything seriously? Into the needless firm atmosphere of the concert, hall comes Percy Grainger with his "Chorus" and his "Country Gardens," his "Sea Shanties" and his propriety-flooding duty from Texas, everything done with amazing and quite incredible verve.

Yes; but that is not the whole story. This world famous musician, this same person, begins his program as it were, on the mountain tops with an organ fugue of such a noble sonata by Chopin. The clarity of the execution in the fugue was a thing to marvel at; every note told, and the phrasing throughout was quite perfect. Never, perhaps, has an audience shown more reluctance to leave the hall. They differed in enthusiasm, ready at any moment to sit down again if the pianist could be persuaded to resume, looking as they drifted idly like groups of people playing "musical chairs." The effect might be amusing; the tribute was a very real one and richly deserved.—*The Argus*, June 7, 1926.

The variety of Percy Grainger's programs is as marked as his versatility as an artist. Recently last night with Bach and Brahms, he passed into the modern French and Spanish schools, and then gave a number of compositions by English-speaking composers, ranging from the beautiful De Profundis Prelude by Arthur Gore to one of Grainger's exuberant Morris dance arrangements and David Colton's gravelly comedy "Ship and Soul Walking to the Future." In the latter, a light touch and a sense of a heavy one. But despite its variety, the program was

Jubilant sings in the veins of Percy Grainger as he plays, and over our souls he unfurls a banner of optimism. He is a latterday Siegfried, in spiritual tune with the resonant forests and the fresh hill torrents, and where Siegfried failed with his red Grainger wins with his grand piano. *Sun News-Pictorial*.

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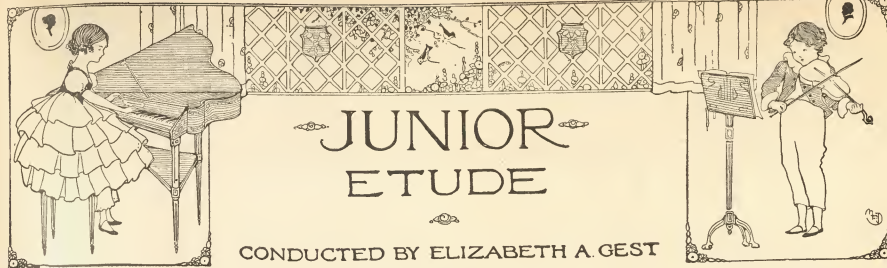
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A Trip Through Musicland

By Constance McGlinchec

(Continued from August Etude)

One of the prettiest roads in this country—and there are so many—is Modulation Avenue. Let's take it! The first part is flat country, which the sun's rays sweep almost without an obstruction, so that in places the colors are deeper than in others; but the general topography is flat. Its shrubbery, grass and trees are of the lighter shades of green. We find many graceful birch trees, blue ragged-robin flowers, yellow fields of golden-rod. In the Double Flats there are hardly any hills. The roads are curvy and so narrow in many places and the shrubbery is so thick on either side of us that it seems almost as if we were cutting our own path through Nature's cutting.

Presently an abrupt turn brings us onto another and better road, where the whole character of the landscape seems quite suddenly changed—so quickly, indeed, that we notice only that everything seems sharper. This, then, must be the Sharp country. The colors here are all deeper and richer. Our road leads through great stretches of pine forest, past beautiful deep blue lakes whose shores are great, sharp, graceful curves. How clear the sky is, and how unusually bright the sunshine and flowers in the Double Sharp! This road goes over a series of quite steep hills which make the driving rather difficult, but we will swing off somewhere soon.

Loretta smiled gratefully, and, wiping away her tears on the corner of her apron, because she had left her handkerchief on the piano, she put on her coat and hat and, tucking her music roll under her arm, said "good-bye," hurried out of the door and skipped down the street without a thought of what her refusal to play had meant to her teacher.

She had not gone very far before she saw a crowd of people looking at something in her pocket. She was very much interested.

Loretta edged her way until she was in front of the crowd. What she saw was a boy who had fallen off his bicycle and cut his head. He was very white and Loretta thought he was going to faint. Like her brother Joe did when he fell down stairs. Nobody tried to do anything until a young girl not very much older than Loretta stepped forward and, taking a clean pocket handkerchief out of her bag, bound it carefully over the wound after cooling his temples with water. The boy thanked her and said, "Gee, that makes me feel a whole lot better."

As she turned to go away, Loretta heard somebody say, "How could you do it with all those people looking at you?" "I wasn't thinking about the people," replied the girl. "It was the right thing to do, and I did it the best that I could." Loretta was ten years old and large for her age, but when she thought of what she had heard the young girl say, and remembered how foolishly she had behaved

The Right Thing to Do

By Anna M. Taylor

Miss ALCOIT was a lady who taught boys and girls how to play on the piano. She was going to give a musicale, but when she wanted to put Loretta, Dean's name on the program, because she thought she was one of her best pupils, that little girl burst into tears sobbing, "I can't, I can't play with so many people looking at me." Miss Talcott's face showed her disappointment, but, putting her arm around Loretta she tried to persuade her to change her mind. Nothing she said or did could make Loretta forget the horror of being "looked at."

Feeling it was useless to try to gain her consent, her teacher told her to dry her eyes and she would take her name from the list, although she knew how grieved her mother and father would be not to see their daughter's name among the performers.

Loretta smiled gratefully, and, wiping away her tears on the corner of her apron, because she had left her handkerchief on the piano, she put on her coat and hat and, tucking her music roll under her arm, said "good-bye," hurried out of the door and skipped down the street without a thought of what her refusal to play had meant to her teacher.

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over people looking at her at the musicale, she felt as small as her baby brother, who was not big enough to reach the piano keys without being lifted on to the stool. The more she thought of her selfishness and ingratitude, the more ashamed she felt, until, before she had finished her lunch she said, "Mother, please excuse me; I can't wait to eat any dessert because I've got to tell Miss Talcott something I ought to have told her before."

She ran so fast, it was almost a breathless little girl who stood tugging at Miss Talcott's front-door bell; and it was a very happy music teacher, who, when she opened the door was greeted with the news that her pupil did not want her name, "scratched off the program."

Club Corner

DEAR JUNIOR ETUDE:
Our music teacher has a music club which meets every month. We have on our program: Telling musical stories, reciting music poems, playing the guitar and piano. We enjoy it very much. When we play we have a piano who plays the guitar and something about him or her. Then in every June and December our teacher has a recital. Our mothers see how we are getting along in our studies. From your friends,
DORIS AND FRANCES LIGHTBEE,
(Ages 11 and 12).

DEAR JUNIOR ETUDE:
Two years ago this past November, the Junior Music Club of Montrose Colorado was started with eight girls, under the supervision of Mrs. E. L. Brand. The officers of the club are president, vice-president, secretary and treasurer. The club now has a membership of about twenty. This club meets every two weeks at the home of the president. We have many volunteers' programs and sometimes one certain child has the program alone. We study different composers and have a program by some of our composers. We often give public programs. One afternoon a Benefit Program was given for a little girl who is in the hospital. The club belongs to the National Federation, and we expect them to help us in our program. Yours truly,
MATTHEW HUTCHINGS,
(Chairman of Committee)
GENEAL PENCE,
NOLA NELSON.

Question Box

DEAR JUNIOR ETUDE:
I am eleven years old and I have only taken music lessons since March of last year. I can read well, but I cannot remember. If you could tell me a remedy I would be glad. It takes me a long time to learn a new piece. I am the youngest girl to school here.

M. M. (Age 11), Texas.
Answer:—There is no really easy way to learn music easily than to others. As you say you are a good reader, you should be able to learn music by memorizing, and consequently you develop your reading ability by memorizing. One of the great secrets in memorizing is to pay ardent attention to what you are doing. Concentration is to be able to memorize only a few measures at a time. Instead of whole pieces and the last is to have a great deal of patience and "stick-to-itiveness."

A Rondeau

By Lynne Roche

To play a note is lots of fun
If once the trick is well begun
Just raise the finger, bow to high,
Hold it awhile, then let it fly
Quick to the key; and all is done.
But, should an o'er-ambitious son
Attempt a piece, scale to run
Too soon; a fight 'twill be to try
To play a note.

Beware, my child, and wisely shun
If good by no due effort won;
Take time to rest each note; and vie
That each outsting the last; then high
Will be the time 'twill owe you none
To play a note.

Mid-Summer Night's Dream

I dreamed a dream
One summer night,
That I had learned
My scales just right.

I'm trying now
To make it true;
I really wish
It were, don't you?

(Continued on page 706)



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