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MUSIC STUDY EXALTS LIFE

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

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BEETHOVEN DISCOVERING HIS DEAFNESS

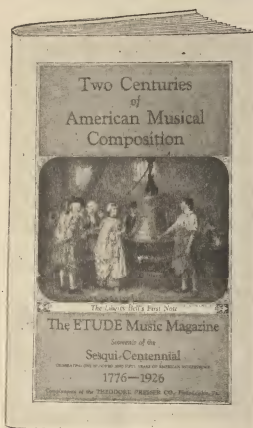
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THE ETUDE

OCTOBER, 1926

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VOL. XLIV, No. 10

What Makes Mastery?

RECENTLY we played over a collection of pieces by the late Carl Bohm. They were pieces that have sold by the hundreds of thousands and will still continue to give delight to many generations.

Bohm was a very prolific writer. He was exceptionally gifted as a tune maker. His music is always correct from the standpoint of musical grammar and musical form. Yet few would proclaim Carl Bohm as a master.

There is something very strange about this because Bohm had in his soul the making of a real master. He proved it with his wonderful song *Still as the Night*. If Schumann or Franz Schubert had written that song, either might well have been very proud of it. Bohm wrote other works of high character, but for the most part his best known works are just good enough to escape the curse of absolute banality. On the other hand they often make excellent teaching material for the kind of pupil whose mentality has not yet been sufficiently developed to enjoy work of a fine degree of musical development.

Works of this kind often contain melodic material superior to that to be found in some symphonies. Many of the great masters could have taken some of the Bohm themes and so developed them and expanded them as to make works of large dimensions and real musical worth.

This does not mean elaboration by any means. Bohm often elaborated to a tiresome degree. What he did in *Still Wie Die Nacht*, however, was to take a fine theme and develop it organically until it made a beautiful whole, with all of the parts subordinate to the central thought. This is what really constitutes mastery. We would, however, advise our readers to secure the Album collection of Bohm's works, which may be purchased at very slight expense, and note just how remarkable was this writer's melodic fecundity.

Music and Fairyland

CAN YOU soar back over the years to your fairy days? Can you walk again with Aladdin, Cinderella, Little Red Riding Hood, as you did when these dream children of juvenile romance seemed so real and so dear? If you can you are a better teacher than the average, because you can place yourself nearer to the child soul.

All children love fairies. Once they are convinced that music is the plaything of elves and gnomes and sprites, it seems to mean so much more to them. Years ago an exceedingly conventional little waltz by Streabogg (Gobnaerts) was called "The Little Fairy Waltz." We remember it particularly because it was our own first little piece. Goodness, how we loved it! Incidentally, it was one of the most extensively sold compositions ever printed. Hundreds of thousands of little fingers have danced it out on the keyboard. There was very little of anything fairy-like about it but the name. That, however, was enough.

A Schubert Issue

NEXT MONTH THE ETUDE MUSIC MAGAZINE will present its readers with another special issue, this time devoted to the works of Franz Schubert. There will be splendid biographical articles including a character study of Schubert by the well-known composer, Felix Borowski. The great Schubert-Tausig *Marche Militaire* will be the subject of a master lesson by the noted Russian pianist, Mark Hambourg, whose previous lessons in THE ETUDE have attracted wide comment.

Are We at War?

THERE are more armored motor cars traveling the streets of America today than were on all the battlefields of Europe.

This is the report given personally to us by a representative of a bankers' detective agency.

America is apparently at war against brigades of guerrillas who are organized in a way that makes the robber barons of the Middle Ages seem like toy soldiers.

The armored cars are a present necessity.

But do we want to have their number multiplied many hundredfold in the future?

The only way to prevent this is to reduce the number of bandits and anti-Americans; and the only way to reduce these is to extinguish them or to breed fewer of them.

The truth is that America is now at war and does not realize it. The enemy is far more dangerous, far more strongly entrenched, than that which our ancestors encountered at Lexington and Valley Forge. If we are to perpetuate those ideals for which our ancestors gave their lives, the conflict can begin none too soon.

On the firing line are the teachers of America. The police, the judiciary and the penal institutions are wholly incapable of stemming the tide. Multiply them as we will, the army of the enemy is increasing far faster. Small wonder that at the great convention of the National Educational Association in Philadelphia last June, the conspicuous topic was "Moral Education?" and at the same time more attention was given to music than at any N. E. A. convention for fifty years. The main address of the convention, delivered by Dr. A. E. Winship, was a powerful oration devoted to "Music in Our Schools."

The public is beginning to realize that character education in the home, the pulpit, and in the schools, is the only solution of the great problem of fortifying the minds and souls of our youth to resist dishonesty, immorality and anarchy. Our educational systems have been remarkable in providing for the "Three R's." We have developed high degrees of accomplishment and efficiency in intellectual training. The tragic weakness of this system, which makes for brilliant minds and fragile characters, is shown by the two abnormally bright Chicago youths, Loeb and Leopold, given the advantages of great wealth, only to culminate in the most hideous crime of the era—a crime which in itself was so epochal that it shocked millions into the realization of the necessity of taking means to prevent repetitions of such outrages in the future. The problem is whether the crime was really that of the unfortunate boys or of the educational system that permitted them to get into the mental state which made such an act possible.

Our readers know that for many years we have been hammering away at this problem, by promoting the "Golden Hour" ideal—a plan for the regular study and practice of character-building in the public schools, inspired by the invaluable force of music. Music and ethics combined cannot fail to have an immense influence upon the growing mind. More and more schools are introducing the idea, in various forms.

Speakers are advocating the importance of music as an antidote for crime. Mr. Geoffrey O'Hara, among them, is giving a very stimulating address upon "Music and Murder." The public press, all over the country, and particularly the *Saturday Evening Post*, is emphasizing the need of character training in the home and in the school. We present herewith a cartoon from the *Saturday Evening Post*, in contrast with one prepared to parallel it.

MUSIC STUDY EXALTS LIFE



THE OLD-FASHIONED HOME AND HOME INFLUENCE, WITH THEIR RIGID DEMAND FOR STERLING CHARACTER BUILDING, ARE RAPIDLY VANISHING

This Picture Appeared in The Saturday Evening Post—Copyright 1926, by the Curtis Publishing Co., Philadelphia, Pa.

Compare These Two Scenes

The Home-centered Family inspired by the delights of Good Books, Good Magazines, Good Art, Good Music, High Ideals, Wholesome Morals and Spiritual Unity fosters no criminals. It is the obligation of every citizen to promote the interests of such homes.



HERE IS THE HOME-CENTERED FAMILY, SAFE-GUARDED BY THE FASCINATING DOMESTIC STUDY OF MUSIC, ART AND LITERATURE

THE ETUDE

AS I PEN this article, it chanced to be a Sunday morning, and I am reminded that church-goers are being told for the billionth time (to make a rough estimate) that they "have done those things which they ought not to have done and have left undone those things which they ought to have done." That this is true of all of us, including a few saints, is an assured fact; and the music-student is no exception to the rule.

Everyone knows that it is well to commence our good habits early in our career, or at least to break ourselves of bad habits (if already contracted) before their roots, embedded in the soil of our being, become quite unbreakable. There are certain occult schools which advocate nightly self-examination—that is to say, the disciple is advised to recollect all the events of the day and overhaul his or her conduct in connection with them. The music-student, though to a lesser degree, might with advantage follow this example and give himself a periodical overhauling, not forgetting to have a pick-axe handy in order to break into smothered bad habits. The trouble is, however, that many of us either fail to realize the existence of such habits, or worse still, imagine some, if not all of them, to be desirable—this latter, of course, because we cannot see ourselves as others see us; if we could, we should probably blush with humiliation rather than with pride.

It is just because I have observed a large number of these unpleasantly diverting habits, characteristics and idiosyncrasies, that I am prompted to enumerate the following "Don'ts," so that students and even fully fledged artists may be opportunely warned and may take the necessary steps before it is too late. It is true that some of my "Don'ts" may appear so obvious to a number of people that they may wonder why I mention them at all; and yet it so happens that there exists a curiously perverse trait in human beings, which often causes them to overlook or ignore that which most "stares them in the face." For this reason I make no apology for shouting at them these singularly deaf and blind persons when they are just about to boom into the largest tree-trunk on the road of their professional career. . . . So now to business!

Concerning Recitals

DON'T MAKE your programs long; make them short. Remember that it is in one sense more tiring to listen than to perform, and that a good thing becomes a bad one when unduly protracted.

DON'T place a classical work after a modern one; it is unfair to both works and is a historical misdeed.

DON'T sacrifice art to virtuosity, for this is nothing less than musical prostitution, born of the desire to "show off."

DON'T be too free with your encores; it is immodest and cheapens you in the eyes of the public.

Concerning Platform Manners

DON'T rush on to the platform as if you were catching a train; it is both unnecessary and undignified.

DON'T, when bowing to your audience, wear a perpetual and ingratiating smile; remember you are an artist and not a head-waiter.

DON'T look inordinately pleased at the slightest applause; it gives the impression that you have never been applauded in your life before.



CYRIL SCOTT

Don't! An Article for Budding Professionals

A Brilliantly Witty, Satirical Article, Written Expressly for THE ETUDE by the Distinguished English Composer-Planner

CYRIL SCOTT

DON'T be coy with your audience: if you are young and pretty, it is irritating and superfluous, and if you are elderly it makes you look ridiculous.

DON'T, while performing, think either of yourself or of your audience but solely of art and its interpretation.

Concerning Tricks of Pianists

DON'T SNORT or breathe loudly while playing, but learn to breathe silently and correctly. Proper breathing is never accompanied by noise.

DON'T throw yourself about, or squirm and gyrate on the piano-stool; remember you are a pianist, and not an acrobat, a ballet-dancer nor a monkey. Remember also that the piano is not an orchestra, be conducted nor a child to be punished, but an instrument to be played.

DON'T, in impassioned moments, jump on the pedal with your whole foot, but keep your heels well on the ground and press the pedals silently.

DON'T roll yourself into a ball and put your head nearly on the keyboard, following, as it were, every movement of your fingers. The latter do not require scrutiny and your appearance is not improved by your turning yourself into a hunchback.

DON'T perform tricks with your mouth or your tongue, because, if you do, the audience will be so preoccupied with look-

ing at you that they will forget to listen to you.

DON'T prelude each item with the same chords, usually of a banal nature. Should you possess no creative talent or gift for improvisation, then do not prelude at all.

Concerning Divers Things

EXECUTANTS—DON'T practice so much that you practice all the music out of your souls and become automatons; remember that spontaneity is one of the greatest charms.

DON'T take yourselves or your achievements too seriously: self-exaltation is more than often the cause of nervousness.

Singers—DON'T forget that you are concerned with a double art—the musical and poetical combined; therefore literary culture is as important to your achievements as musical culture.

DON'T be (or appear to be) so preoccupied with producing your notes correctly that interpretation becomes a secondary consideration: a really great singer is not merely a glorified megaphone but an orator and actor as well.

DON'T ever mistake exaggeration for musical expression—true and charming expression is always produced by beauty of tone and phrase, never by distortion.

Female singers—DON'T make "catty" remarks about other singers: how can you

ever be a channel for noble sentiments if you soil your minds with jealousy and pettiness?

Musicians in General—DON'T be always talking or thinking "shop!" If you have only the one idea in your heads you will never be great artists, but only musical "tradesmen."

Composers—DON'T worry over bad criticisms: remember that work which is too easily understood is seldom worth understanding and that all individualists have been berated for their early attempts.

DON'T assume either that the critics or the public are a mass of fools merely because they do not understand you; even the cleverest men do not understand everything—the art of making an omelette, for instance.

DON'T fail to cultivate the right wisdom-attitude while you are still young and a student, for a philosophical attitude of mind is a prophylactic against most troubles.

Commentary

IT IS A CURIOUS fact that so few recitalists have learned the art of brevity—are they afraid of appearing mean, or what is it? Generosity is no doubt a very excellent virtue, but even generosity must be tempered with wisdom, otherwise it becomes immodest. Are we certain that people always want all the things we give them? If they do not, we are merely encumbering their closets with so many white elephants. Thus, in the case of long programs, the recitalist lavishes musical food upon his listeners which they are unable to assimilate. Instead of going home satisfied they go home suffering from a "musical indigestion." Enough is as good as a feast runs the old proverb. Nor so! Enough is better than a feast; the feast may produce heart-burn.

The placing of a classical work after a modern one on a program is redoubtably to be avoided. Recitalists are sometimes guilty of this, but those who arrange the programs of orchestral concerts more frequently are so. However fine a classical work may be, it is apt to sound thin and colorless after a modern one—provided, of course, that the latter is not merely some clap-trap salon-piece. If you honor the old Masters, treat them with fairness.

Virtuosity can never elevate your listeners; it can merely tickle their senses and panders to their love of sensation. The greatest artists—like Kreisler, for instance, have achieved their greatness and fame through their power to touch the heart; only second-rate performers have been "pyro-technicians!"

Excessive encore-giving is a particular weakness of female singers—they trip back on to the platform almost before they have tripped off; and the audience, instead of being impressed, is merely amused in the unflattering sense of that word. The man or woman who gives too freely, whether it be presents or encores, is never appreciated; he is considered a bore who is suffering from conceit.

Time may be money, but in this connection time is not dignity, and undue haste is quite out of place at a concert where people are enjoying themselves at their leisure. But there is a further reason why performers should not rush on to the platform: a "comic turn" is an unsuitable prelude to a serious piece of music and creates the wrong atmosphere at the outset.



Don't be coy.

An ingratiating smile is less out of place on the lips of a woman than on those of a man, but in both cases it should be used with discretion and never be perpetual. The impression it creates is one of "loveying." The artist appears to be so afraid he has not produced a sufficiently good impression by his performance that he tries to "make good" by the methods of captivation and only ends in appearing ridiculous.

This aphorism requires no comment.

The Matronly Sybil

IT IS A strange fact that some elderly and very corpulent female singers are in the habit of behaving as if they were sylphs, fairies or at least young women; this is particularly unfortunate and entirely out of place on the concert platform, for it suggests the vaudeville "show-house" rather than the concert-hall. Both age and size are consistent with a certain dignity; therefore, why seek to destroy what poise already exists?

Every genuine artist possesses something of the mystic in his nature; therefore it is not irrelevant to say that he who is preoccupied with the things pertaining to vanity cannot be a true and unsoiled channel for that Divine Beauty which comes from God Himself.

A Viennese professor from whom I once took piano lessons had a charming, soft touch and other pianistic qualities, but his playing was entirely ruined by a habit he had of snorting and groaning like a traction-engine when it climbs a hill. The traction-engine, however, is not comic, whereas the professor was distinctly so—at first, though after a short while his noises became highly irritating. There is another pianist I could mention, who has recently acquired a European reputation, and who has contracted the same distasteful habit. If a person in the audience were to snort and snarl and snore while the artist was playing, the latter would at least glare at him. As for his neighbors, they would probably ask him to leave. Therefore, O, artists, do not do to others what you would have others do to you!



Don't punish the instrument.

There is an axiom in business—"If you have nothing to sell, don't advertise." A corollary is, "If you have something to sell, do not advertise it, don't expect to sell it." And the statements apply as much to the one who would sell services as to the one who would sell merchandise, as strongly to the professional musician as to the merchant and manufacturer.

It is all very well to expect the world to make a path to one's door; but it is necessary to tell the world that you live behind that door, and what he has to sell. It is necessary to create in the mind of the public a desire for what one has to sell and the equally important feeling that you are the one of whom the public should buy it.

One way to sell goods is to have a monopoly, to have

The Simian Accompanist

NOT LONG AGO a fine and well-known vocal soloist went to Vienna and gave a recital after engaging a certain accompanist. The hall was packed with a fashionable audience and everybody looked forward to a great artistic treat. But they were disappointed—or rather the "treat" was of a different nature from what they had expected. This was due to "Monsieur le Accompanist." A few seconds after the singer had commenced his first song (some serious old Italian aria) she was much surprised and extremely disconcerted to see her accompanist convulsed with irrepressible laughter. (It should be mentioned that she stood with her back to the accompanist.)

Her first thought flew to her appearance. Had she, perhaps, put on her dress back to front? No—all was in order. Finally she discovered that the eyes of the audience were riveted not on herself but on the gentleman at the piano.

He was behaving like an emotional monkey. Every note he played was accompanied by such contortions that the audience was oblivious to all else but his antics. The concert, from the singer's point of view, was a complete fiasco.

Don't rush on the platform.

A certain pianist of note, when he gets impatient, jumps on the pedals with his whole foot, with the result that the noise of his heels resounds on the platform—audience and proves highly disturbing and unpleasant.

Nobody's playing is improved by contracting the chest, expanding the chest, strength and looks well; contracted chest causes weakness and looks bad. A hunchback is a subject for commiseration but not for imitation.

Performers should examine themselves sedulously to see whether they have acquired the bad habit of pulling their legs, rolling their tongues into their cheeks, constantly blinking, screwing up their eyes or performing any other distracting tricks while playing. Numerous performers, I regret to say, are addicted to one or more of these objectionable habits. We should always remember that concerts are not given in the dark.

The Monotonous Prelude

FOR THE LAST thirty-odd years a pianist of renown has produced scores of the numbers on his recital programs with three chords of the dominant seventh. He would be quick to think them so ravishingly beautiful that he can never hear their suf-

ficiently often, or is he lacking in inventiveness? Whatever the cause, the effect is musically disastrous. These who prelude at all should beware of "vain repetition."

An old adage runs that "practice makes perfect," and so it does, but with much practice makes "Jazz" a dull boy.

It is only advanced souls who do not take themselves seriously. This sounds like a strange statement. I am well aware, but it is true nevertheless. There is nothing so important that it cannot be joked about at the right time, and the man who can joke about himself, his art and his achievements with humble humility. When people take themselves too seriously they are apt to become morbidly introspective and neurotic; moreover, they are apt to grind instead of sing, with a resulting lack of spontaneity.

It is of the greatest importance that singers should be even more cultured than other exponents. It is, in fact, seldom the case. Yet how can singers expect to interpret poetry unless they possess a real taste for poetry? Besides, how can they select good songs to sing unless they have the necessary knowledge and culture to distinguish good verses from bad? As it is, the number of songs that vocalists will sing in spite of deplorable verses are not to be counted.



Don't be deceived with little applause.

Two arts.

It is only second-rate artists who resort to exaggeration. Their aim is to achieve originality of interpretation, but when all is said, they are merely swindlers. Discretion is not expression. What would we think of an orator who tried to gain his point by pulling faces? But, in the case of the orator, it is at any rate his own face which he distorts, and I suppose everybody must be allowed to do what he likes with his own face. But in the case of the excofficient, it is somebody else's composition with which he takes liberties, and therein lies the difference.

Kitky, Come Here!

BERNARD SHAW has pointed out in his "Doctor's Dilemma" how tragic it is when a man of genius is not likewise a



Don't perform with your face.

Man of honor. It is equally tragic when a great artist does not behave like a great artist. It behooves every body not to be "everybody," but at least of all her whose calling it is to be a great artist.

Many musicians are apt to become boring in conversation because they seem incapable of discussing anything except music. They laugh at golfers who can talk of nothing but their "strokes," yet they "go one better" themselves. A woman once said of a celebrated violinist, since deceased: "He is adorable as long as he plays; when he stops, he is just an insufferable bore."

Composers should be elated when they get well "blasted" for miscompositions. They can be understood in an hour by critics who have come (at times) to hate the very sound of music.

Nevertheless, as already said, do not imagine the critics are all fools; they are merely tired. Most of them are in performance based on tradition. An original composer oversteps tradition; therefore how can he expect to be understood—at once?

The right wisdom-attitude consists in the realization that all original artists were misunderstood in their day, and hence were victims of the "malignant tooth of adverse criticism."

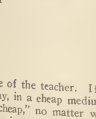
Self-Help Questions on Mr. Scott's Article.

1. Why is it not proper to place a classical before a modern work on a program?

2. Why should repeated encore and the profane acknowledgment of applause be avoided?

3. What are some of the bad habits of pianists, which attract attention to their music, but which detract from their music?

4. What is the danger in over-practicing, and in taking one's self too seriously? What is the remedy for the latter?



Remember, you are not a head-waiter.

same is true of the teacher. If he advertises in an undignified way, in a cheap medium, he is classified by the public as "cheap," no matter what his abilities are. If he advertises in a small way, he gets small results. He must advertise liberally in dignified mediums and in the best of these mediums. He must consider circulation and what it reaches. He must be in the best families in his own territory. And he must "keep his name" everywhere.

When one has his name in the best way to keep it added to his announcements, "Names may be a waiting list. He has the goods; and the public has come to demand more and more can furnish. Truly a satisfactory state of affairs.

THE ETUDE

THE ETUDE

IN TAKING UP the subject of this article, one is naturally forced to inquire whether there are any recognizable qualities that give permanence to certain compositions, while others have only a temporary vogue. To many people, music is merely a matter of taste—they like one piece or dislike another, without knowing why, and divide the repertoire into music that endures, in contrast with music that has to be endured, but the really are certain qualities that make the great works last through the centuries.

If we note the apt saying that "Music begins where language ends," we are at once led to the idea that music is partly a matter of expressive power. The qualities of poetry are often paralleled in music; and many comparative lists have been made, with more or less accuracy. Beethoven has been likened to Shakespeare, Haydn and Mozart to Pope and Dryden, Schubert to the lyric poets, and so on. One may, therefore, assume that some of the qualities of poetry will apply to music.

Chief among these is a control of the power of expression, the ability to say something worth while in a terse and striking way. Everyone can pick out many expressive bits of poetry, all the way from the Canterbury Knights' "Truth and honour, from freedom and courtesy" to the stirring call of Lilla—"Fight," she cried, "And make us what we would be, good and great."

Similarly, in music, one may cite dozens of examples of expressive power from the veiled intensity of the "B-minor Mass" to the Motive of Fate or the Transfiguration. One of the first requirements of a composer, then, is a well-expressed sense of movement. It may come in many styles, and emphasize one or more of several different qualities, all the way from the stately of Schumann's *Adagio*, or the delicate of Debussy's *Chopin de Lune*, or the deep feeling of Chopin's *G-major Nocturne*, to the dramatic grandeur of a *Ninth Symphony* or of *Les Preludes*. But in every case the composer has shown the ability to express fully, and with controlled power, something that is worth while, and appeals to all of us.

The Expressive Theme

MUSIC is so intangible that the expression of a theme is really a matter for psychological study. There have been many definitions of music, all the way from Wagner's "Music is the way of the soul to the soul" to the more practical of moving the emotions by combinations of sound," but there is an interesting side as well as an emotional side to music, as the classics show.

The elements that enter into the expressiveness of a theme consist of rhythm, melody and harmony. Of these, rhythm is the most important. The modern expert-musical man has yet dared to try to do without it—and, incidentally, here's hoping that he never will. It is ingrained in humanity, and has been for as long as humanity. The primitive footfalls of Pithecanthropus, if that was the gentleman's name, to the drum-strokes in the *Scherzo* of Sibelius' *Finlandia*, or in the battle section of "Etna."

Melody, by itself, has not much appeal. In fact, the musician it always affords a chance to supply mentally the harmonic accompaniment. It is in melody that should go with it. There is room for a wide variety of expressiveness, depending on succession of inter-

Music That Endures

By ARTHUR ELSON

makes the harmony run through a dissonant major seventh (fourth degree), a more consonant minor seventh (second degree), and two positions of the subdominant triad, creating a most impassioned emotional appeal by the simplest of means. In fact, the sense of harmonic appreciation is so great that it is lacking in those who are not musical; and the crudeness of many popular songs lies in their harmonic coarseness of effect.

In writing themes and passages into larger works, the composer has many fairly definite forms at his choice. As every student of Theory knows, the range from the simplest of so-called song-forms, with contrasted periods, through the rondos, with longer or more numerous sections, to the sonata-allegro form, the various other structures, occasionally used in the large symphonic movements. In the classical times, the tonal art fully justified the saying that "Architecture is frozen music." Even in the freer compositions of recent years, one still finds the balance of sections, the contrast between different passages, and the due proportion that were so evident in the more definite forms of earlier years. Dating from the fourteenth century, too, are the various contrapuntal forms, in which melody was supported by melody, or part by part, instead of by chords, though harmony was developed by the interweaving of parts. These various forms play their part in giving to music an intellectual as well as an emotional beauty.

Harmony Mathematical

HARMONY is largely a matter of mathematical perception. The vibration-rates of the different notes in a chord have a more or less simple proportion to one another, and in nature; so that, as Browning made Admetus say, "Out of three sounds I frame, Not a fourth sound, but a star."

It is the ability to notice changes in the proportions of the successive chords that enable the hearer to appreciate harmony. These figures for any one chord, as the student knows, may be quite simple, even going as low as three, four, and five.

The succession of two practically unrelated chords, with wholly different notes and intervals, will therefore produce a discord, because the hearer cannot relate between the two. Not that discords may not be occasionally of dramatic effect, but the modern radicals who rely too much upon them produce nothing of permanent value. That it is easy to find that discords are the best to develop into a musical structure of most absorbing interest. Some devotees of melodic and harmonic richness count the method of procedure rather arbitrary; and one very eminent Wagnerian friend of the present writer once accused Brahms of "musical dressmaking," but figure treatment and development may always be made to shed somewhat in the background during the present modernistic search for new harmonic effects.

What have been the works that have survived, and which of the foregoing characteristics do they exhibit? One might question the brief survey will fulfill the purpose of this article.

Passing over the few relics of ancient music, the Gregorian epoch, the music of the Middle Ages, and the comparatively simple music of the Troubadours and Minnesingers, which are mostly curiosities at present, one comes first to the contrapuntal schools. The music of these schools has been the subject of much study and remains in vogue to merit attention. At the very outset the student finds a famous composition from England—the so-called "Six-men's song entitled—'Sunset in Iceland,'" dating from the year 1215. This is

really a four-part canon, with two voices singing a bass accompaniment. The most noticeable quality of this song is its remarkable freshness and beauty of melody. Of course the skill with which it is woven into a whole when taken up by the parts in turn, and carried through, as in a long four-part round, is not the same as in the case of the canon. In the time and later will show the same skill without the terse and clean-cut melodic beauty; for which reason no one cares to exclaim them from the libraries where they are buried. But there must have been many effective compositions in England at that time, as is proven by the writings of the Frenchman, Jean de Muris, who was in 1325 that the composers of his day were falling below the high standards set by the English, and losing their effective directness of expression. In music, no less than in literature, brevity is the soul of wit, and composers who have little of interest to say, and who spin that little out in whatever happens to be the approved technical method of composition at the time, will not achieve any permanent vogue.

When England Led

ENGLAND still retained its prominence in the time of Dunstable, who lived while the early continental schools were developing. Then came the days of Flemish leadership, under Ockeghem, who held high positions, but nevertheless made music of a barbaric variety, using technical mastery to make music that caused the setting of such dry subjects as the Genealogy of Christ. It is not surprising that this school did not last, that when Josquin de Pres, the last of the Flemish school, died, Luther could say of him, "Josquin rules the notes, while others are ruled by them."

Palearisti and Di Laaso represent the culmination of the contrapuntal schools; their works are not by any means confined to set standards, like those of Ockeghem's school. When they wished to write in the harmonic style, they did so. Churchgoers are all familiar with the beautiful "Aldous" of Palearisti, for example, which seems harmonic in spite of its part-writing; while such a song as Di Laaso's "Men cours se recommande" is entirely and freshly modern in style. It should be true now, as it was then, that the real composer will write good music, independently of what may be the technical fashion of the day. The composer should have something to say that is worth saying and should say it with all his might. If his message is worth while, posterity will recognize its value.

As an instance of this student should examine the Fitzwilliam collection of virginal music. The virginal, popular in the Shakespeare epoch, was a small keyboard instrument, with a compass of not more than three or four octaves and with the light tone that one would expect of an instrument carried from room to room. Yet the early Elizabethan composers wrote such expressive music for it that their works really demand the resources of the modern piano style. In 1600 and later, there was much that was experimental at first. The Italian violinists, such as Corelli, Tartini, and their pupils, led the way in the new style, and others developed opera and harpsichord music. Then the leadership passed to Handel and Bach, in Germany. Much of the best of the harmonic style, some of Handel's, is kept in partial obscurity, because the archaic form of the early

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opera prevents their revival. But music of value will survive, despite handicaps, and the Scarlatti airs, no less than Handel's famous *Largo* (from "Xerxes," originally or "Lascia chi" in *Piango*), will show, to alter the saying, that you cannot keep a good tune down.

The works of the great composers are too familiar to need any detailed description. In classical times, the expression of intellect and emotion, best expressed in the well-defined but plastic sonata-allegro form, showed itself in the expressive fluency of Haydn and Mozart, the dramatic power of Beethoven, the melodic feeling of Schubert, the enthusiasm of Schumann, the intangible grace of Mendelssohn, and the quiet intensity of Brahms. Then Rubinstein and Tchaikowsky led Russia to fame, while other countries developed other leaders.

The Classic Blend

WHICH OF this music wears best? To the writer, a long course of hearing and looking at the composer seems to show that the music showing its full share of the intellectual side seems to last longer in its effect than that which relies more on emotion. But this is set forth rather as a personal opinion than as a general truth. If one finds that the emotional qualities of Schubert lose power on repetition when compared with the grandeur of Beethoven, or if the richness of Tchaikowsky becomes cloying while the more formal shapeliness of Brahms keeps its effect, another hearer might find the reverse true in both cases. But there must always be some blend of the intellectual and the emotional in order to give the music any permanence.

No less a modernist than Cyril Scott, admitting the necessity of present-day composers using some scheme or plan to replace the earlier forms that had so strictly followed. The transition, of course, came through the introduction of the symphonic poem, which had its origin in the program symphony of Berlioz, and was brought to its climax by Liszt and Strauss. Beethoven no doubt foreshadowed it in his Ninth Symphony, which made him say that all his previous work was as nothing to what he meant to plan afterwards.

If the symphonic poems are not based on one definite design, each will have its own structure, showing a balance of various sections and a judicious contrast between them. The program element (making the music tell a definite story) adds an interest of its own, that compensates for the lack of strict form; but even in such works as "Till Eulenspiegel," depicting the adventures of the famous medieval hero-rascal of that name, the recurrence of themes and passages gives the work a tonal design that is the reverse of formless.

Opera seems to need a style of its own, that not even the greatest of composers can necessarily achieve, though some have done so. Here emotional expression is more in the foreground—feeling, sentiment, passion, and intensity, rather than any highbrow methods. Wagner brought intellect to it, in the shape of guiding motives that could be built up into great orchestral scenes. But it was matter rather than manner that made his opera great, for he could write themes of tremendous power, which his imitators have not been able to equal. Opera must have something almost crude, tawdry, and blaring in effect to achieve what audiences expect in the way of dramatic power. The trumpet fanfares of the march in "Aida," for example, will always be far more popular and achieve far more numerous performances than the more involved and less dramatic measures of the same composer's "Falstaff."

The Search for Harmonies

MODERNISM, as arising from Satie's unusual effects, and from Debussy's whole-tone scale ideas, has developed into a search for new harmonies. As such, it is of course largely experimental, so that many works, now hailed with applause by large audiences and over-appearing reviewers, achieve only a few performances before being shelved. In so far as the search for new harmonic effects are used to replace real inspiration, instead of as an adjunct to it, the resulting productions are bound to fail. But as Josephus anticipated, the father, with a view to acquiring values, anywhere about the clefs, the children calling them out as written. One calls the note by its name value, another follows with its position on the staff, thus: "Half-note."

The next step was to contrive a method whereby the knowledge thus gained might be passed on to the children and so enable them to receive efficient instruction right in their own home.

A large blackboard was procured, upon which four sets of "five lines" were permanently scored. This board has been secured to the wall in a corner of the "music room" by two hinges. At the two sides, and as close to the edges as possible, two legs, also hinged, have been attached to the board. These are hung, and blocked in such a manner, that when the board is let down they swing out at an angle to rest against the wall where it joins the floor. Thus, when the board is not in active use for tuition purposes it is transformed into a very handy work table. When in position for lessons it is held securely in place by an ordinary screen door spring appropriately adjusted.

By this blackboard method it has been found very practicable to give satisfactory instruction in elementary fundamentals. The lessons comprise the first use of the finger clefs, how to recognize and name them; names of lines and spaces; ledger lines and the reasons for their employment; the different values of the various notes; "accidentals," their shape and uses, the formation of scales, etc. The building up of common triads and afterwards locating and sounding them on the piano the children have found most interesting. They can readily distinguish between a major and minor triad by the sound. On one occasion during an ear test of this description the tutor played the chord of the dominant seventh, with the usual query:

Self-Test Questions on Mr. Elson's Article
1. What is a chief standard of poetry applying also to music?
2. How is Harmony mathematical?
3. What musical device does Beethoven use effectively in the first movement of his "Pastoral Symphony"?
4. How does "Summer is coming in" hold on unique place in musical history?
5. What particular blend is made in the classic type of music?

SOME seem to have a natural ability for memorizing. In fact it is more of a creative ability, rather than any highbrow methods. Wagner brought intellect to it, in the shape of guiding motives that could be built up into great orchestral scenes. But it was matter rather than manner that made his opera great, for he could write themes of tremendous power, which his imitators have not been able to equal. Opera must have something almost crude, tawdry, and blaring in effect to achieve what audiences expect in the way of dramatic power. The trumpet fanfares of the march in "Aida," for example, will always be far more popular and achieve far more numerous performances than the more involved and less dramatic measures of the same composer's "Falstaff."

"Falstaff."

"Daddy's" Musical Family

By Sidney Bushell

THE problem of giving the children a proper start in small towns and in places where there is no qualified music teacher, is an acute one.

The description of an attempted solution of the difficulty which has come to the writer's attention, may be of interest, possibly an inspiration, to others.

With the musical education of his children (as yet in the kindergarten stage), in prospect, the father, with a view to acquiring values, anywhere about the clefs, the children calling them out as written. One calls the note by its name value, another follows with its position on the staff, thus: "Half-note."

"Half-note on E," and so forth. In another lesson the tutor writes a number of different notes in a straight line and the pupils are required to "call" to each note, simultaneously marking its duration by clapping hands the required number of beats. The introduction of any sort of action into the lessons is very pleasing to them. They were taught to sing the dotted quarter by being told to march in this rhythm, taking a hop on the dotted note:



If left to their own devices when the father is absent these children frequently conduct their own music class using the method described. This in itself has the educational value of fixing in their mind details already grasped, and in its own peculiar way develops initiative and originality.

The lessons comprise the first use of the finger clefs, how to recognize and name them; names of lines and spaces; ledger lines and the reasons for their employment; the different values of the various notes; "accidentals," their shape and uses, the formation of scales, etc. The building up of common triads and afterwards locating and sounding them on the piano the children have found most interesting. They can readily distinguish between a major and minor triad by the sound. On one occasion during an ear test of this description the tutor played the chord of the dominant seventh, with the usual query:

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Variety in Recitals

By Edith Josephine Benson

TO AVOID monotony in recitals of easy piano music, the teacher must use every type of composition that belongs on programs of advanced music except, perhaps, that which contains the dramatic development. The foundation of variety is in the selection and arrangement of descriptive, emotional and dance solos.

The opening and closing numbers are no more important than the main part of the come monotonous. The first number may be a simple piece given by a very little child who plays excellently, or it may be a composition advanced enough to hold the interest over the next few easy pieces. Duets may begin or end the program; but their greatest usefulness is in breaking the continuity of solos. Duets for players of equal ability should be used sparingly because they are not very interesting.

"A trashy piece of work, which a world-renowned soloist may present with impunity or even with profit, will leave the audience of ever so good an upstart cold, while a great work is often more satisfying to the pure musician in the latter's hands, because the interpreter's personality does not abridge itself unduly."—EATON.

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EVERYONE RESPONDS in some degree to a rhythmic stimulus. It seems to be instinctive in man. The body does its best to conform with a rhythmic impulse, yet one may easily respond to the power of rhythm and still be unable to create it. There is a vast difference between keeping time and beating time.

Modern rhythms are so complicated that the student has great difficulty in mastering values. However, with a knowledge of a few simple principles and the use of common arithmetic, there are no rhythmic combinations that cannot be understood and mastered by the student.

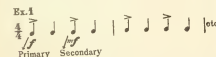
To play rhythmically one does not have to possess any special inborn gift or "feeling." All that is required is a spark of common sense and the willingness to count aloud. "Trust no measure but your own," is the motto of the student who acquires a rhythmic consciousness.

Metronome

Do not hesitate to use a metronome. Regardless of what has been said about it, you will always find it a most efficient and faithful friend to assist you over the uncertain places. Set it up on all difficult passages. If you cannot count aloud or with the aid of the metronome, it is positive proof that you are not playing "in time."

Accents

Properly located accents are the means of giving a composition its rhythmic swing. With two or three beats to the measure, the accent falls naturally on the first beat. In this family, also, they have an important place. Accents are on the first which is called the primary accent, and on the third which is called the secondary accent. In the case of six beats to the measure, the primary accent comes on the fourth beat. Primary accents are always played with more force than secondary accents. For example:



Should these normal accents be shifted to other parts of the measure, the rhythm becomes syncopated.

Sub-Divisions

The whole secret in solving a difficult rhythmic problem is to know how to count the sub-divisions in the measures. In this way are the most complicated passages easily understood and mastered. A measure in a composition is similar to an inch on a rule or scale; it has its many divisions and sub-divisions of halves, quarters, eighths, sixteenths, thirty-seconds and sixty-fourths. So, in considering a complicated rhythmic problem, we use a simplified unit in the measure and use it as a basis on which to count the entire group of notes in the measure. This method will be explained more in detail in the examples that are to follow.

An Inexcusable Fault

Ethel Newcomb relates that one of Leschetitzky's assistants declared that no American knew the value of the short note following a dotted note, and she never knew an American who could give the short note its exact value in relation to the notes around it. "In all my studies with Leschetitzky," said Miss Newcomb, "and in all my experiences in taking pupils to him and hearing others' lessons, I do not think there was any technical point that gave him so much trouble and annoyance as this one of the real value of the short note; a sixteenth after a dotted eighth, for instance, coming before an accent. There seems to be no end of difficulty in this little motive."

No matter how absurd this may seem, it is really a common fault among students and can be entirely eliminated by a little consideration and thought. Let us consider the following example.

Another problem which seems most disconcerting to the student is the ability to play correctly such irregular rhythms as

Ex. 3. A. B. C. D. E. F. G. H. I. J. K. L. M. N. O. P. Q. R. S. T. U. V. W. X. Y. Z.

Irregular Rhythms

Another problem which seems most disconcerting to the student is the ability to play correctly such irregular rhythms as two against three, two against four, two against six, etc. I know that students have been advised to practice diligently with each hand alone and then put them together, but this method hardly simplifies matters. In fact, it is more difficult. If the teacher will connect up the two interior notes as shown in the illustration at "B,"

the smallest unit to count in this measure is a sixteenth note. Since it will take four sixteenth notes to equal one quarter note or one beat of the measure, we count four to each group. This, you can readily see, will do away entirely with any uncertainty of the rhythm and will give to each note its just value. Another way is to conceive the sixteenth note as

Ex. 2. A. B. C. D. E. F. G. H. I. J. K. L. M. N. O. P. Q. R. S. T. U. V. W. X. Y. Z.

Count. 1 2 3 4 1 2 3 4 etc.

Ex. 3. A. B. C. D. E. F. G. H. I. J. K. L. M. N. O. P. Q. R. S. T. U. V. W. X. Y. Z.

Ex. 4. A. B. C. D. E. F. G. H. I. J. K. L. M. N. O. P. Q. R. S. T. U. V. W. X. Y. Z.

Ex. 5. A. B. C. D. E. F. G. H. I. J. K. L. M. N. O. P. Q. R. S. T. U. V. W. X. Y. Z.

Ex. 6. A. B. C. D. E. F. G. H. I. J. K. L. M. N. O. P. Q. R. S. T. U. V. W. X. Y. Z.

Ex. 7. A. B. C. D. E. F. G. H. I. J. K. L. M. N. O. P. Q. R. S. T. U. V. W. X. Y. Z.

Ex. 8. A. B. C. D. E. F. G. H. I. J. K. L. M. N. O. P. Q. R. S. T. U. V. W. X. Y. Z.

Ex. 9. A. B. C. D. E. F. G. H. I. J. K. L. M. N. O. P. Q. R. S. T. U. V. W. X. Y. Z.

Ex. 10. A. B. C. D. E. F. G. H. I. J. K. L. M. N. O. P. Q. R. S. T. U. V. W. X. Y. Z.

Ex. 11. A. B. C. D. E. F. G. H. I. J. K. L. M. N. O. P. Q. R. S. T. U. V. W. X. Y. Z.

Ex. 12. A. B. C. D. E. F. G. H. I. J. K. L. M. N. O. P. Q. R. S. T. U. V. W. X. Y. Z.

Ex. 13. A. B. C. D. E. F. G. H. I. J. K. L. M. N. O. P. Q. R. S. T. U. V. W. X. Y. Z.

Ex. 14. A. B. C. D. E. F. G. H. I. J. K. L. M. N. O. P. Q. R. S. T. U. V. W. X. Y. Z.

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Ex. 16. A. B. C. D. E. F. G. H. I. J. K. L. M. N. O. P. Q. R. S. T. U. V. W. X. Y. Z.

Ex. 17. A. B. C. D. E. F. G. H. I. J. K. L. M. N. O. P. Q. R. S. T. U. V. W. X. Y. Z.

Ex. 18. A. B. C. D. E. F. G. H. I. J. K. L. M. N. O. P. Q. R. S. T. U. V. W. X. Y. Z.

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Ex. 20. A. B. C. D. E. F. G. H. I. J. K. L. M. N. O. P. Q. R. S. T. U. V. W. X. Y. Z.

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—Mead: "Mr.—Mr.—White—Mr. Mead. With that, he sat down. As we walked home together, Sargent said, "Wasn't it awful!"

In London, from time to time, I dined with him and his mother and sister, who lived in Chelsea, near Sargent's house, which was at 31 The Street. After dinner, after the performance, the ladies went home while Sargent and I went off for a bit of supper. That was the time when he was at his best.

Once, while we were having a "sup" and a "sip," I saw him looking attentively at a man sitting at a nearby table; I asked if he thought the man would be a good prophet. Sargent said he thought he might. At that time he had been over in Amsterdam, looking for Jewish types, so his mind was full of them. In the three days, he led a quiet life, seeing a few intimate friends, most of them musically inclined, Henschel, Shakespeare, Koraly and others. Sargent had a keen interest in music. He liked playing what is called "Four Hands," also he liked to play chess. As time went on, he mingled more in the "great world," but music continued to be his "second love," up to the last. I am proud to have known him intimately for nearly forty years.

Many I close my "pen picture" of him, by recalling an incident which he told me connected with the Boston Public Library and its committee. In the beginnings of the committee, to decorate the north wall of Bates Hall. When the committee said that they would be very glad indeed to have a *serius* work by Mr. Whistler. Whistler retorted: "I thank you, gentlemen, but it would be impossible to change the traditions of a lifetime. If anybody should wonder why that north wall panel remains undecorated, let him be referred to the above incident."

Enter the Prima Donna

EMMA EAMES was a woman of unusual beauty with a beautiful voice. She became a star, shining over two continents when she triumphed in Paris, London, New York, Boston and in all the chief cities of the United States. Many people remember how beautiful she was as *Juliet* in "Romeo and Juliet," and as the *Countess* in "The Marriage of Figaro." I first met and heard her at a musical party, given by Mr. and Mrs. W. S., of Boston, who were giving a "house warming" for their new house.

All society was there. One room, leading out of the music room, was unfinished, but had been converted into a palm garden, temporarily. A. R. the brother of Mrs. S., being the architect of the house, had Miss Eames all about on his arm. Passing in the throng, I overheard her say: "I never saw so many 'spoon corners' in all my life." Miss Eames was just nineteen and radiantly beautiful. After her successes on the stage, she left it, and retired to private life, living for some years in her native town, Bath, Maine. She now has established herself in Paris, permanently.

Mary Anderson

MARY ANDERSON (Mrs. de Navarro) was not only the most beautiful woman on the stage, but was the most beautiful spirit, kind and thoughtful to everybody, devoted to her husband, child and friends. She forsook the stage, without a pang, because she chose the better part. Her marriage was ideal, numbering the world with its most numerous of times, at the Stratford Theatre, in London, in Manchester, in fact all over England and Scotland, realizing the sum of £48,000 (\$240,000) for the Common Cause.

You will read more about the de Navarros

(Mary Anderson) in another number of THE ETUDE. "Court Farm," their place in Broadway, was charming. Next to it lived Maude Valerie White. During "Cricket Week," she sprained her ankle, causing her to be laid up for some time. Miss White was a delightful person and, most amusing, belonging to the late Victorian period of music. Her songs had a great voice, sung by Maria Breña, Plunkett Greene and everybody else. On the time, place and the like, and everything we did, she did. "Clovally Court," is one of the celebrated places in England. Let me add that our pleasure was largely due to the fact that we were so well introduced by Mr. White who has shown his friendship to me more than once.

After luncheon we walked and dined everywhere. After tea Mrs. Hamlyn asked us to come back to dine one o'clock, which we did. The next day, we spent the morning exploring the "Hobby Drive" and other places, but before asking us, a note from Mrs. Hamlyn came, asking us to dine again. Not being able to resist such kindness, we again accepted. English hospitality can be equalled "when the time, place and the like, and everything we did, she did. "Clovally Court," is one of the celebrated places in England. Let me add that our pleasure was largely due to the fact that we were so well introduced by Mr. White who has shown his friendship to me more than once.

The Personality of Rameau

By Victor Wynn

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"He went wandering, solitary walks, sawing along the paths in the public gardens apart, and if any one forced him to speak to him, he seemed, we are told, to be coming out of a sort of ecstasy." His abstraction, however, is not the thing to be feared of an aesthete who dreads the harshness of human contact and the fatigue of practical affairs. It is the symptom of a strong and tenacious will that to perform works of scattered energies, and concentrates on the main issue, the *unum necessarium*.

"Business does not frighten him, and he handles bravely the man with whom he has dealings. He is known as a rugged character, energetic, imperious, brusque, crushing. He makes the artists who have to perform works of scattered energies, and concentrates on the main issue, the *unum necessarium*.

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CARL V. LACHMUND



FRANZ LISZT WITH MR. AND MRS. CARL LACHMUND

THE GENERAL BELIEF that technique is merely a matter of the hands, is far from the facts. In truth, the better half of technique is in the mind and must be developed; and scientific tell us that there are over two hundred of these. But, here again, it is the mind that will accomplish this. During my three years' study in Weimar, often did I hear Liszt play, and more than once he played at our own apartment; such marvelous ease, grace, and authority! I saw Liszt play for a man of his age, for he had passed, by several years, the proverbial "three-score-and-ten." He explained: "When I will, I can play anything I want." As to his teaching, he expressed his axiom in the words: "I am disposed to turn away from Methods and Pedagogics. My small ambition is to be in the main confined to the words of St. Paul: 'Littera occidit, spiritus vivificat.'" (II Corinthians 3:6-7) "The spirit killeth, but the spirit gives life." This, though, did not mean that Liszt was advanced or otherwise—need not do a lot of technical work.

While meditating on this, and the ever-naked subject of "vaccination" pupils, the mind of my student opened, and in its frame I saw a young lady, demure, yet self-possessed in appearance. "Assurance and calmness are favorable attributes," Liszt said. "I augured mentally, as I bade her come."

"A friend told me of you," she began, "and I came to see whether you would give me lessons; I did not bring a letter of recommendation, but..."

"That is agreeable," I interrupted, "for you have brought your music. Liszt would never read letters of introduction; he always published these aside, and leaving the applicant to the piano, he would say: 'That is your best introduction!' Was he not right?"

"I have brought a Sonata," she parried; "May I play the rapid movement? I think it will show best what I can do."

"The Slow Movement Tells."

"No! PLEASE play the slow part. That may reveal better what you can do not."

Having played several lines at random from various pages, she developed that her technique was untidy, her touch—dry and hard—had no volume, no tonal variety, no singing quality, and in consequence, she was as weak as that of a child; in short, she had not developed a good voice—for even the pianist must sing, though with the fingers.

How can I do all this?" she queried with some discouragement. "Do not worry as to that," she was assured, "six months of painstaking 'hand-culture' work will effect a great change in your technique. This cannot be explained in a few words; neither is it sufficient to 'know' the student must be followed day by day, *perseveringly*; then the reward is sure to come. It is not what you study, but *how you practice* it that will bring quick results! Students need to be 'helped'—sometimes to *see* what they *do*, if followed persistently, is worth many dollars to you."

"A story told of Liszt's pupils emphasizes this. 'An applicant had so well pleased him that he accepted her, without sending her first to one of his *Preparateurs* (preparatory assistants). At the appointed lesson he simply gave her *view-points* on piano playing, and finally he told her what this does. He said: 'Unfortunately, this knowledge tells us that there are over two hundred of these. But, here again, it is the mind that will accomplish this. During my three years' study in Weimar, often did I hear Liszt play, and more than once he played at our own apartment; such marvelous ease, grace, and authority! I saw Liszt play for a man of his age, for he had passed, by several years, the proverbial "three-score-and-ten." He explained: "When I will, I can play anything I want." As to his teaching, he expressed his axiom in the words: "I am disposed to turn away from Methods and Pedagogics. My small ambition is to be in the main confined to the words of St. Paul: 'Littera occidit, spiritus vivificat.'" (II Corinthians 3:6-7) "The spirit killeth, but the spirit gives life." This, though, did not mean that Liszt was advanced or otherwise—need not do a lot of technical work.

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counts for their economic efficacy, and that the limited number, when practiced with alert adherence to instructions, will provide ample material for two years' progressive self-study.



ambitious piano student. Watch the thumb; keep it extended, and always well over the keys. Watch the legato in passing from one group to the next.

Necessarily this lesson is devoted largely to general directions, and to "viewpoints,"

which are essential for all of the exercises, and which the student should re-read from time to time, to impress them lastingly on his memory. The next lesson will give the student other studies, and cover the instructions for all.

Little Life Stories of Great Masters Biographies in Catechism Form

By Mary Schmitz

(In Response to a Definite Demand, a Series of These Little Biographies Has Been Republished in Book Form)

Edward MacDowell
(1861-1908)

1. Q. Tell something of Edward MacDowell's ancestry.

A. Alexander MacDowell, his grandfather, and Sarah Thompson MacDowell, his grandmother, were both born in Ireland, of Scotch-Irish parents, but came to America early in the last century. His mother Frances M. Knapp, was an American lady of English descent; his father, a New York business man.

2. Q. Where and when was Edward MacDowell born?

A. In New York City, December 18, 1861.

3. Q. Was MacDowell encouraged by his parents in his study of music?

A. MacDowell's grandparents were Quakers; and when the composer's father showed a fine talent for drawing it was repressed as much as possible. But Edward was encouraged by both father and mother in his talent for drawing and music.

4. Q. Tell something about Edward MacDowell's ability in poetry and drawing.

A. MacDowell made many attempts at poetry when he was quite young; and in later years his poems were so numerous and melodious that they were collected and published after MacDowell's death. He was very talented in drawing and often decorated his music books with clever sketches. One day in his college class he sketched the portrait of the instructor. He was caught at the work and the teacher carried the sketch to a famous teacher of art who begged MacDowell's mother to let him give the boy three years' instruction without cost to her. But the mother decided for a musical career for her son.

5. Q. Who were MacDowell's first teachers in music?

A. Mr. Juan Buitrago, a South American pianist, was his first teacher. Afterwards he studied with the famous Venezuelan pianist, Teresa Carreno, who had gone to New York when she was a little girl.

6. Q. When did MacDowell go to Europe to continue his musical studies?

A. In 1876, when he was fifteen years old, he, accompanied by his mother, went to Paris. He easily passed the examinations and was admitted to the conservatory and became the pupil of Marmontel, in piano, and Savard, in theory.

7. Q. Whom did he have as classmate in the Paris Conservatory?

A. Claude Debussy, the eminent French composer.

8. Q. Why did he leave the Paris Conservatory?

A. In 1878 MacDowell heard Nicholas Rubinstein play the Tchaikovsky "Concerto in B-flat Minor." He was amazed at the performance and concluded that if he desired to reach similar results he would have to employ different methods than those in use at the Paris Conservatory at that time.

9. Q. Where did he go after leaving Paris?

A. After a short time at the Stuttgart Conservatory he went to Frankfurt-on-Main.

Self-test Questions on Mr. Lachmann's Article

1. Where is the seat of Technique?
2. What are the usual defects in a student's playing?

3. How may figurative speech be used in teaching?
4. What is the best bodily position for playing the piano?
5. What three styles of touch are most effective?

10. Q. With whom did MacDowell study at Frankfurt?

A. Raff was his teacher in composition and Carl Heymann in piano playing. Heymann was so impressed by MacDowell's gracefulness as a teacher that, when necessary that he resign, he recommended MacDowell as his successor. But as MacDowell was very young and an alien, he was denied the position.

11. Q. What conservatory appointed MacDowell head piano teacher?

A. The Darmstadt Conservatory, where he taught forty hours a week. He found it pleasant to live at Frankfurt and visit daily to the smaller city. During the long rides he studied German, French and English literature.

12. Q. When did MacDowell visit Liszt?

A. In 1882 MacDowell visited Liszt and played his first piano concerto for him. Eugene d'Albert played the second piano part. This concerto was dedicated to Liszt in appreciation of Liszt's kindness to MacDowell.

13. Q. How did Liszt show his interest in MacDowell?

A. Liszt insisted on having MacDowell's "First Modern Suite" given at the Allgemeine deutscher Verein concert, held at Zürich. MacDowell played it with great success. The following year Liszt again helped him by securing the publication of both the "First Modern Suite" and the "Second Modern Suite," by Breitkopf and Härtel in Leipzig.

14. Q. When and whom did MacDowell marry?

A. In 1884 MacDowell returned to America and married Miss Marian Verne of Watertown, Conn. Miss Verne had been a pupil of MacDowell in Europe. After a brief time in America MacDowell returned to Europe with his bride.

15. Q. When did MacDowell return to America for a permanent residence?

A. In 1888, after several years of residence in Wiesbaden, where he wrote many of his best known works, he returned to Boston. Here pupils flocked to him in great numbers, and his orchestral works were performed by the leading orchestras. He made many appearances in recitals and with the Kneisel Quartette.

16. Q. When did the New York public first realize the genius of our American master?

A. In 1894 MacDowell played his "Second Concerto" for piano with the New York Philharmonic Orchestra, under Anton Seidl. All the critics were unanimous in their praise and found that at last America had a great master of other lands.

17. Q. When did MacDowell accept the position at Columbia University and what did he set himself to do there for the cause of music?

A. Mrs. Elizabeth Mary Laddow endowed the chair of music at Columbia University with a fund of one hundred and fifty thousand dollars. Edward MacDowell was offered the position as Professor of Music. He set himself the task: 1. "To teach music scientifically and techni-

cally, to train teachers who shall be competent to teach and compose." 2. "To teach music historically and aesthetically, as an element of liberal culture."

18. Q. What compositions were written while he was teaching at Columbia University?

A. The famous "Norve Sonata" and the "Critic Sonata" for piano solo, and the "Sea Pictures," which are among his greatest works.

19. Q. Tell something about the MacDowell country home at Peterboro, New Hampshire.

A. When the composer first went to Columbia University he bought a New Hampshire farm. It consisted of fifty acres of forest land and fifty acres of good farm land. On it were a fine old house and some smaller buildings. There in a log cabin in the woods he wrote most of his later compositions.

20. Q. What was the cause of the sad and tragic end of the greatest of American masters?

A. The great strain of work at Columbia, together with private teaching and composition, created the collapse of the great brain. He resigned from Columbia in 1904, but instead of resting he undertook moonwork. In 1905 the signs of the decay of the magnificent intellect were noticed. In January of 1908, when just reaching his prime, Edward MacDowell, beloved American composer, passed on to rest.

21. Q. Where is MacDowell buried?

A. At Peterboro, New Hampshire. On a bronze tablet on the crest of the hill, not far from the little log cabin where so many of his splendid musical thoughts were born, are the words: "He wrote as a motto for his last composition, 'From a Log Cabin.'"

"A house of dreams untold
It looks out over the whispering treetops
And faces the setting sun."

22. Q. How does MacDowell rank as a song writer?

A. By many he is ranked with the greatest song writers—Schubert, Franz, and Grieg. "In the Woods," "The Robin Sings in the Apple Tree," "The Sun," show great inspiration and a highly cultivated taste in musical background for the poet's thought.

23. Q. Name some of his shorter piano pieces.

A. "Witcher Dance," "Shadow Dance," "To a Will Rose," "Scottish Tone Picture."

24. Q. What composition was inspired by the interest taken in Indian music?

A. The "Indian Suite" for orchestra.

25. Q. What is the object of the MacDowell Memorial Association?

A. To perpetuate the memory of MacDowell in a more helpful manner than a monument in stone or bronze. Here at Peterboro "people of approved talent may go for the purpose of special creative work, to live for a stated period to carry out their ideas." Mr. MacDowell, from the proceeds of his lecture-recitals, has contributed many thousands of dollars to the enterprise.

THE ETUDE

THE ETUDE

Queer Notation

By FRANCESCO BERGER

MUSIC HAS BEEN described as the universal language of all civilized nations. It is a question whether we should not include so-called uncivilized ones as well, for they certainly have music of their own, which appeals to us as much as ours does to us.

Though it is so universal, it is by no means uniform. Different composers, while employing identical musical sounds, terms more than different authors do, seem, speaking the same language, say it differently from one another. Shakespeare will not say "good day," it's a fine punning, in quite the same words as Dickens would, nor will Dickens say it quite like Longfellow. And so it comes about that, though Mozart may have intended to convey something very like what Bach had to say, he conveyed it in his own way, which was not Bach's; and Mendelssohn differs from Beethoven, though they both wrote symphonies. To speak of these personal methods as "idiosyncrasies" is using too strong a term, but, since their slight peculiarities exist, it is nevertheless true.

Idiosyncrasies of Notation

AND IT IS NOT only in their modes of expressing themselves that the masters differ—some of them carry their idiosyncrasies into their notation. Schumann, for instance, is unmistakably Schumann, when he marks "ped." at the commencement of a piece. In other composers such a direction signifies "use the pedal," but it does not mean that with him, Edward MacDowell, beloved American composer, it means "use the pedal in the course of this piece," which is quite a different thing. It is a very vague and decidedly misleading direction, and, moreover, quite unnecessary, for any pianist sufficiently advanced to play Schumann at all, would use the pedal at his own discretion, without heeding the composer's indication.

If what is recorded of him be true, Schumann was unaccountably fond of the dense and blur of the pedal, and did not spare, as we do, at the middle of conflicting harmonies which non-intermittent pedaling produces. It is lucky for the world that, with this personal fond, he did not appear as a pianist in public; for, had he done so, his reputation as a composer might have set the fashion for this *alla podrida* of clashing discords, thereby adding another penance to those which many a modern concert visitor already has to endure. His music has providentially reached us through the discerning hands of his wife, who knew better than to present it with his injudicious instructions.

Schumann's "Soft" Pedal

SCHUMANN did not confine his affections to the "loud" pedal. He appears to have had an equal penchant for the "soft" one. In no other composer of eminence do we find such frequent use of *una corda*. In older masters its total absence is accounted for by the fact that it had not, in their days, been invented. (A happy age!) But Mendelssohn, Chopin and Liszt were his contemporaries, yet their pages are almost entirely free from it. One likes to think that Schumann's ear may have been so constructed that he was unconscious of the ridiculous "snuff-box" effect that *una corda* creates. He may have simply desired the passage to be rendered extremely piano, without hearing the deteriorated tone-quality which the soft pedal produces.

To the question: "What can be worse than a flute solo?" we have all heard the witty answer: "A piece for two flutes." Equally so is the miserable tinkle of *una corda* intensified by the addition of the other pedal. The two in combination add insult to injury, and we may be thankful that, with his constant direction to use one pedal or the other, Schumann mercifully spared us the additional torture of both together.

Another peculiarity in Schumann's notation is his use, in many places, of the words *das der Ferne* to describe a "from afar" effect. How a pianist playing in New York is to make his music have a Boston quality, would puzzle a Paderewski as much as it would the writer of these lines. Probably the direction can be sufficiently followed by playing the passage with extra light touch, leaving the question of mileage to the imagination of the listener. It is but one of several far-fetched expressions in which Schumann permitted himself to indulge—a good deal of that nonsense about the "David's

bindler" marching against the "Philistines" is easily explained as the exuberant ebullition of an unbalanced mind.

Chopin's "M. V."

CHOPIN has the habit of frequently marking "m. v." in his music. He uses these letters as the abbreviation of the Italian words *mezzo voce*, which literally translated mean "half voice," and stand for "in an undertone." Applied to piano music it is ludicrously out of place, though common enough in vocal music. Why he chose it as a substitute for ordinary "piano" would be difficult to tell. He is known to have been an admirer of Bellini, then the idol of Italian opera worshippers; so perhaps, as an indirect compliment to that composer and his nation, he was thinking that "piano" ally, he adopted the Italian word for his purpose, having become so international. Be this as it may, the Irish music teacher was not wanting in the national wit of his country, when, in explaining to a pupil that *m. d.* meant right hand, and *m. s.* meant left, he added that *m. v.* meant whichever you pleased.

Besides this fad, Chopin was guilty of a far more serious one in his notation; for when in the course of a piece he has wandered far from its original tonality, he does not remove the early signature and substitute the new one, but retains the old, and is thereby uncharacteristically employing heaps of "accidentals" (mostly "naturals") which crowd the measure on paper, and whose multiplicity is bewildering to the performer. Suppose the composition to have begun in G minor, and to have modulated into G major, the quickest way to call attention to this sharps to two flats, and that is precisely what he does not do. Consequently every F, C, G, D, A, and E that occurs has to be separately contradicted by a "natural," and every B and E has to be separately process, responsible for many false tones and much bad language.

Raff's Invention

RAFF has not inaptly been styled the Balfe of the pianoforte. His abundant facility and unvarying tunefulness justify the description. He could pour out music in any form almost as readily as Mozart, and had he been gifted with only an ounce more genius, his other qualities would have been sufficient to rank him among the great ones. Lacking this modicum of divine fire, he stands in the outskirts of, but not within, the temple of Apollo's high priests. Of one merit, however, the worst estimate cannot deprive him. He invented a mark of his own to signify the sudden (not gradual) cessation of *crescendo*, by drawing a little vertical line at the close of the *forte* of the passage. My sign resembles a slice of cake, not altogether out of keeping with what leads to *forte* (for tea).

He and von Bülow, and a few others, employ the word *quasi* in a wrong sense. In its original Italian it means "almost," not "like," which they imply, and therefore it is difficult to realize how one can play *quasi tromba* (almost trumpet), or *quasi violoncello* (almost cello). The music may imitate the notes of these instruments, but surely no pianist can be expected to play like a trumpet or a drum. If it be desirable to tell the audience what his music is intended to represent, we shall soon find such annotations as "like the wind," or "like a horse," or "like a cradle," or "like a gondola," or a "sunstroke," or an "aeroplane," or a "cricket match."

On several occasions and in various places I have protested against the increasing practice in music notation of introducing other languages than Italian. Rightly or wrongly this language has for centuries been the accepted medium by which composers of all nationalities have communicated to performers how they wished their music to be rendered, so that music students had but to acquaint themselves with a few Italian words to know what to do. My own "vocabulary in four languages" gives the equivalent of Italian expressions in English, French, and German. But if the music student, in addition to these, has to be familiar with Dutch, Spanish, Russian and Scandinavian, he will have but little time left for his music, and will probably end by disregarding printed directions altogether.



PROFESSOR FRANCESCO BERGER

Certainly one of the most astonishing personalities in the field of music is Professor Francesco Berger, of London, whose articles upon various phases of music continually appear in leading publications abroad and in "The Etude Music Magazine." Professor Berger was born in London over ninety-two years ago. Despite his generous years, he is still actively engaged in teaching in London and is very vigorous, as the youthful spirit of his articles indicates. Among his teachers were Moritz Hanftmann (1792-1868) and Louis Plaidy (1810-1874). He knew Moscheles, David and Dreychock well. He started teaching in London long before the Civil War in the United States. One of his most intimate friends was Charles Dickens. For whom Professor Berger wrote much incidental music to accompany the dramatic events in which Dickens was always interested. In 1886 Professor Berger became a member of the faculty of the Royal College of Music and in 1887 also a member of the faculty of the Guildhall College of Music. He has given numerous tours as a pianist, written numbers of successful songs and piano pieces, and has recently published an excellent set of little pieces for the left hand. Professor Berger looks out upon the world through optimistic eyes and with a warm heart. On the following pages we present one of his recent letters to the editor of "The Etude" as an evidence of his virile penmanship.

Why Every Child Should Have a Musical Training

Prize Essay Contest. Prizes Aggregating \$270.00 in Value

This great prize contest open to all readers of "The Etude" closes on December thirty-first at five P. M. It is described briefly on page 794 of this issue. No subject is of greater interest to the musical home, to the conservatory, to the private teacher of music, to the music

club leader or to the music supervisors of our public schools. Already a great many compositions have been received as there are twenty-five prizes in all. The competition is the most interesting one ever inaugurated by "The Etude Music Magazine."

SCHUMANN'S EARLY SHORTCOMINGS

ROBERT SCHUMANN became one of the greatest of men, as he was one of the greatest of composers; but he was no plaster saint, and at the University occasionally got into financial scrapes, that led him to reveal some human weaknesses. "Schumann's frequent financial statements cannot be trusted," observes Frederick Niecks, in his newly published biography of Schumann. "The demands, trying in their amount and frequency, now and then embitter the life of the Schumann family, generally so loving and so mutually appreciative, and lead to interruptions of the letters and disturbance of the usual sweet concord."

"Often the demands are not trifles, but a matter of a hundred thalers or more. Sometimes they border on the dishonest. Thus he writes to a brother to send him a bill of exchange, but don't tell Mother. And to his mother he writes not to tell his brothers of his application to her. Worse are his requests to her to raise money for him to live over the time till his coming of age. As I said, his statements as to his real expenditure cannot be trusted—for instance, the amounts of University fees, payments for language lessons, travel, and so forth. By the way, our proud young gentleman failed to pay his fees to the University, and was threatened with imprisonment and face. How is this dishonorable conduct of Schumann's to be reconciled with his indubitable gentleness and nobility of character? He himself knew that this contempt for money, this throwing it away, was a pitiable trait in him. He admitted the carelessness that made him throw his money out of the window. But his self-reproaches and good resolutions never had any result—they were forgotten as soon as uttered."

"How many persons try to become musicians without the first essential of musicianship—mental application!"—*Leschetzky*.

THE AUTHOR OF "LA VIE DE BOHÈME"

IN "My Recollections," Massenet tells us that he might have been commissioned to write the opera "La Bohème" which Puccini ultimately wrote, but that his publisher refused to let him, on the grounds that he was too intimately acquainted with personalities involved. "I would have been greatly tempted to do the thing," says Massenet. Of Henry Murger, author of the novel on which the opera is founded, Massenet says: "Like Alfred de Musset—one of his masters—had grace and style, ineffable tenderness, gladness smiles, the cry of the heart, emotion. He sang songs dear to the hearts of lovers and they charm us all. His fiddle was not a Stradivarius, they said, but he had a soul like Hoffmann's and he knew how to play as so to bring tears."

"I knew Murger personally; in fact, so well, that I even saw him the night of his death. I was present at a most affecting interview while I was there, but even that did not lack a comic note. It would not have been otherwise with Murger. "I was at his bedside when they brought in M. Schœne (the Schumann of *La Vie de Bohème*). Murger was eating magnificent grapes he had bought with his last louis and Schœne said, laughing, 'How silly you do to drink your wine in pills!'"

"As I knew not only Murger but also Schœne and Musset, it seemed to me that there was no one better qualified than I to be the musician of *La Vie de Bohème*. But all these heroes were my friends and I saw them every day, so that I understood why Hartmann thought the moment had not come to write that so distinctly Parisian work, to sing the romance that had been so great a part of my life."

The Musical Scrap Book

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

Conducted by A. S. GARBETT

PUCCINI'S STUDENT DAYS

PUCCINI, composer of "Madame Butterfly" and others of the most successful operas of modern times, had the usual experiences of poverty in his student days in Milan. In the new edition of Nathan Haskell Dole's "Famous Composers," an admirable condensed account of his life is given.

"He seems to have lived a very regular and abstemious life," says Mr. Dole. "He wrote home that he rose at half-past eight and played the piano for a while. At ten-thirty he had his breakfast and went out for a walk, studied from one until three, played the piano again from three until five, when he took his dinner of soup, cheese and half a liter of wine; then before retiring went for another walk."

"His room which he shared with his brother Michele and two other young fellows, was on an upper floor in a house in the via Solferino. Often the luxury of a herring sufficed the four of them for supper. When a month's stipend of 100 lire (about \$20.00), furnished by the Congre-

gation of Charity at Rome, arrived in a registered package their landlord always managed to be present and extracted his rent before he would let them have the rest of it, and that was generally mortgaged to their provision-dealer.

"Occasionally they ran out of coals and in order to hide their impetuosity and cloak their pride, Michele would pretend he was going off for a journey and his friends would come down to the door to bid him farewell. He would recur under cover of the evening with his traveling-bag full of the needed fuel. Their landlord objected to any cooking in his house, but it was rather cheaper than to go to a restaurant and they were put to all sorts of shifts to throw the wretched *padrone* off the scent."

Like another Schubert, Puccini lacked money where to buy music paper, and wrote his first published composition on odd scraps and tatters and torn ends of paper.



RACHMANINOFF IN CALIFORNIA

This remarkable portrait of the musical giant of Modern Russia was taken standing in front of one of the giant Sequoia trees in the Golden Gate State. Rachmaninoff is becoming more and more endeared to Americans.

THE ETUDE

PEACE—BOUGHT AND PAID FOR
A CHARACTERISTIC story of Verdi is told in "Memories of a Musician" by Wilhelm Ganz, showing how the composer of "Trovatore" and "Rigoletto" was forced to seek respite from the consequences of his own untidiness.

A friend of mine who went to see Verdi when he was staying in a villa at Moncalieri found him in a room which, Verdi said, was his drawing-room—and bedroom combined, adding, "I have two other large rooms—but they are full of things that I have hired for the season."

"Verdi threw open the doors and showed him a collection of several dozen pianos."

"When I arrived here," he said, "all these organs were playing airs from *Rigoletto*, *Trovatore* and my other operas from morning to night."

"I was so annoyed that I hired the whole lot for the season. I had lost me about a thousand francs, but at all events I am left in peace."

MICHAEL BALFE

BALFE and his pellucidly melodious "Bohemian Girl" are not to be forgotten even in the days of total blindness and stuporous Russian ballets. Wilhelm Ganz in his "Memories of a Musician" tells us something about him of human interest:

"Balfe used to sit up at night composing," says Ganz, "and his devoted wife used to keep him awake by giving him strong coffee. I believe he got a thousand pounds for each opera from Messrs. Boosey & Co., but he generally spent his money pretty freely, and I remember he bought himself a carriage and landed out into other extravagances; and he was about the only operatic composer I ever saw riding about on horseback. Unfortunately he did not save for a rainy day."

"He was a very pleasant and cheerful man. In his early days he had studied singing in Italy and had sung there on the stage; so he spoke Italian fluently, which came in very useful when he became the conductor of the Italian Opera at Her Majesty's Theatre. He was a first-rate conductor, and did not merely beat surlet time, as some conductors do (and their beat is like the pendulum in a clock!) but also showed sympathy with the singers by allowing them *tempo rubato* and also *ritardandos* and *accelerandos*; and he did not overstep the rules of music or sing out of tune. Being a singer himself, he knew exactly where to give way to singers. "Composing gave him no trouble; it came fluently to him, and he had the gift of melody, which, by the way, does not count for so much in the present day."

USING ETUDE DEPARTMENTS

The idea of using Etude departments may be developed by introducing them into the "Current Topics" discussion of musical clubs. This will be found especially beneficial to normal classes where the members are preparing to teach. The questions should be introduced as debates, each member expressing ideas that he would carry out if he should need to overcome an obstacle of such a nature in a pupil of his own.

To overcome the possibility of any of the members reading the answers to the questions asked in their own ETUDES, I should suggest that the questions be taken from back numbers, say five or eight years back, if such copies are obtainable. As a further suggestion, you might have one member of the society obtain questions for one meeting, and another obtain questions for the next meeting, and so on. After the questions have been thoroughly discussed, the one offering the questions should pose the answers given, which may possibly open up a further field for discussion.

THE ETUDE

A Master Lesson Upon Beethoven's Sonata Pathétique

Prepared Expressly for THE ETUDE by the Eminent Piano Virtuoso

WILHELM BACHAUS

"The Etude" has the honor to present this notable feature by one of the most distinguished performers upon the pianoforte of the present era. Wilhelm Bachaus, born at Leipzig, March the 26th, 1884, is a pupil of Alois Reichendorff, a Moravian teacher, who was a professor of pianoforte at the Leipzig Conservatory for some thirty years. This unusual player had been a student of science and philosophy at the Vienna and the Heidelberg Universities and was well known as a musical savant. He identified the keyboard genius of Beethoven spent a year with d'Albert and eloped his great talent. Thereafter Bachaus spent a year with d'Albert and later had a great lesson with Silloti. Although he appeared publicly at the

He Visits Vienna

"THE SONATAS of Ludwig von Beethoven, standing as classical pillars in the great art of music, continually afford new opportunities for study, investigation and admiration. "Beethoven was born at Bonn, in December, 1770. The most careful savants have found that a great deal of the early life of Beethoven is surrounded by obscurity. In fact, there is no real certainty as to the actual date of his birth. It was the 15th or the 16th. All that is known is that he was baptized on the 17th of December, 1770. His grandfather, Louis van Beethoven (according to the German authority, Paul Bekker) came from Holland to Bonn as a young singer. Alexander Wheelock Thayer, the American biographer of Beethoven, has traced the origin of the family to Belgium, going back as far as 1650.

"The grandfather, Louis (Ludwig in German) von Beethoven, was clearly a very gifted singer and a musician of parts, and wrote his first published composition on odd scraps and tatters and torn ends of paper."

"He was a very pleasant and cheerful man. In his early days he had studied singing in Italy and had sung there on the stage; so he spoke Italian fluently, which came in very useful when he became the conductor of the Italian Opera at Her Majesty's Theatre. He was a first-rate conductor, and did not merely beat surlet time, as some conductors do (and their beat is like the pendulum in a clock!) but also showed sympathy with the singers by allowing them *tempo rubato* and also *ritardandos* and *accelerandos*; and he did not overstep the rules of music or sing out of tune. Being a singer himself, he knew exactly where to give way to singers. "Composing gave him no trouble; it came fluently to him, and he had the gift of melody, which, by the way, does not count for so much in the present day."

Beethoven's First Teacher

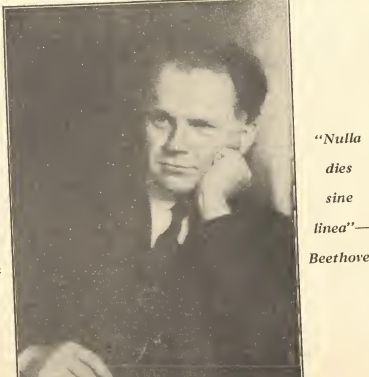
"BETHOVEN himself reported that he had given the major part of his life to music since the age of four. His father literally persecuted the child with study. "His first teacher (apart from his mother) was Christian Gottlob Neefe. He was succeeded by Van der Eeden. He was succeeded by a young and good-for-nothing associate of the father, Tobias Friedrich Pfeiffer, who because of his loose character was banished from city after city. Neefe states that Johann van Beethoven would return home from wild sprees with Pfeiffer and at midnight 'drag the weeping Beethoven from his bed and, for a lesson which often lasted until morning, make him play the piano. It was a misery to him under the very eyes of his father."

"Beethoven's next teacher was Brother Willibald Koch, a Prussian organist. He then studied with Christian Gottlob Neefe, who was possibly the greatest influence in the life of this amazing child genius."

"WE must now pass rapidly over the events of his youth; his first visit to Vienna at the age of seventeen, where he studied the admiration of Mozart; the beneficent influence of the von Breuninger family upon his general culture; the patronage of the refined Count Waldstein; his early compositions some of which were lauded by Haydn; his second journey to Vienna in 1792; his studies in Vienna with Haydn and Schenk and the severe Albrechtsberger. In Vienna, his strong personality and his great genius soon made him a lion of many notable social events."

"Beethoven's compositions when they first appeared were regarded as extremely modernistic, almost as many in this day might look upon the compositions of Stravinsky, Bartok or Scriabine. For instance, Ignaz Moscheles describes his first acquaintance with the *Sonata Pathétique*. "About this time I heard from some fellow-students that there was a composer recently come to the fore in Vienna who wrote the most curious stuff in the world, a baroque type of music, contrary to all rules, which no one could play and no one could understand; the composer's name was Beethoven. To satisfy my curiosity as to this eccentric genius, I betook myself to the lending library and procured a copy of Beethoven's *Sonata Pathétique*. I had not enough money to buy the work, but I secretly copied it out. I found the novel style so attractive, and my admiration was

"I live only in my music"—
Beethoven



WILHELM BACHAUS

so enthusiastic, that I so far forgot myself as to mention my new discovery to my teacher. He thereupon reminded me of his precepts, and warned me not to play or study eccentric productions until my style was formed on more reliable examples. I disregarded this advice and acquired Beethoven's works one by one as they appeared, finding in them such consolation and delight as no other composer was able to give me.

He Named but Two

"T IS said that the *Pathétique* and the *Lebewohl* (*Farewell*) are the only two of his sonatas to which Beethoven himself gave titles. The *Sonata* itself which was published as the *Grand Sonata Pathétique* for the *Clavier or Pianoforte*, in C Minor was issued by the house of Artaria in Vienna in 1799. It was dedicated to Beethoven's important patron, Prince Carl Lichnowsky. Unlike most of the classical compositions of that day, it was in minor instead of major. Of Beethoven's thirty-six sonatas, for instance, twenty-six are in major and ten in minor. Of his nine symphonies, seven are in major and two in minor.

"The brilliant French critic and novelist, Romain Rolland (author of *Jean Christophe*), finds it difficult to see why Beethoven called this *Sonata* the *Pathétique*, except for the 'sad and dramatic introduction theme.' The same author, however, draws our attention to the fact

that in 1799, when the *Sonata* was produced, Beethoven was just becoming conscious of the great tragedy of his life—his approaching deafness. Rolland quotes a significant letter of Beethoven to one of his friends:

Beethoven's Deafness

"I LEAD a miserable life indeed. For the last two years I have completely avoided all society, for I cannot talk with a friend. I am deaf. I have professed before any other things, might still be bearable; but as it is, my situation is terrible. What will my enemies say of me? When anyone speaks quietly I hear only with difficulty. On the other hand, I find it unbearable when people shout to me. Often I have cursed my fate to a spirit enemy. If it is possible at all, I will courageously bear with my fate; but there are moments in my life when I feel the most miserable of all God's creatures. Resignation! What a sorry refuge! And yet it is the only one left to me!"

"In this *Sonata*, Beethoven saw fit to omit the conventional minuet (as he did also in Opus 10, No. 1). The work is distinctly different in type from Beethoven's other sonatas. One writer points out that it is more the prelude to an oncoming tragedy than the tragedy itself. Beethoven's employment of diminished-seventh chords in the introduction is in keeping with his apparent practice of using these chords to express sadness and pain.

Interpreting Beethoven

"BEFORE making a detailed analysis of the *Sonata Pathétique*, I would like to make a few remarks concerning the interpretation of the works of Beethoven, in general. You will discover in the compositions of Beethoven, even in his earliest works, occasional temperamental outbursts, such as are not to be found in the music of any composer prior to his time. This in combination with many stories current about Beethoven's proverbial bad temper—which according to reports was supposed to have manifested itself in such incidents as throwing a chair or a plate or a cup at his servants, and other displays of uncontrollable anger—leads some mistaken students to the belief that they will catch the right spirit in which to interpret the masterpieces of the great romantic composer by playing certain passages with violent shakings of the head, throwing the arms about or otherwise punishing the

"Alfredo Casella in his recent edition of the *Beethoven Sonatas* says: 'All these more or less romantic fictions are aspherical, invented by editors to attract the attention of the dilettante, and should never be written in the edition nor in the program of a concert.' He is right. The 'characteristic *Sonata*' is a 'characteristic *Sonata*' and not a 'characteristic *Sonata*' as the *Pathétique* *Sonata* was so called by the editor, with the tact common to Beethoven."

"It should be understood that Beethoven did not make his art the playground for any exhibitions of his bad humors. We cannot say that he was a man who was gone on in Beethoven's mind. He was meeting the obstacles, provocations and irritations brought to him by his servants and his wife, to say nothing of his sad fate. There was no room for him to criticize the great master. We have only to admire the magnificent manner in which he emerged spiritually and with greater strength from the conditions which so cruelly befell him. It is true that some of his passion or some torrent of rage may have been the source of some of his inspirations, because they were not manifested in his works, because he was not in the process of laboring to refine and mould his ideas into the great works of art which we know. They remain in their final perfect form, and he never reassured possessions of cultured mankind."

BEETHOVEN did not throw his compositions upon paper in a rage or in a hurry. On the other hand, he was not a fastidious person, as the composers kept note books in which he jotted down ideas, and he was not afraid of improving the themes he had just remembered and of making changes. He was not a person painstakingly ridding them of all ignoble and superficial ingredients, so that they might become the very quintessence of the original inspiration, and he would find no bad humor, but rather a majestic loftiness, a firm and grim determination to push through to the end, a revelation of gigantic strength of purpose, and a determination to embody this in his work, to make it stand to somewhere near the lofty plane where Beethoven's works rightly belong. Eugene d'Albénis, of my famous teacher, said of Beethoven: "One must interpret *G Major Concerto*. One must interpret master works himself, with the spirituality of the composer, subjugating his own, probably far lesser, individuality."

"It should be superfluous to mention that a perfect mastery of the technical side of any musical composition is the fundamental condition leading to its best interpretation.

"THERE SEEMS to be a popular idea that since the player-pianos of the higher type can reproduce the notes of a composition with remarkable accuracy as to notes, time, rhythm, and all technical details, the performer in public should be to extremes in doing 'more than that.' That is, He should exercise all kinds of liberties and distort his interpretations into what is popularly conceived as 'emotional playing' In such playing, allowance is made even for 'wrong notes' as manifestations of the human element."

nephew, in which he dwelt upon the importance of scale study.

[illegible]

"AS ALREADY mentioned, the character of *Sonata Pathétique* is determined by the severe and sombre nature of the introduction, which, though only ten measures long, is intensely dramatic. It bears the tempo mark, *Grave*, and the metronomic marking, ♩—69. This is given in some editions as ♩—66. Beethoven was for years an intimate friend of Maelzel, the inventor of the metronome. He labored to help Maelzel introduce his invention, but after the two friends had quarrelled, Beethoven said, 'Don't let us have any metronome. He that hath true feeling will not require it, and for him who has none, it will not be of any use.' The exact tempo is therefore left to the performer."

chore chorals, all of which connectives with stern
 would be struck at once. Any suggestion of
 irregularities here would destroy the movement. The
 catch the pedal marks the movement. Kindly
 the pedals. The pedal marks have been indi-
 cated very carefully. For the beginner,
 it is unnecessary. The *Sonata* and the pedal more
 variation in pedaling; but, as I have
 notes themselves are no more than
 a merely important to insure, and it would be
 which which an artist would instinctively
 would this be desirable in the
 detailed and skilled practice demand so
 student might misinterpret directions given
 for explanation and opportunities
 for experiment. In the
 general, however, the pedal should be
 depressed after striking the chord, not
 delayed. Another of the first rules of
 the pedals is to keep the pedal down as
 important as its definite moment is just
 as important as its introduction. The pedal is
 the employment is infinite
 the experiments of the serious artist.

“THE PEDAL should be released after the first chord, precisely as indicated, before the next phrase which begins piano and ascends to an effective *crescendo* followed by a *decreasing*. The second measure has the same expressional complexion as the first. Careful attention should be given in the first three important

THE ETUDE

measures, to Beethoven's quite evident purpose to have the dynamic force develop with increasing intensity, reaching the crest of the wave upon the first chord of measure four, when the composition seems to become broader and broader, attaining a still further climax in the middle of the measure on the solitary A-flat in the right hand.

"In measure three, the student should take particular care to preserve the *tempo* accurately, and not be deceived into exaggerating the thirty-second rest. Comparatively few students play this measure quite correctly, as there is an aural deception.

"The dot over the fourth chord (F minor triad), in the fourth measure, does not mean staccato. The chord should be held just long enough to take the pedal, with the right and left hands should be released. The next note group, terminating the run in measure five, the last four notes should be played in strict time as 128th notes followed by the group of five at a proportionately accelerated speed. The run should not be hurried.

"IN MEASURE five the composition changes temporarily to major, seeming to lose for the time being its forbidding character, for the first three-fourths of the measure, but this is harshly contradicted by the forceful diminished-seventh chords immediately following. Again, let me urge, do not punish the keyboard with violence here. The chords should be sombre and majestic without any suggestion of anger.

"The beginning of the *Allegro di molto* seems to be for most students the signal for a great rush, a furious onslaught. That, however, is a wrong idea. There should be something mysterious about it; at the same time, it must be absolutely lean and crisp in touch, an even *piano*, with perfect rhythm (neither *accelerando* nor *crescendo* in measure 14). Even the first chord in measure 15 is still *piano*. I always remember Hans von Bülow's maxim, '*Crescendo* means *piano*, *diminuendo* means *forte*.'"

This, doubtless, came from von Bülow's experience in teaching pupils to whom the *crescendo* meant loud, instead of growing from soft to loud, and *vice versa* the *decrescendo*. It is advisable to take the left pedal for measures 11 and 12. The *sf* in measure 13, which, by way, must not be exaggerated, should, however, have a little support by a small accent in the left hand. Watch the *decrescendo* in measure 18, so that measures 19 and 20 will be a real *piano* again.

the centre of the second time (in measure 51) do not let the left hand go to the right and the right in turn jump to the left, but rather pass the left hand over the right, which you can do very comfortably during measure 50, and the left will be easily within reach of the right in measure 51. The tempo slows down just a trifle during measures 49 and 50. The section from measure 51 to 88 contains the most difficult passage in the movement, although it may not look so. It should be played as marked in measure 57, all the way through and never be allowed to degenerate into triplets, which would be a


Ex. 1

and

as in those cases it is almost impossible to bring the first on the black key with perfect elegance, and therefore the fingering must be 3, 4, 3, with the second finger on the following quarter note. The little phrase

must at all times be staccato all four notes,
as also the three notes

Ex. 3



in measures 52, 60, and others. There seems to be a temptation for some pupils to slur the F with the G-flat in the following measure which causes the

Ex. 4 Wrong

"There should also be no *crescendo* in those three notes, as it would merely weaken the significance of the expressive melodious *sf* in measures 53, 54 and other similar ones. The appoggiaturas *Rafel* is

measure 53 (and similar measures) comes in the beat, not before. The whole passage should be played *espressivo* and *cantabile*, not hurried; M. M. ♩ = 138. The second part of the theme (measures 56 to 59) should be given with more tone and significance in the repetition of measure 76, and again even more so in measure 80, from which point the theme should lighten and become more tranquil in tempo (not so much, however, as to call *ritardando*) and diminish in tone to a fit *pianissimo* in measure 83.

Ex. 5

looks rather forbidding at first, is understood more in a spiritual sense. It may have been inspired by the thought of a passage played on the violin, where something would be actually carried out indicated by the notes. The first note is a natural emphasis, the second note each group, without any thought of an accent. This is exactly what Beecham group 2 wants here; the first note is struck with decision and does not to be held, the second note measures preceding, which still have more tranquil character, indicated by the whole and half notes which are carefully given their full value. The measure 113, that is a sudden piano the second quarter. The right hand here should be practiced to great ball rolling, the bass, and should appear as a heavy weight, from the hillsides, of its weight.

ures 114 and 116 and stronger in
res 118 and 120.
will be a useful

To be played in *tempo rubato*,
with grace and expression. Grade 4.

Moderato grazioso M.M. ♩ = 126

AIR DE BALLET

GEORGES BERNARD

COULD I FORGET?

OCTOBER 1926 Page 737

Moderato grazioso M.M.=126

AIR DE BALLET

p *mf* *p* *Piu vivo* *Fine*

cedez. *ff* *mf* *p* *mf* *rit. D.C.**

Plus lent *p* *espress.* *mf a tempo*

Plus lent *p* *a tempo* *rit.*

Plus lent *p* *mf a tempo* *p*

Plus lent *p* *mf* *D.C.*

THO

SONATA PATHETIQUE

See a *Master Lesson* on this movement, by the eminent Piano Virtuoso, Wilhelm Bachaus, on another page of this issue

Abbreviations: Intro. signifies Introduction, P. S. Principal Subject, S. S. Second Subject, C. Coda, Ret. Return, Mod. Modulation, Dev. Development.

L. van Beethoven, Op. 13

Grave $\text{♩} = 69$

Intro.

1) Of these nine notes four may be regarded as strict 128ths and the remainder as a group of five.

THE ETUDE

105 *cresc.*

110 *f*

115 *p*

120 *f* Ret. (Mod.)

125 *f*

130 *sf*

131 *f* *rit.* *Dev.* *rit.* *132* *sf* *133* *sf* *134* *f* *deces.* *rit.* *ppp*

Allegro molto e con brio

140 *f* *cresc.*

145 *f* *cresc.*

150 *f* *p* *marcato il basso cresc.*

155 *p* *cresc.*

160 *f*

THE ETUDE

dimin. *p* 165

170 *pp* *cresc.*

180 *pp* *cresc.*

185 *f* *sf* *sf* *f* *fp* 190

195 *p* P.S.

200 *sf* *cresc.* *p* 205

210 *cresc.*

215 *cresc.* *p* *cresc.*

220 *p* 225 *f* 230 *f* 235 *f* 240 *f* 245 *decresc.* 250 *a tempo* *Coda I.* *rit. ma pochissimo* *pp tranquillo* *cresc.* 260 *f* 265 *p* 270 *cresc.* 275 *f* 280 *cresc.* 285

THE ETUDE

Coda 290 *f* *Grave* *poco* *f* 295 *p* *cresc.* *f* *decresc.* 300 *pp* *p* 310 *ff*

ALLEGRETTO¹

From 7th Symphony

L. van BEETHOVEN

Two little gems from the "Classics" Grade 1¹.

Allegretto m.m. ♩ = 80 to 96

1 *p* 2 3

ANDANTE

From "Surprise Symphony"

F. J. HAYDN

Andante m.m. ♩ = 72

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100

THREE DANCES

FOR FOUR HANDS

No. III

SECONDO

CYRIL SCOTT

A gay little *scherso*, in modern style, with a charm all its own. A perfection of *ensemble* must be sought.

Allegro scherzando M.M. $\text{♩} = \text{circ. } 72$

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THE ETUDE

THE ETUDE

THREE DANCES

FOR FOUR HANDS

No. III

PRIMO

CYRIL SCOTT

Allegro scherzando M.M. $\text{♩} = \text{circ. } 72$

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SECONDO

FRANZ LISZT
from Op.12

Arranged from a famous solo piece. Not difficult to play when once the hands are set.
Presto M.M. ♩ = 126

ff mp cresc. f ff energico pp cresc. poco a poco molto rinf. sempre ff D.C. CODA ff

GALOP CHROMATIQUE

PRIMO

Presto M.M. ♩ = 126

ff mp cresc. ff energico pp cresc. poco a poco molto rinf. sempre ff D.C. CODA ff

BY THE GYPSY CAMPFIRE

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Allegro M.M. ♩ = 128

THE ETUDE
M.L. PRESTON

THE ETUDE

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THE MASTER'S FINGERS ON YOUR PIANO

A melodious drawing-room piece, in Tyrolean style. Grade 4.

Moderato, con espress. M.M. ♩=108

GEORG EGGELING

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UNE PENSEE ROMANTIQUE

With a quaint, old-world flavor. A strict *legato* is required. Grade 3.

Andante cantabile M.M. ♩ = 72

EDOUARD SAINT JUSTE

THE ETUDE

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A STATELY MEASURE

In modern gavotte rhythm. Grade 3.
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IRISH REEL

N. LOUISE WRIGHT

Very characteristic; easy to play. Grade 14.

Presto M.M. ♩ = 126

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MARCHING SONG

A vocal or instrumental number. Good for indoor marching. Grade 2.

1.

Left, right—left, right,
Not too fast nor slow,
Left, right—left, right,
Singing as we go;
Chest held out above the toes,
All the tricks a soldier knows,
If we march in perfect rows
We learn to walk just so!

Refrain

Left, right—left, right,
Shoulders straight and true,
Left, right—left, right,
But with motions few.
If we practice ev'ry day
We'll learn to walk the proper way,
As we sing this roundelay
Of left, right—left!

2.

Left, right—left, right,
Eyes held straight ahead,
Left, right—left, right,
With an easy tread;
Lips clos'd tightly, nostrils wide,
Lots of breath to take inside,
Always marching with a pride
To do as our Captain said.

Refrain. Etc.

Moderato e marziale M.M. ♩ = 72

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EVENING ON THE LAKE
BARCAROLLA

To be played in a graceful, rippling manner. Grade 3.

Moderato M.M. ♩ = 72

HERBERT RALPH WARD

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THE ETUDE

THEODORA DUTTON

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OCTOBER 1926

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CUCKOO

One of the best "Cuckoo" pieces that we have ever seen. Grade 2 1/2

ARTHUR FOOTE

Grazioso

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THE FAIRIES' JUBILEE

THE ETUDE

Good alike for teaching or for entertainment. Grade 2½.

G. N. BENSON

Allegro M.M. ♩ = 112

Musical score for 'The Fairies' Jubilee' by G. N. Benson. The score is in 2/4 time, marked Allegro (M.M. ♩ = 112). It features a piano (p) introduction, followed by a section marked 'dim.' and 'p'. The score includes various musical notations such as triplets, slurs, and dynamic markings like 'mf' and 'f'. A 'TRIO' section is indicated, followed by a 'D.C.' (Da Capo) instruction. The score concludes with a 'D.C.' marking.

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

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THE ETUDE

SUMMER TWILIGHT

H.P. HOPKINS, Op. 101

Very melodious. For display of the softer solo stops.

Andante espressivo M.M. ♩ = 72

Musical score for 'Summer Twilight' by H.P. Hopkins. The score is in 4/4 time, marked Andante espressivo (M.M. ♩ = 72). It features a piano (pp) introduction, followed by a section marked 'Ch. to Sw. Gt. Diap., Salic.'. The score includes various musical notations such as slurs, dynamic markings like 'mf' and 'pp', and tempo markings like 'più animato', 'a tempo', and 'rall.'. The score concludes with a 'pp' marking.

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By a favorite modern composer. A true cantilena.

Andante maestoso

ELEGY

R. DRIGO

VIOLIN

PIANO

f *dim. o rall.* *p con tristezza* *p* *molto cantabile* *p* *OPERA.* *p*

mf largamente *dim.* *p cresc. e animato* *f* *mosso* *a tempo* *affr.* *rall.* *p* *pp* *sentito il basso* *a tempo* *p* *pp* *l.h.* *sempre pp* *f come prima* *dim.* *p* *pp*

GOD CARES

HELEN A. CASTERLINE

HELEN NICHOLAS

Andante religioso

God cares! How sweet the strain! My aching heart and weary brain Are rest-ed by the sweet re-frain, Are rest-ed by the sweet re-frain, He cares, God cares! Our Father cares! God cares! O sing the song In lone-ly spot a-mid the throng: 'Twill make the way less hard and long, 'Twill make the way less hard and long, God cares, O sing the song, God cares! God cares, Our Father cares! God cares, The words so sweet, My lips and life shall e'er re-peat, My

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THE ETUDE

THE ETUDE

burdens all left at His feet, My burdens all left at His feet, God cares, God cares, He al-ways cares.

REMEMBER

M.W. MARSHALL

PERRY W. REED

Andante grazioso

When eve-ning shad-ows slow-ly lengthen o'er you, And when life's eve-ning shad-ows lengthen o'er you, When twilight still-ness calls you home a-gain, When thoughts of hap-py yes-ter-days, be-fore you, With halt-ing step you lin-ger on the way, When weak with wea-ri-ness your thoughts im-plore you, May bring a touch of wea-ri-ness or pain: Re-mem-ber, dear, I'd glad-ly bear your short day: Re-mem-ber, dear, though the way seems sor-rows, Each lit-tle care I'd gladly share with you; I'd bring you glad to-days and bright to-ly, And thought seems there's nothing good nor true, I'll still be true to you and to you mor-rows, Re-mem-ber, dear, I love you, love you, Yes, I do. Yes, I do. on-ly, Re-mem-ber, dear, I love you, love you, Yes, I do. Yes, I do.

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Organ and Choir Questions Answered

By Henry S. Fry
President of the National Association of Organists, Dean of the Pennsylvania Chapter of the A. G. O.

Q. Will you kindly answer the following questions relative to the organ? 1. Name the distinct classes of organ pipes, and describe the class to which the 16 ft. Violoncello pipe belongs. 2. What is the function of the 16 ft. Violoncello pipe? 3. Name the class of organ pipes to which the 16 ft. Violoncello pipe belongs. 4. Name the class of organ pipes to which the 16 ft. Violoncello pipe belongs. 5. Name the class of organ pipes to which the 16 ft. Violoncello pipe belongs. 6. Name the class of organ pipes to which the 16 ft. Violoncello pipe belongs. 7. Name the class of organ pipes to which the 16 ft. Violoncello pipe belongs. 8. Name the class of organ pipes to which the 16 ft. Violoncello pipe belongs. 9. Name the class of organ pipes to which the 16 ft. Violoncello pipe belongs. 10. Name the class of organ pipes to which the 16 ft. Violoncello pipe belongs. 11. Name the class of organ pipes to which the 16 ft. Violoncello pipe belongs. 12. 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Muscular Strain at the Neck

By Mary E. Hard

INCONVENIENCES are expected, sometimes even welcomed, in the violinistic field, for they serve only to whet the student's determination. But when an inconvenience becomes so burdensome as to detract attention from the work in hand it ceases to be a blessing. The pain at the back of the neck and across the shoulders comes under this latter classification.

It is caused, of course, by strain, but, strangely enough, other muscles become accustomed to strain. The left arm is ached when it first was made to reach far under the violin; but soon the muscles adjusted themselves and the position seemed easy and natural. But the dull ache in the back is experienced by professional musicians, even by virtuosos.

It seems that the region at the back of the neck is filled with nerves and blood vessels. Particularly over the bony structure covering the base of the brain, the nerves are very near the surface and interwoven with other superficial structures such as muscle and ligament. These thinly protected nerves are connected with many more deeply placed.

Muscles in such close proximity to nerve tissues are not to be regarded with the abandon of those of arm and finger. The peasant going gaily to market with a fifty-pound basket on her head may seem an exception, but in this case the head is in its natural position, upright, and the muscular strain is slight.

On the other hand, the violinist must exert force in a sideways and downward direction. He supports not only his violin, by means of this downward and inward thrust of head and neck, but also the weight of his left fingers and hand, which are themselves exerting a counter thrust.

The muscles at the base of the brain are the sole supporters of this action. The obvious cure is to cease playing for a time, but this is not always feasible. Another recourse is to massage gently the muscles involved; this will induce normal circulation and a more rapid adjustment. Also, the tension may be lessened considerably by turning the head far to the right, bringing as hard a pull in the opposite direction as possible; by holding the chin at different levels as though there were low and high chin rests on the violin; by putting the head first as far back as possible and then as far forward as possible without bending the lower part of the back.

Such gymnastics, however, cannot be resorted to on the concert stage, and this is where discomfort is most unwelcome. The device used by at least one artist in a large Symphony Orchestra is to pretend to be hunting something on the floor. In bending over he stretches these stiffened muscles and thus alleviates the congestion. These are only cures; there are no absolute preventatives, though there are precautions that might make the strain less uncomfortable.

The position, if correct, is not the huddled posture of curled back, hollow chest and raised left shoulder. It is one of ease, exuberance and strength. The left arm is as firm as a boulder; the right as unerring as fate.

A great violinist once said, pointing to the pupil's left arm and hand, "That is the artisan," then, pointing to the right, "and that is the artist. Give due respect to each."

"As fit as a fiddle is an old saying, and true. It applies to the fiddle as well as you; so keep both yourself and your violin in fine condition, and you may expect great results."—H. I. Gonyon.

THE ETUDE

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"

Tone Production and the Vibrato as Applied to the Violin

By Max Bendix

MAGICIANS of the violin arouse the wonderment and admiration of their audiences and almost unconsciously control they exercise upon the little instrument with four strings, which they manipulate; and one of their most mysterious and tremendous achievements is the power to produce a tone which carries to all corners of the auditorium and to the last row in the topmost balcony.

Have you ever stopped to consider how this tone is produced?

There are but two ways in which a disagreeable tone can be brought from a violin. These are:

1. By drawing the bow across the strings at any but perfect right angle. This will produce a scratch whether drawn lightly or freely.

2. By pressing the bow on the strings so firmly as to bring the wood very near, or in contact with, the strings.

If the student stands at right angles to a mirror, and keep his eyes on the bridge, he can, with patient application and practice, soon learn to draw the bow straight, and thus dispense with the first rule.

The second is a more difficult obstacle to overcome, but as it has been accomplished by hundreds and thousands of violinists, there is hope for all.

I do not claim that my method is the only method to attain the desired result, but in the forty-four years of my teaching experience a great number of talented students have been developed by me, and they all have had a good tone.

The bow should be held and balanced between the second finger and the thumb. Pressure should be applied by the first and second fingers, and a counter-pressure by the thumb. This counter-pressure should be equal to the downward pressure of the fingers, thereby controlling the bow so that the wooden part cannot touch the strings.

strings. This will give the feeling that the tone is being produced between the fingers and the thumb.

By carefully following these principles for No. 1 and No. 2 the student will find it impossible to produce a scratchy tone. Having eliminated the scratch, he must work for charm, carrying power, and beauty of tone. This is induced by the judicious application of the

Vibrato

I advocate the use of the vibrato on every sustained tone on the violin, whether in studies, concertos or concert-pieces, not for dramatic or emotional expression, but to give life and carrying-power to the tone.

The vibrato is produced by the infinitesimal raising and lowering of the pitch, and must be done rhythmically at a moderate speed. The question of "a little faster" or "a little slower" does not matter in the results, but it must be rhythmic.

The bow sets the string in vibration; these vibrations are conveyed to the bridge; the top carries the vibrations to the sound post which in turn sets in motion the air in the violin, creating sound-waves. These sound-waves are emitted from the violin through the F holes; and here is where the rhythmic vibration asserts itself.

When the vibration is rhythmic the sound-waves follow and support each other and so carry to the extreme ends of the hall. But when the vibration is not rhythmic the sound-waves will clash upon the F holes and thus be destroyed, causing the tone to lose its life and carrying-power.

Intensity is brought about by increasing the speed of the vibrato and the volume of tone.

Use of the Pad

There is a great diversity of opinion among violinists, violin students, and teachers as to the use of a pad or cushion as an aid in holding the violin. It is probable that the majority of violinists use a pad of some kind or other. Many male violinists use a velvet pad placed under the coat at the shoulder, to fill out the latter and make it easier to hold the instrument. In the case of a girl or woman the pad has a cushion beneath the back of the instrument, the strings are then tied at a convenient length and slipped under the chin.

There are several types of patented pads and contrivances to take the place of pads. One type is made to attach at one end to the tail-pin, the other end being attached by a rubber band to the lower left hand corner of the violin. Another type of pad is the one which is attached to the end of a metal projection which fastens to the chin rest. This pad or true shoulder-rest possesses the advantage of not touching the vibrating surface of the violin at any point. Some players roll up a handkerchief and put it under the

Prof. Auer's pupils generally follow their master's instruction to play without a pad.

I find that authorities differ greatly in regard to this matter of the pad. Frank Thistlethorn, the English writer, says in his book, "The Art of Violin Playing," "The pad is merely an aid to comfort, and in certain cases quite indispensable. Nearly all the violinists with whom I have come in contact during the past twenty-five years, from Wilhelm (the famous German violinist) downwards, have found the use of a pad an advantage in enabling them to hold the violin without undue effort; and, against the statement that there is a loss of free vibration, it may be mentioned that in the case of Wilhelm had the biggest tone of any violinist I ever lived. If, however, you can hold the violin quite comfortably in the proper position without a pad, well and good! There would seem to be no particular reason in your case why you should use one."

Mr. Thistlethorn further says: "A small pad placed underneath the violin will considerably facilitate the obtaining of a firm grip, but I have seen many a player endeavor to hold the violin in front of his body by using a pad the size of a small footstool!"

Eugene Gruenberg in his work, "Violin Teaching and Violin Study," says: "All teachers have agreed that the player's position should be as natural and unconstrained as possible. This, however, fails to prevent opinions from varying enormously on the simple question of how to hold the violin."

"Some (Spohr and David) advise raising or thrusting forward the left shoulder to give a firm support; most of the others, (Berlioz, Singer and others) condemn this method, so that they get most practice and become most familiar. Yet many teachers insist on pupils learning them, 1, 2, 3, and so on, for no other apparent reason but that this is the numerical order it would be better to learn the positions in this more sensible order—first, third, fifth, second, fourth, sixth, seventh."

The seventh has been put last because its position is very high, and will not often be met with until the student begins to play fairly advanced music. And after these seven, the remaining positions may be considered.

In studying positions it will soon be discovered that the work has two entirely distinct aspects—one is mechanical, the other mental, and each will have to be considered separately. First, there is the moving into the position; the discovering of the exact distance which the hand must travel up the fingerboard. Numberless repetitions will be required before the muscles are trained to move the arm the necessary distance with mechanical precision.

Secondly, when the hand is in its new position, there are the fresh notes to be learned, for every finger will fall on an unfamiliar spot. This portion of the study is of a mental nature—it is just a question of memory.

It so happens that the third is the easiest of positions to reach. If the left wrist and thumb be properly held in first and the arm be then drawn up so that the hand is

Wise Fingers

By Esther Routh

WHAT does technique do anyway? It makes the fingers stronger (so does bricking-layer), quicker (so does typing), more flexible (so does knitting), more accurate (so does gunnery), and it teaches the fingers to speculate and select the best ways of playing this note or that. It forces them to surmise on what string and in what position to play. It trains them to accomplish the most difficult things with the least possible effort.

THE ETUDE

All About the Positions

By Sidney Hedges

MANY a violin student, during the first few months, plays happily in first position and begins to think he has got over his difficulties well and will soon be a player. All the violinists with whom I have come in contact during the past twenty-five years, from Wilhelm (the famous German violinist) downwards, have found the use of a pad an advantage in enabling them to hold the violin without undue effort; and, against the statement that there is a loss of free vibration, it may be mentioned that in the case of Wilhelm had the biggest tone of any violinist I ever lived. If, however, you can hold the violin quite comfortably in the proper position without a pad, well and good! There would seem to be no particular reason in your case why you should use one."

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Secondly, when the hand is in its new position, there are the fresh notes to be learned, for every finger will fall on an unfamiliar spot. This portion of the study is of a mental nature—it is just a question of memory.

It so happens that the third is the easiest of positions to reach. If the left wrist and thumb be properly held in first and the arm be then drawn up so that the hand is

carried up the violin neck, after about two inches have been traversed the palm of the hand will collide with the bottom edge of the violin, and the thumb with the end of the neck. If the first finger be now dropped on the A string it will be found to stop the note D, which is played by the third finger in first position. The hand will then be in third position, and this colliding of the thumb and palm is an invariable and invaluable sign of this.

The method of shifting is of the utmost importance. On no account must the left hand grope its way up to the new position by picking forward up the fingerboard. Shifting must be performed always from the shoulder. The upper arm and forearm must be drawn up, like a folding footstool, and the hand will thus be carried up the strings. The hand itself has no more to do with the movement than has one of the marks on the footstool. It is absolutely passive. This point cannot be emphasized too much. Active movement of the hand when shifting causes more faulty intonation than any other thing. It is the arm that shifts!

On pushing the arm back to first position, the middle of the first finger will arrive at the corner of the fingerboard; that is, the sign of first position. Shifting up and down between the clear bounds of first and third positions should now be practiced assiduously.

When some time has thus been spent, fifth position may be started. When the hand is in third position it will be found feasible to get higher up the fingerboard by moving the arm in the same direction as before. Instead, the elbow must be carried across the body, towards the bow arm, and the left hand will thus be able to "get round the corner" into fifth position.

Shifting, on the violin, is almost invariably from one position to the next but one. In an ascending scale passage, for example, the positions used would probably be, one, three, five, seven; or two, four, six, eight. Here is another reason for the great importance of third position—it is the most convenient shift from first. So then the positions most to be practiced are—first, third and fifth.

Feasible the amateur does not often require any others. The even numbers are used principally to fit awkward groups of notes which cannot be otherwise played. For example, the third position is the most convenient shift from first. So then the positions most to be practiced are—first, third and fifth.

Learning the notes of a new position can be done quite satisfactorily in an arm chair with a book of music or a fiddle on one's knee. It is a pleasant surprise for the learner to find that the notes of the fifth position are the same as those of first, though one string lower.

Similarly, sixth is like second, and seventh like third.

Once the positions are mastered the least attractive stretch of all violin study is passed.

Performances which are mere "finger-board gymnastics" are apt to leave the listener with a headache and a half wish that the player had never studied anything beyond scales in first position and hymn tunes.

One of these precautions is a steady hand that assumes the right position and retains it with consistency. The most difficult is coordination of the hands, each assisting

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The Drum Major

(Continued from page 721)

5. FORWARD—MARCH (without playing)

THE side view of the drum major is shown for purposes of clarity. This command is often given verbally, the drum major holding the baton as shown under "Marching at Attention." When the staff signal is desired it may be used as shown here. As is the case also in "Column, Right," "Column, Left," "Right-Oblique," "Left-Oblique," and "Counter-march," the staff, in executing the preparatory command, points in the direction in which the movement is to take place. Here it points directly forward.

The band steps off with the left foot on the down beat of the baton (dotted lines), after which the drum major may beat the time for a measure or two, or till the rhythm be established, when he should turn the baton under the arm in the position shown under "Marching at Attention." He should not beat the time (unless necessary to keep the tempo) unless the band is playing.

The whistle, again, may or may not be used as a preliminary warning. The larger the band, the more necessary its use.

The drum major must be skilful in recognizing the three "cadences" established by our government. The term cadence refers to the speed or frequency of the recurring pulses of march music. The regulation cadence in quickstep (or ordinary march) time is one hundred and twenty-eight steps per minute with thirty inches to each step, or "pace."

6. MARCHING AT ATTENTION

THE drum major is shown marching at attention. The side view is given to make clear the position of the right hand and the proper angle at which the baton is carried.

The left hand rests on the left hip, fingers to the front, thumb to the rear.

The drum major, as already noted, must be skilful in establishing the correct "tempo" and length of step. These may both be varied in non-military functions, to great advantage. For example, a college or high school band, parading on the field between halves of a foot ball game, where no great distance is to be covered, and where a "peppy" appearance is especially desirable, will do well to increase the tempo somewhat beyond the regulation one hundred and twenty-eight steps per minute, and to shorten the length of each step from the regulation pace of thirty inches to about fifteen or eighteen inches.

The extent to which the drum major is to resort to "showmanship," however, is to be held within bounds. His is a serious undertaking. It is the consensus of opinion at this time that he should be peppy and snappy, but in a more reserved manner than was formerly believed fitting. There is now very little indulgence in the pyrotechnics of stick whirling and throwing in the art of prancing step and similar "monkeyshines." Considerable thought can be expended here to advantage.

The right arm is extended straight at the side, to differentiate this command from that of "Forward—March" (without playing). Hold this position long enough for each musician to comprehend the order before giving the warning and command of execution. If the band is too slow in seeing and understanding the signal, this signal is either held so low they cannot see it, or they are not well-trained. If, on the other hand, the drum major does not hold the signal long enough to give the band time to grasp the command, they will "straggle" out on the first few steps, and but few players will be heard on the introduction. The larger the band, the longer it will take for any command to "percolate" back through the whole organization. Depending somewhat on the size of the organization, it is the opinion of the writer that this and other preparatory command signals of the drum major should be held for an interval of between four and seven seconds before giving the warning interval and the command of execution.

7. FORWARD—MARCH (Play and march)

THIS differs from the command "Play" (band standing still) in the fact that the drum major faces forward. The band is to step off on the first main pulse of the music. This usually means the first note of the introduction, for very few marches begin with "up beat" notes, and these are to be avoided.



5. FORWARD—MARCH (without playing)

Preparatory command: Usually verbal, but may be given with the baton as illustrated.

Interval of warning: Give about one and one half seconds to the motion shown in the arrows.

Command of execution: The arm motion comes smartly to a dead stop in the position shown in dotted lines.



6. MARCHING AT ATTENTION

There is no preparatory command and no command of execution. The drum major marches with eyes front, ready to receive the tempo of the band, the alignment of the band, to execute "Column, Right," "Column, Left," or other desired movements.

The right arm is extended straight at the side, to differentiate this command from that of "Forward—March" (without playing). Hold this position long enough for each musician to comprehend the order before giving the warning and command of execution. If the band is too slow in seeing and understanding the signal, this signal is either held so low they cannot see it, or they are not well-trained. If, on the other hand, the drum major does not hold the signal long enough to give the band time to grasp the command, they will "straggle" out on the first few steps, and but few players will be heard on the introduction. The larger the band, the longer it will take for any command to "percolate" back through the whole organization. Depending somewhat on the size of the organization, it is the opinion of the writer that this and other preparatory command signals of the drum major should be held for an interval of between four and seven seconds before giving the warning interval and the command of execution.

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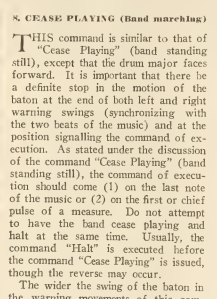


7. FORWARD—MARCH (Play and march)

Preparatory command: Right arm extended straight at the side.

Interval of warning: Give about one and one half seconds to the motion shown in the arrows.

Command of execution: The arm motion comes smartly to a dead stop in the position shown in dotted lines.



8. CEASE PLAYING (Band marching)

THIS command is similar to that of "Cease Playing" (band standing still), except that the drum major faces forward. It is important that there be a definite stop in the motion of the baton at the end of both left and right warning swings (synchronizing with the two beats of the music) and at the position signalling the command of execution. As stated under the discussion of the command "Cease Playing" (band standing still), the command of execution should come (1) on the last note of the music or (2) on the first or chief pulse of a measure. Do not attempt to have the band cease playing and halt at the same time. Usually, the command "Halt" is executed before the command "Cease Playing" is issued, though the reverse may occur.

The wider the swing of the baton in the warning movements of this command, the more certain the drum major may be that all players see and understand the order.

The whistle may be used, especially in an untrained or a large band, as a preliminary warning preceding the two warning swings of the baton. It is far more necessary here than in the similar command executed while the band is standing still, for here the situation is complicated by the practical and not-to-be-overlooked difficulties arising in connection with playing on the march.

9. "COLUMN, RIGHT—MARCH"

THIS command is usually issued while the band is moving forward, but may be given from the standing position, in which case the forward movement would begin immediately with the execution of the "Column, Right."



8. CEASE PLAYING (Band marching)

Preparatory command: The same as "Play."

Interval of warning: In this case the left and right swing of the baton coincide with two full beats of the music.

Command of execution: The arm motion comes smartly to a dead stop in the position shown in dotted lines.



9. "COLUMN, RIGHT—MARCH"

Preparatory command: Hold the baton high, that it may easily be seen, pointing in the direction in which the band is to turn.

Interval of warning: As shown in the arrows.

Command of execution: The arm is thrust smartly in the new direction, coming to a dead stop in the position shown in dotted lines.

10. "COLUMN, LEFT—MARCH"

THIS command is similar to that of "Cease Playing" (band standing still), except that the drum major faces forward. It is important that there be a definite stop in the motion of the baton at the end of both left and right warning swings (synchronizing with the two beats of the music) and at the position signalling the command of execution. As stated under the discussion of the command "Cease Playing" (band standing still), the command of execution should come (1) on the last note of the music or (2) on the first or chief pulse of a measure. Do not attempt to have the band cease playing and halt at the same time. Usually, the command "Halt" is executed before the command "Cease Playing" is issued, though the reverse may occur.



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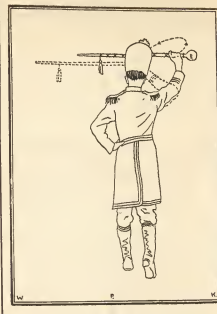
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command (see illustration) is held during a somewhat longer interval than is necessary in case the attention of the musicians is not divided between the signals of the drum major and the various difficulties to be met in playing on the march.

After the command of execution, the drum major faces the band, walking backward, and keeping in proper alignment the front rank of the band.

It is very important that he hold back the forward progress of the band, even to the extent of forcing the front rank to do little more than "mark time," until the last rank of the band has executed the command, when, and only when, he again faces forward and resumes the regulation thirty-inch pace.



10. "COLUMN, LEFT—MARCH"

Preparatory command: Hold the baton high, that it may be easily seen, and pointing in the direction in which the band is to turn.

Interval of warning: As shown in the arrows.

Command of execution: The arm is thrust smartly in the new direction, coming to a dead stop in the position shown in dotted lines.

11. "COLUMN, LEFT—MARCH"

WITH the exception of the matter of the direction of the turn, all instructions under "Column, Right" apply equally well here. The staff, or baton, points in the direction in which the movement is to take place, and there is the similar "warning" and thrust of the baton in the direction of the movement to follow as the command of execution.

It is again very important that the drum major face the band on the turn, from which position he is able to keep the players in proper alignment, and to hold back the forward progress of the organization till the last rank has completed the execution of the command and the whole band is ready to move forward in the regulation thirty-inch pace.

The execution of the commands, "Column, Left" and "Column, Right" are more difficult in the case of larger bands. When he has a band of more than sixty players to deal with, the author trains the players in all ranks except the first or first two to execute right oblique, as an assistance in turning the band in executing "Column, Left" and "Left Oblique," in preparing for "Column Right." This is not military, but is very practical in the case of extremely large bands.

Use the whistle, if necessary, to call attention to the preparatory command, but is especially interesting article will be continued in THE ETUDE for November.

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Junior Etude Contest

THE JUNIOR ETUDE will award three pretty prizes each month for the best and nearest original stories or essays and answers to puzzles.

Subject for story or essay this month—"The Sonata." Must contain not over one hundred and fifty words. Any boy or girl under fifteen years of age may compete whether a subscriber or not.

All contributions must bear name, age, and address of sender written plainly, and must be received at the JUNIOR ETUDE office, 1712 Chestnut St., Philadelphia, Pa. before the twentieth of October. Names of prize winners and their contributions will be published in the issue for January.

Put your name and age on upper left hand corner of paper, and address on upper right hand corner of paper. If your contribution takes more than one piece of paper do this on each piece.

Do not use typewriters.

Competitors who do not comply with ALL of the above conditions will not be considered.

CHURCH MUSIC

(Prize Winner)

During the awful persecutions in Rome, the Christians, living in the catacombs, sang songs believed to have been derived from Hebrew influences. When Constantine accepted Christianity in 325 A.D., the authorities of the church saw that they must reform the music then in use, and they established systems of singing for the church. The inventor of these systems is unknown.

With church music being in general disapprobation to which the first one to set forth the system of plain singing was Gregorian chant, upon which much of the church music of the present has been based.

MARGARET F. MCKEYER, (Age 11), New York.

CHURCH MUSIC

(Prize Winner)

Ah, how soft and melodious should be these strains which are offered to the Most High! One who plays church music should feel that he is playing for God, because these classes of music are extremely opposed to such other. Not every one can play church music. It needs many hours of hard study to be able to play an accompaniment well. Our choir has its own organist. She is only fourteen, but has taken music for five years. Our director teaches us expression; that is, when to sing with more or less force she teaches us that when we sing loud it should also be sweet.

Though not all of us may be destined to be players of church music, yet we should all practice and strive to have our music accompanied with the most beautiful accompaniment on any day play with angelic spirits above the clouds.

MIRIAM GOLD (Age 13), Wisconsin.

CHURCH MUSIC

(Prize Winner)

Church music is deeply interesting to me, because I am taking great interest in it from a blind organist.

Our greatest composers were educated in churches, and have returned to the church what they have created from it. Bach, Mozart, Haydn and Beethoven all wrote wonderful church music; but Handel was the greatest of all church music writers, and his wonderful oratorios, such as the "Messiah," should surely inspire everyone and make them desirous of living better lives.

My teacher's Sunday afternoon organ recitals are broadcasted on the radio, and although he has never seen the beauties of the universe, he can make our voices heard by listening to the wonderful sounds which he creates to come forth from the church organ. He has promised me that I may broadcast a recital in a few days, and I will continue my daily practice of two hours.

ROBERT JONES (Age 13), Indiana.

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Puzzle

1. Take one letter out of an instrument and leave part of a chimney.
2. Take one letter out of a composer's name and leave a bet.
3. Take one letter out of an accidental and leave stout.
4. Take one letter out of an Italian opera and leave a girl's name.
5. Take one letter out of a part of the piano and leave a loud sound.
6. Take one letter out of the symbol of a tone and leave a negative.
7. Take one letter out of a musical sound and leave a part of the body.
8. Take one letter out of a part of the staff and leave recline.
9. Take one letter out of a triad and leave sharp pain.
10. Take one letter out of an instrument and leave sharp pain.
11. Take one letter out of meter and leave a boy's name.
12. Take one letter out of a part of a melody and leave appearance or aspect.

Answer to May Puzzle

1. Bach; 2. Verdi; 3. Chopin; 4. Gluck; 5. Handel; 6. Holst; 7. Weber; 8. Beethoven; 9. Schumann; 10. Purcell.

Prize Winners in May Puzzle

Wyle Handright (Age 12), Texas.
Mary Ellen Simpson (Age 15), Missouri.
Emily Anne Wiley (Age 12), Georgia.

N. B.—To make the puzzle answer come out, most of the JUNIOR readers noticed that the word "though" in No. 8 should have been written that it was sent to the printer that way, but he did not realize that the spelling was part of a puzzle, and changed it to "though."

Honorable Mention for May Puzzles Contest

Doris Hedley, Edith Nelson, Genevieve Milligan, Ivan Johnson, Ruth Worman, Mabel Olive Pierson, Antoinette Savoy, Paula Stedt, Ida Tomlinson, Fern Rath, Armand Voss, Henry Gay, Jr., Frances Newmark, Helen Estabrook, Edna Elchstadt, Ruth Elizabeth Houston, Evelyn Gilliland, Lorraine Kisse, Helen V. Winters, Henry G. Stoner, Jr.

Honorable Mention for May Essays

Ruby Rogers, Arline Rowland, Emily Joan Cox, Helen Myers, Howard Bolles, Carl Hancock, Grace Levenhant, Hazel Pierce, Helen Hester Branch, Helen M. Sharp, Althea Foster, Virginia Edwards, Ivan Johnson, Mary Stange, Rilla Poyas, Marcelle Bean, Elizabeth Whitney, Mary E. Tomlinson, Marie A. Long, Mildred Fox Moore, Lavina Campbell, Marie Riechy, Fannie Taylor, Margaret Newhard, Mary Jane Holston, Mary Donohue, James Campbell, Dolores Arnold.

Honorable Mention for May

Mary Albricht, Robert Jones, Vivian Brown, Adin Gundersen, Billy Johnson, Joseph Roemer, Louisa Rees, Hortense Phillips, Gerald Miller, Fred M. Stultgen, James Campbell, Ellis Butler, Fay Cameron, Victor, John Karver, Elizabeth Whitney, Katherine Trammell, Evelyn Albricht, Mary Waters, Evelyn Perkins, Mary Thompson.

DEAR JUNIOR ETUDE:

My teacher has formed a club for her piano students. The club is divided into two smaller clubs—the C♯ Club for the younger children and the B♭ Club for the older children. I am in the B♭ Club and I learn many things. At every meeting each one must play a piece from memory. Besides that we write and play musical games and do many other things.

From your friend,
LUCY GLODYSKANS (Age 12), Wisconsin.

DEAR JUNIOR ETUDE:

Although I am sixteen years old, I still enjoy the JUNIOR page. I have taken THE ETUDE for several years and enjoy it very much. I find the piano and organ music beautiful. I also play the violin. The Girl Scouts here have formed a bugle and drum corps which some day will be very good.

Don't you think it would be pleasant if you had a correspondence list of the JUNIOR who care to write to each other?

From your friend,
DOROTHY HARRINGTON (Age 16), Massachusetts.

N. B. As the JUNIOR ETUDE has a great deal to put into it, it is not possible to have really not space for correspondence lists; and besides such things are not always so desirable. The addresses of writers living in other countries who are too far away to enter the contests, are always printed, and sometimes, for our reason of another, the address of writers in this country are printed. The address of prize winners can be supplied to any one sending a stamped and addressed envelope.

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PRIZE CONTEST—Twenty-Five Prizes What Can You Say on This Subject? WHY EVERY CHILD SHOULD HAVE A MUSICAL TRAINING

FOR years THE ETUDE MUSIC MAGAZINE has devoted a great amount of space to indicating how a musical training is of great value to the child in developing rapid thinking, accuracy, self-discipline, memory, good taste, muscular, mental and nerve co-ordination. We have brought to our readers' attention the opinions of many of the greatest thinkers of the time, pointing to the fact that the training received in the study of the art, particularly in the study of an instrument (including the voice), has a very great significance in the fields of Religion, Education, Sociology, preparation of the mind for higher accomplishments in Art, Science and Business, in Mental Therapeutics, and other inspirations, and have said we should like to have an opportunity to print the best-written opinions of some of our readers upon the subject at the head of this column.

PRIZES

First Prize—A Musical Library

Valued at One Hundred Dollars (\$100.00)

A complete list of the books included in this valuable prize was published on Page 626 of the September ETUDE.

Second Prize—A Musical Library

Valued at Fifty Dollars (\$50.00)

Third Prize—Twenty-Five Dollars Cash

Fourth Prize—Fifteen Dollars Cash

Fifth Prize—Ten Dollars Cash

Additional Prizes

For the next ten Essays which, in the opinion of the Judges deserve recognition, a Cash Prize of Two Dollars each will be awarded.

Following this in order will be ten more prizes, each consisting of a subscription to THE ETUDE for one year.

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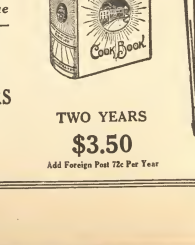
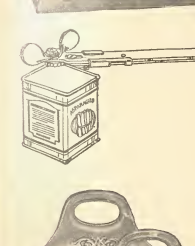
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