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Volume 45, Number 11 (November 1927)

James Francis Cooke

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Recommended Citation

Cooke, James Francis (ed.). The Etude. Vol. 45, No. 11. Philadelphia: Theodore Presser Company, November 1927. The Etude Magazine: 1883-1957. Compiled by Pamela R. Dennis. Digital Commons @ Gardner-Webb University, Boiling Springs, NC. <https://digitalcommons.gardner-webb.edu/etude/751>

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The Journal of the Musical Home Everywhere

THE ETUDE

Music Magazine



MUZART AT THE PIANO

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PRICE 25 CENTS

NOVEMBER 1927

\$2.00 A YEAR

LIGHTS out . . . a glow springs up along the stage's rim. Out of the orchestra a burst of music rises, fiery, sonorous. It mounts in an ecstasy of violins. A second theme appears, a third. The curtains part, and *Tonio* steps forth. "Si pua, si pua," he sings, "signore, signori." . . . Like a mountain stream it courses on, flashing and somber, in turn brilliant and tender—this gorgeous, moving prologue to "Pagliacci."

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OPERA FOR AND BY THE PEOPLE is making a success at Teatro Nazionale di Rome, where "The Barber of Seville" had his first performance by young world stars who rehearse and sing in their free time. All the cast, excepting *Figaro*, were without experience as singers, the quite capable *Almaviva* being a number of elevators.

Subscription Price, \$7.00 a year in U. S. A. and Possessions; Argentine, Bolivia, Brazil, Colombia, Costa Rica, Cuba, Dominican Republic, Haiti, P. R., Salvador, Santo Domingo, Mexico, Nicaragua, Paraguay, Republic of Honduras, Puerto Rico, Uruguay, Canada, \$7.25 per year. All other countries \$7.50 per year. Single copy Price 25 cents.

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ETUDE MAGAZINE
A MONTHLY JOURNAL FOR THE MUSICIAN, THE MUSIC STUDENT AND ALL MUSIC LOVERS
Editor, JAMES FRANCIS COOKE
Asst. Editor, EDWARD ELLSWORTH HUPPESCH
Vol. XLV, No. 11 NOVEMBER, 1927
Entered as second-class matter January 15, 1888, at the P. O. at Philadelphia, under the Act of March 3, 1879. Copyright, 1927, by Theodore Presser Co., Inc., U. S. A. and Great Britain.

Advertisements must reach this office not later than the 15th of the second month preceding month desired. Rates on application.

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Manuscripts.—Should be addressed to THE ETUDE, 117 E. Chestnut St., Philadelphia, Pa. Contributions accepted. Contributors' names and addresses must be given. Care is taken but the publishers are not responsible for manuscripts or photographs either while in their possession or in transit.

PRINTED IN THE UNITED STATES OF AMERICA

PUBLISHED BY THEODORE PRESSER CO., 117-119 CHESTNUT STREET, PHILADELPHIA, PA.

THE WORLD OF MUSIC

Interesting and Important Items Gleaned in a Constant Watch on Happenings and Activities Pertaining to Things Musical Everywhere

SIR WALFORD DAVIES

SIR WALFORD DAVIES, at a recent meeting of the London Musical Club, pronounced the "Triple Alliance of Music"—the wireless, the gramophone, and musculus. Referring to the perfection reached in both broadcasting and the making of records, Sir Walford spoke of "the wonder that villages on the Yorkshire moors, ten miles from the nearest railway station, were, by the power and perfection of that agency, able to hear the *B minor Mass* in York Minster." Sir Walford was recently appointed organist of St. George's Chapel, Windsor Castle.

TAKARAZUKA, JAPAN, is the second city of the "Chrysanthemum Kingdom" to have a symphony orchestra. Joseph Laska, a highly trained Austrian musician, a soldier on the Eastern front in the World War, and imprisoned in Siberia from 1916 to 1919, is the leader of the organization. It draws most of its members from the Takarazuka School, where Mr. Laska is a teacher. It is welcomed by the Hankyu Railway, for the study of Western music.

MUSICIANS' AUTOGRAPHS brought high prices at a recent sale in Cologne, where a letter of Antonio Stradivari was sold for \$100,000 (about \$127,500), and a receipt of payment in the handwriting of Orlando di Lasso brought 2150 marks (about \$335,000).

THE NATIONAL SONG AND COSTUME FESTIVAL was held at Bern, Switzerland, on September 3rd and 4th, with nearly fifty groups participating.

PRINCE GEORGE is the most musically inclined member of the English royal family. Besides having a wide knowledge of music and the ability to score nearly any composition, he is an accomplished pianist.

THE CHINESE OPERA COMPANY, of Chicago, is to have a new theater in that city's new "Little China," at Newworth Avenue and Twenty-second Street, in which section great improvements are being made. It will be a link in a chain of Chinese theaters, extending from Hong Kong and French Indochina to Vancouver, San Francisco and New York.

A HANDEL HALL, in memory of the great master, is to be built at Berlin, under the patronage of the Kaiser, at a cost of about two million dollars.

EUGENE YSAÏE, celebrated violinist, a soloist and as conductor of the Cincinnati Symphony Orchestra and May Musical Festivals, has taken to himself a bride. Himself sixty-nine years of age, he married at Leuven, Belgium, on July 9th, Miss Annette Dincin, of Brooklyn, New York. The bride was a pupil of the master and is twenty-five years of age.

EUGENE YSAÏE

THE BOSTON PEOPLE'S SYMPHONY ORCHESTRA and the *Boston Philharmonic Orchestra* (not to be confused with the Boston Symphony Orchestra) have been merged into one organization with Emil Mollenhauer as conductor. More than one hundred and twenty societies participated in a program lasting from dawn to sunset, while twenty thousand persons listened to the music.

THE BERLIN STATE OPERA HOUSE, on *Linder Platz*, is to be remodelled and enlarged at an expense of two million dollars. It will have the largest and most modern revolving, and adjustable stage in Europe—ninety-two feet wide and seventy-five feet deep—as well as one of the most complete lighting systems in the world.

THE GOLDEN JUBILEE OF THE NEW YORK SYMPHONY ORCHESTRA is being celebrated this month. The season of 1927-1928 will round out the first half century of America's second oldest symphonic organization. In 1878 Dr. Leopold Damrosch (father of Walter and Frank Damrosch) organized an orchestra of twenty musicians and gave his first concert in Steinway Hall. The New York Symphony Orchestra became the pioneer in carrying the best music to many American communities (including Canadian cities) and has been the only similar organization from the United States to make a European tour.

THE GREAT ORGAN OF ALEXANDRA PALACE, which, because of lack of funds, has been silent for eight years, is to be restored, with the King's approval, as a memorial to the late Queen Alexandra. Built in 1875, by Father Henry Willis, the English master organ-builder, it was considered by him to be his masterpiece, there being at the time but three larger instruments in the world.

THE PRESENT DAY MUSIC FESTIVAL, the earliest and most serious of its kind, is being held in Bologna in 1935, when the musicians of the Diaghileff forces in the Prima Chamber of the King of Spain will be in the audience.

IGOR STRAVINSKY recently appeared as conductor of three of his ballets presented by the Diaghileff forces in the Prima Chamber of the King of Spain will be in the audience.

THE NATIONAL ASSOCIATION OF ORGANISTS met in St. Louis during the week ending with the twenty-sixth of August. This marked the twentieth anniversary of the organization, with great enthusiasm among the one hundred and seventy-eight members present. Harry Goss Custard, organist of Liverpool Cathedral, was guest of the Association, and played a recital. The Kilgilt Prize of Five Hundred Dollars for an original composition was awarded to Ernest Douglass, of Los Angeles, for a suite in three movements and *The Harmonies of One Hundred Dollars* for a paper on the use of the two-movement organ was won by Edeleu Hall Perce, of Auburn, New York. Reginald L. Mehl, of New York, was re-elected as president of the Association, with Percy B. Evershed, of St. Louis; E. Tertius Sells, of New York, and Roland Dingle, of Los Angeles, as vice-presidents.

LEGALLY LICENSED MUSIC TEACHERS OF ARKANSAS, by a regulation of the State Board of Education issued on June 24, must have passed an examination not only in their major musical subjects, but also in harmony and musical history.

THE ROYAL CHRISTCHURCH MUSICAL SOCIETY (of New Zealand) recently opened its season for 1927, with a concert performance of Gounod's "Faust." With T. Verion Griffiths as conductor, the performance created enthusiasm among both the audience and the musicians on the stage.

IN THE WELSH EISTEDDFOD of the late summer, the Ladies' Choir of Dublin, under the patronage of the late Queen, made a most honorable showing. The Dublin choir of mixed voices, under the same leader, also made a most honorable showing.

A BEETHOVEN MONUMENT, by José de Charrino, has been dedicated at Vincennes, France. It represents the master in a half-reclining position, resting on a gracefully formed plinth.

THE NATIONAL ASSOCIATION OF ORGANISTS held its ninth annual convention in St. Louis, from August 20th to 26th. The meeting was held in the city's largest educational institutions owned by the State of Missouri. Re-elected as president was Carl Dixon, of Philadelphia, and as president and was re-elected to that position was Carl Dixon, of Philadelphia. Re-elected as president and was re-elected to that position was Carl Dixon, of Philadelphia. Re-elected as president and was re-elected to that position was Carl Dixon, of Philadelphia.

THE BAYREUTH FESTIVALS celebrated their fifth anniversary with the summer season of 1927. The chaurismatic dream which created this great movement has outgrown the limitations of its creators; but, nevertheless, a great stream of inspiration has flowed into the musical world from this fountain-head.

(Continued on Page 878)

FOUR SPLENDID MUSIC SECTIONS IN THIS ETUDE MUSIC MAGAZINE

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III Outstanding Vocal and Instrumental Novelties, Page 841
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The first, second and third rungs in the great ladder of musical progress.

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It is our ambition to make THE ETUDE so fine that our readers will look forward to every issue with inevitable delight.

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Can You Tell?

GROUP No. 6

1. Who was known as "The Wizard of the Violin"?
2. What two master musicians were born in 1685?
3. In what year was Italian opera introduced into America, and by whom?
4. What is the largest concert hall in London, and how did it get its name?
5. What American composer wrote a "Keltic Sonata" which has been much played by pianists?
6. The composers of what nation excelled particularly in writing madrigals?
7. What is meant by "Chamber Music"?
8. What three musical terms indicate a "dying away" effect; that is, gradually softer and slower?
9. Who is known as the "Father of Motion Picture Music"?
10. What is meant by the Pentatonic Scale?

TURN TO PAGE 867 AND CHECK UP YOUR ANSWERS.
Save these questions and answers as they appear in each issue of THE ETUDE MUSIC MAGAZINE month after month, and you will have fine entertainment material when you are host to a group of music loving friends. Teachers can make a scrap book of them for the benefit of early pupils or others who are by the exception time reading table.

Branding the Blunders

By ALBERT V. DAVIES

NEGLECT of the pupil in observing directions of the teacher is one of the most exasperating experiences of the practical workings of the profession. Despite all efforts at "patiently pecking or pounding" carelessness into perverse pupils, the same errors will be repeated lesson after lesson. This condition not only is irritating to the instructor but also is the cause of a great waste of the student's time, through the frequent halts in the playing made necessary by the stops for corrections.

A system of markings, which has been used in minimizing these troubles, is here given.

First, place an asterisk (*) some distance—probably a measure—before the note or chord where a fault needs remedy; and then run an arrow from this warning to the point where the error has been occurring, where a pencilled line may encircle the item causing annoyance. If a chord is played incorrectly it may be marked as below:



Mother Music

By MARION COSSITT BRACKIN

It is an accepted fact that most children love music. Perhaps it is less thoroughly realized how deeply a child enjoys hearing that music played or sung by his mother. When the mother creates with all the to the small child, creates beautiful harmonies, then the child's world becomes harmonious, a happy place wherein that little personality can rejoice.

Just as beautiful pictures deeply influence the gr. wing girl or boy, so, to an even greater degree, does fine music

influence him. The little one who grows up in the gracious atmosphere of the best music, sincerely expressed, will have a long start on his cultural education. If this musical atmosphere is created by the mother herself, then, with the pleasure of the music, comes an added, deeper happiness that is a rich endowment to the child. Most musically trained mothers, with the help of a well-planned time-budget, can fit this most important source of culture and happiness into their home life.

"If music is what it claims to be, a great popular art, its position is almost entirely due to the large proportion of fine works that are, to a speech, current coin for amateur fingers and voices. Does anybody suppose that music achieved its present universal appeal merely by being listened to? I go further, and say that in most cases we rarely get at the inside of fine works that are, to a speech, current coin for amateur fingers and voices. A hundred subtleties and beauties, especially in construction, reveal themselves only to 'amateurish stumblers.'"—Fests, in the London Musical Times.



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19622	Arise, Shine.....	Edwards	.12	15557	Sing, O Heavens.....	Edwards	.12
15669	Behold, I Bring.....	Edwards	.08	10146	Sing, O Heavens.....	Edwards	.12
10753	Bethlehem.....	Edwards	.12	15729	Sing, O Heavens.....	Edwards	.12
6231	Bethlehem.....	Edwards	.12	15796	Sing, O Sing, this Blessed Dawn.....	Edwards	.12
6011	Bethlehem's Plan.....	Edwards	.12	15796	Sing, O Sing, this Blessed Dawn.....	Edwards	.12
20618	Bethlehem's Star.....	Edwards	.12	15796	Sing, O Sing, this Blessed Dawn.....	Edwards	.12
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10246	Christmas, Awake.....	Edwards	.12	15796	Sing, O Sing, this Blessed Dawn.....	Edwards	.12
20248	Christmas Carol.....	Edwards	.08	15796	Sing, O Sing, this Blessed Dawn.....	Edwards	.12
20481	Come and Worship (with ad lib. Ode).....	Edwards	.12	15796	Sing, O Sing, this Blessed Dawn.....	Edwards	.12
10871	Come, Hither, Ye Faithful.....	Edwards	.12	15796	Sing, O Sing, this Blessed Dawn.....	Edwards	.12
10462	Coming of the King, The.....	Edwards	.12	15796	Sing, O Sing, this Blessed Dawn.....	Edwards	.12
20251	Constant Christmas (Carol, No. 1).....	Edwards	.12	15796	Sing, O Sing, this Blessed Dawn.....	Edwards	.12
10627	Days of Hope.....	Edwards	.12	15796	Sing, O Sing, this Blessed Dawn.....	Edwards	.12
20165	Emmanuel.....	Edwards	.12	15796	Sing, O Sing, this Blessed Dawn.....	Edwards	.12
5980	For Unto Us.....	Edwards	.12	15796	Sing, O Sing, this Blessed Dawn.....	Edwards	.12
10756	Glory to God.....	Edwards	.12	15796	Sing, O Sing, this Blessed Dawn.....	Edwards	.12
20556	God Is With Us.....	Edwards	.12	15796	Sing, O Sing, this Blessed Dawn.....	Edwards	.12
10114	Hail Messiah King.....	Edwards	.12	15796	Sing, O Sing, this Blessed Dawn.....	Edwards	.12
10552	Hail to the Lord's Anointed.....	Edwards	.12	15796	Sing, O Sing, this Blessed Dawn.....	Edwards	.12
20652	Hark, a Bunch of Heavenly Music.....	Edwards	.12	15796	Sing, O Sing, this Blessed Dawn.....	Edwards	.12
10606	Hark, the Angels.....	Edwards	.12	15796	Sing, O Sing, this Blessed Dawn.....	Edwards	.12
20112	Hark, the Herald Angels.....	Edwards	.12	15796	Sing, O Sing, this Blessed Dawn.....	Edwards	.12
10627	Hark, What Men These Holy Voices.....	Edwards	.12	15796	Sing, O Sing, this Blessed Dawn.....	Edwards	.12
10196	He Shall Be Great.....	Edwards	.12	15796	Sing, O Sing, this Blessed Dawn.....	Edwards	.12
20103	He Shall Be Great.....	Edwards	.12	15796	Sing, O Sing, this Blessed Dawn.....	Edwards	.12
10470	Holy Night, The.....	Edwards	.12	15796	Sing, O Sing, this Blessed Dawn.....	Edwards	.12
15564	In Bethlehem a King is Born.....	Edwards	.12	15796	Sing, O Sing, this Blessed Dawn.....	Edwards	.12
20248	It Came Upon the Midnight Clear.....	Edwards	.12	15796	Sing, O Sing, this Blessed Dawn.....	Edwards	.12
10354	It Came Upon the Midnight Clear.....	Edwards	.12	15796	Sing, O Sing, this Blessed Dawn.....	Edwards	.12
10600	Jesus Christ, Truly Born.....	Edwards	.06	15796	Sing, O Sing, this Blessed Dawn.....	Edwards	.12
20124	Legend (Child Jesus Mule's Greeting).....	Edwards	.12	15796	Sing, O Sing, this Blessed Dawn.....	Edwards	.12
20419	How a King.....	Edwards	.12	15796	Sing, O Sing, this Blessed Dawn.....	Edwards	.12
20387	How a King.....	Edwards	.12	15796	Sing, O Sing, this Blessed Dawn.....	Edwards	.12
10192	How a King.....	Edwards	.12	15796	Sing, O Sing, this Blessed Dawn.....	Edwards	.12
20382	Morals, Angels.....	Edwards	.12	15796	Sing, O Sing, this Blessed Dawn.....	Edwards	.12
10747	Now Born King, The.....	Edwards	.12	15796	Sing, O Sing, this Blessed Dawn.....	Edwards	.12
10965	O Little Town of Bethlehem.....	Edwards	.12	15796	Sing, O Sing, this Blessed Dawn.....	Edwards	.12
10952	O Thou That Tellest.....	Edwards	.12	15796	Sing, O Sing, this Blessed Dawn.....	Edwards	.12
10748	Of the Father's Love.....	Edwards	.12	15796	Sing, O Sing, this Blessed Dawn.....	Edwards	.12

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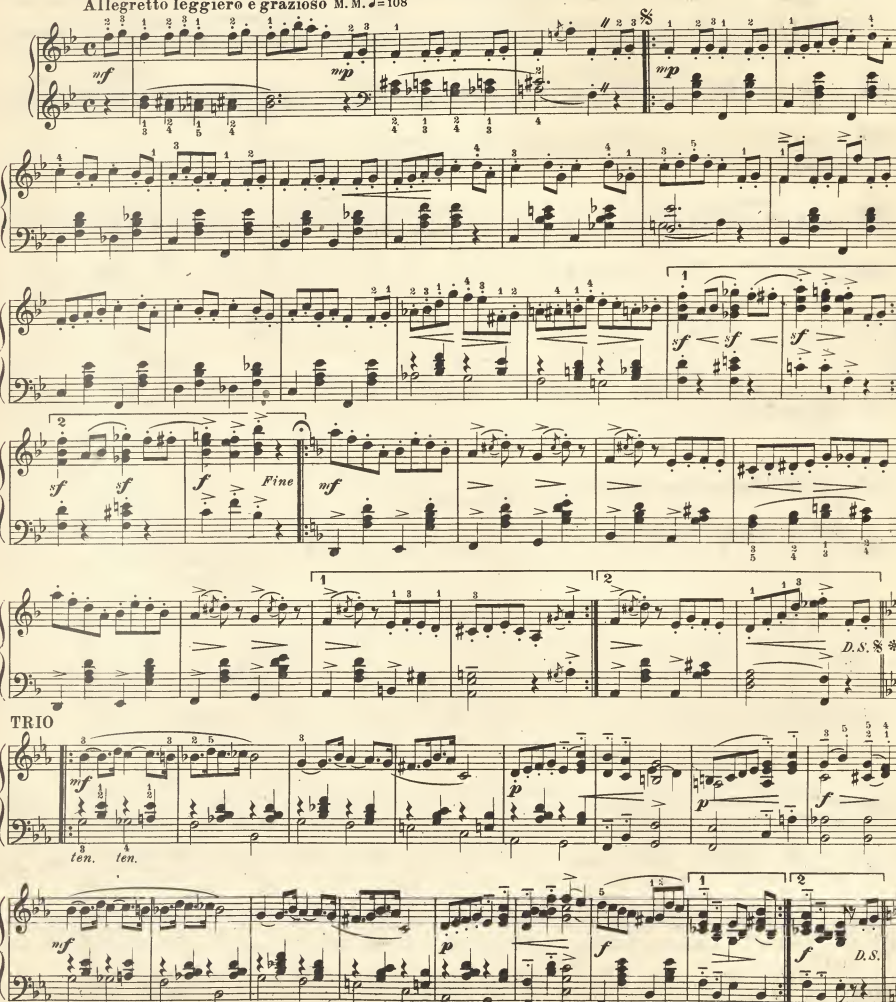
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and address of the inquirer. Only initials, or pseudonyms given, will be published

The Gift of Harmonious Sound

NOVEMBER and the Thanksgiving Season! Most of us pause for a time in the mad rush of life, in this very busy, work-a-day world, and give thanks for money, health, love, success, sunshine or rain and other special benefits. But how few of us halt and breathe a prayer of gratitude for the wonderful blessing of music!

What a dreary, solemn world this would be without music, and how thankful we should be that its inspiring, uplifting influence may now be experienced by nearly everybody in almost every part of the world, because of the radio and the reproducing instruments. How grateful we should be that the most scientific minds of the most scientific age the world has ever known should have concerned themselves with and concentrated on such instrumental development as has made our beloved art, in so many forms, possible for the isolated, lonely souls forced to live away from the art centers.

How happy we should be that the thousands who missed in their youth the joy of a musical education and who, perhaps, have not been blessed with a family of children to make music for them in their declining years, may, despite all this, enjoy the very best programs the profession produces, by their own facilities, be they "ever so humble." We should further rejoice that the commercial value of these discoveries and inventions has been so tremendous that the big corporations exploiting them see fit to maintain educational departments to publish and distribute literature on music appreciation, so simple and comprehensive to the lay mind that even the untrained masses can understand and enjoy the higher forms of the art, and thus become, in a measure, musical companions to those of us who are theoretically trained.

Music—The Soul's Feast

THEREFORE, let every mother in THE ETUDE family include a feast of music with her Thanksgiving dinner plans, and, when thanks are offered for material and visible blessings, let a word be said for the gift of music to the world, for its growth and progress in church, school and home, for its character-building and educational possibilities for our children, for its power to uplift and inspire those who are over-burdened with care and responsibility and for its capacity to soothe and comfort the bereaved and broken in spirit.

A correspondent from California, a young high school student, writes the department for advice in deciding the question of whether to be a teacher of the pianoforte or a concert pianist. She asks for some idea of the character of the work and of the salary or income to be expected.

The methods of training for the two branches, up to a certain point, would

not differ very greatly. But after proficiency in the technique of the instrument and the background of reading and general musical knowledge is acquired, the course must necessarily be distinctly different. A concert pianist would be concerned with a continually widening repertoire, the psychology of the crowd, platform behavior, the meeting of the public and getting under suit-factory management. The teacher must pursue the subjects of pedagogy, child psychology, studio methods, class organization and business routine.

If you will read the biographies of our great pianists, both of the past and present, you will find they have been exceptionally pitted, to begin with, then seriously trained in early life and painstaking and conscientious workers for many years before making their debut. Winning one's way as a concert pianist becomes increasingly difficult. The general public is now educated to expect the exceptional. The day has past when one may prepare a few showy programs, and, without a good technical background, expect success.

Success on the platform to-day demands a rare individuality, wide general knowledge, a flawless technique, a comprehensive understanding of the literature of the piano, past and present, and an exhaustive repertoire. It means, further, the stress of serving a fickle and exacting public, and, added to this, a constant struggle with managers, the problem and great expense of adequate advertising, and the strain on the health and the pocketbook of constant traveling. But happy indeed is the one who can meet these exigencies and make the sacrifices necessary to reach the goal.

Mastering Fundamentals

IF YOU decide to become a teacher, you must thoroughly master the fundamentals—the beginning technique—and be able to demonstrate it to your pupils. Further than this you should have at least two years' preparation in pedagogy and child psychology. Mothers are learning to discriminate between the pianist who "accepts a limited number of pupils," and the scientifically trained music-teacher—trained in teaching methods as well as in music. Success in this branch of the profession is equally gratifying. You may miss the thrill of moving the multitude with the force of your personality behind your beloved art, but you will have the joy of leading the little ones into pleasant places and of scattering the seeds for musical growth in your community, with always the possibility of discovering a rare plant somewhere in your garden.

The financial returns in either branch will depend entirely upon your own energy and the quality of work offered. A few concert pianists will make more in one season than the ordinary teacher will make in a life-time. But, on the other hand, many

(Continued on page 863)



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The Song That Reached Balfe's Heart

The librettos of many of Balfe's operas were by Edward Fitzball, and the two met were great friends, according to Harold Simpson, author of "A Century of Ballads," an interesting work on English songs and songwriters. Fitzball was once the means of patching up what might have been a serious quarrel between Balfe and his family. What the cause of the quarrel was is unknown, but Balfe had felt the house high and indignant, and though said to be entirely in the wrong, persisted in rejecting all pacific overtures and refused to return. Eventually Fitzball called to see him, and without making any reference to the unfortunate affair, laid before him a lyric which he had just written entitled "We Never See Him Now". On reading the words Balfe immediately burst into a flood

of tears and straightway hurried home to ask his wife's pardon. He afterwards set the song which became very popular and was often sung in public by Mrs. Balfe. "The gentle Fitzball," as he was often called, was a great sentimentalist. One of his friends once said of him after his death, "The sentimentality of dear old Fitzball was really very amusing. As a poet he felt every word he wrote and would shed tears over the creations of his fancy. He believed every woman to be in love with him. And yet his personal attractions could not be said to have been irresistible. He was tall and slim in figure. He had a long face; his nose was large and of a broad, ungainly shape. He had small, twinkling eyes, as spoke in a guttural tone of voice which sounded very much like an impediment of speech."

The Rise of a Volga Boatman

Nor always did Feodor Chaliapin inhabit hotel suites full of Eastern talismans, says Mary Fitch Watkins, in "Behind the Scenes at the Opera," and further reminds us that the great Russian baritone once unloaded barges along the wharfs of the Volga. "He was born a peasant," we learn, "of lowly peasants who could do little to help him in his ambitions and did less. Chaliapin grew into his powers without encouragement, without even the average education. He became a shoemaker's apprentice in the very street, according to one biographer, where Maxim Gorky was toiling in an underground bakery, and eked out his slender living by singing in a choir. "Later, in some minor capacity, he obtained employment with the local opera

company, but he was so unremunerative by acting as porter in the railway station and helping unload the barges along the wharfs of the Volga. The humble interlude in his career, however, served to enhance the brilliancy of a certain jewel in the crown of his later success. No one has or ever will sing the "Song of the Volga Boatman," as does. "Running away with an itinerant troupe, singing, acting, even dancing when the need arose, he gradually worked his way about the country and into the notice of persons of influence. An inconspicuous operatic debut in Tiflis, a progression from company to company, and eventually and inevitably an engagement at the Imperial Opera House of Moscow—such, in brief, is the history of his rise to fame."

Not a Bough Was Touched

The celebrated tree spared by the woodman seems to have been a real one. According to the author of "A Century of Ballads," it stood in a garden near New York where it was planted by the grandfather of George Morris, the poet. Took the composer, Henry Russell, to look at it one day, to find an old neighbor about to cut it down. He consented to spare it for the sum of ten dollars, however. The poet was so moved he wrote "Oh, Woodman, Spare That Tree," and Henry Russell set it to music.

Mississippi Steamboat Music

THOUGH "a steam piano solo at three o'clock in the morning was a little too much music for the money," there was excellent music to be had on the old paddle-wheeled steamboats, made famous by Mark Twain, which plied the river in the old days, according to George Byron Merrick, author of "Old Times on the Upper Mississippi" and a former pilot. "The cabin orchestra was the cheapest and most enduring, as well as the most popular drawing-card. A band of six or eight colored men who could play the violin, banjo and guitar and, in addition, sing

well, was always a good investment. These men were paid to do the work of waiters, barbers and baggage-men and were also given the privilege of passing the hat occasionally and keeping all they caught. They made good wages by this combination and it also pleased the passengers who had no suspicion that the entire orchestra was under the management of the captain or chief clerk and that it was a strictly business engagement. "They also played for dances in the

(Continued on page 863)



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Arthur Tompkins

EDITORIALS



How Germany is Striving to Win Back Pre-War Musical Conditions

THE map shown above is issued by the University Department of the North German Lloyd and the Union of Germanic Music Students and is part of a handsomely illustrated and printed book of seventy pages presented in an appeal to secure patronage in America for German musical interests.

It presents a most interesting sign of the times. Just before the war, Germany caricatured most American musical initiative, putting it down as "Yankee Bluff," and so forth. Meanwhile we went on building up our own institutions in a way that made many of the foreign music school directors blink. In no place in the world are there more magnificent or more perfectly equipped music school buildings than in America. The facilities have teamed with the foremost musicians of all countries. The talking machine, the radio, the player-piano, the moving pictures, the public concerts, the music press, and the astonishing development of music in the public schools in America are among the most amazing happenings in the history of musical art. The private music teacher in our country has opportunities unknown and almost unheard of in Europe.

America owes an enormous musical debt to Europe, particularly Germany. What would the music of the world be without the glorious contributions of Germany's musical past. Bach, Handel, Mozart, Haydn, Beethoven, Gluck, Mendelssohn, Schumann, Schubert, Wagner and Brahms. However, the appearance of such a book as the one described is an indication of the huge money value of pre-war American musical patronage.

Americans have spent millions in learning the art of music in Germany. We wish our German confreres all possible future success. Their prosperity is important for the development of music.

On the other hand, American students are finding that study at home under energetic American conditions and the poetry of our own romantic development is of priceless value in fostering American ideals and American genius.

We confidently predict that more and more American students will travel extensively in Europe for the incomparable breadth that comes only from travel. Thousands and thousands of musicians and music lovers move back and forth overseas yearly. Some will take post-graduate courses in special lines in many European countries. The advantage of hearing concerts and opera and viewing the musical life in different centers is very great.

Nevertheless, on the whole the great bulk of American students will study right here at home because they can produce better results in a shorter time and often at a lower money cost. The inability to speak a foreign language fluently is often a huge handicap. More than this, if the student desires the same comforts and surroundings in his life that he is accustomed to in America, he will find that he will be obliged to pay as much and often even more in Europe.

Travel abroad by all means, but do your digging and building here on American soil.

New Paths In Musical Art



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An Interview With the Distinguished Italian Composer, Conductor, Pianist,

ALFREDO CASELLA

Alfredo Casella was born at Turin, July 25, 1883. He is one of the most striking personalities in modern Italian musical art. Singularly enough, his education has been almost entirely French. He studied piano with L. D. Diemer and composition with G. Fauré at the Paris Conservatoire. He has made highly successful

tours as a pianist in Europe and in America. As a conductor he has held the baton over some of the most famous orchestras in the world. He has taught advanced pianoforte classes at the Paris Conservatoire and at the Liceo Musicale di Santa Cecilia in Rome. His emphatic opinions on musical art are striking.

ence, nevertheless lasted until the period 1914-1918.

Distinctive Musical Figures in the Last Quarter Century

"THE PERIOD of musical history dating from the death of Richard Wagner (1883) to nearly the time of the war, is focused upon only one transcendent name, and that is the name of Claude Debussy (1862-1918). At the first Debussy was touched with the doctrines of Richard Wagner. Eventually he declared himself strongly for the return and the vindication of the luminous and transparent music of the Latin type. This great genius made evident through thought and action that the hegemony of Teutonic music which had endured for over a century had reached its end.

"True, many other musicians of high importance were producing momentous works about this time. One, for example, was Richard Strauss. But the difference between the art of Strauss and that of Debussy rests quite definitely in this: Strauss belongs to a period of decadence

(that of the post-romanticism of Wagner and Liszt), and hence functions in a cycle locked up with historical traditions, while Debussy inaugurates a new cycle. It may be observed that Debussy remained, nevertheless, a purely 'lyrical' composer, and hence cannot be considered among the more progressive musicians of the twentieth century.

Materials of the Music of Today

"THE QUESTION frequently arises, 'What are the materials of the music of today which make it distinctly different from the music of the older schools?' Counterpoint has naturally been liberated, as the result of the more recent discoveries in polytonality, but it has nevertheless reserved the fundamental principles that lead, perhaps, to far greater diversity in the combinations of simultaneous sounds. Chords, considered as chords, had probably reached their maximum complexity in the period we have now passed. At the time of the end of romanticism—that is, since Tristan and Isolde—we find a tendency to return to the ex-

"The individuality of the piano as an instrument is being more and more recognized."

Will the Music of Today Be Permanent?

"I AM convinced that really good music throughout the centuries has always been the same. It has varied only in its technical manifestations. If we consider well the three centuries of music that cover

AMERICA'S GREAT RADIO OPPORTUNITY

AMERICA is and always will remain the great land of the radio. We have asked many of our friends to guess why. Their answers have been—

Because America is more enterprising.

Because Americans have more spending money.

Because there are more homes in America.

Because America is more inventive.

But, to our mind, none of these is the real reason why America will always remain supreme in the radio field. The truth came to us only after an extensive tour of different European countries. Suppose you were to take up your receiver some night and turn to one station and hear

"Signori e signore, noi abbiamo stasera una programma di—"

Turn to another and hear

"Meine Herrschaften, wir haben heute abend ein program—"

Turn to another and hear

"Messieurs et Mesdames, nous avons ce soir une programme—"

"Ladies and gentlemen, we have tonight a program—"

There you have it. America is the only country of such immense size with a population speaking one language. When New York tunes in on Vancouver or when Los Angeles tunes in on Boston, we know that we shall be able to understand what it is all about.

Of course music is a universal language but even then we demand an intelligible announcer. This gives our American homes a marvelous advantage over European countries. It permits the manufacturers to spend huge sums for radio concerts.

The radio companies and the phonograph companies are spending fortunes daily on advertising and on promulgating musical culture. Do you realize the staggering significance of this? Are you as a music lover in the home or as a music teacher taking advantage of this? Are you capitalizing this huge opportunity which Fate is presenting to you?

America is destined to become the greatest music loving country of the world. "Listeners in" will not be satisfied with merely hearing the best music. They will want to know more about the irresistible art and the only way this higher knowledge and joy can come is through the study and mastery of an instrument. The insignia of culture in America are evidenced by finer and finer educations, finer pianos, finer libraries, finer radios and finer teaching machines.

Every wise teacher will keep constantly alive upon the best radio programs and the best records and urge all patrons to avail themselves of these unparalleled cultural opportunities. Such a practice in our opinion will prove the teacher's best investment. Dividends will come back a thousand fold: America is now on the threshold of one of the greatest musical awakenings the world has ever known and the career of music teaching promises to become one of the most important and lucrative of all callings—especially for those wide awake teachers who take advantage of this priceless opportunity. This is one of the reasons why The Etude Music Magazine has for two years been conducting novel educational programs over stations WIP and WGBS (Gimbel Brothers in Philadelphia and New York) and station WLS (Sears, Roebuck Foundation, Chicago).

MUSIC AND MOTORS

"ORGANISTS are the finest amateur chauffeurs in the world," recently remarked an automobile expert.

This far-reaching statement seems warranted by peculiar conditions. Unique among the professions of the times, the organist is called upon to do more things in a shorter space of time than any other worker. What he does calls for instantaneous responses by the thousands, and these responses conducted with the highest degree of accuracy and judgment. More than this, he not only uses his hands and his fingers but also must develop a foot technique calling for the most rapid imaginable coordination of the mind and the body.

Organists learn to drive, and to drive excellently, in a ridiculously short time. They take to it like a duck to water. After handling hundreds of stops, combinations and pedals, it is a very simple matter to turn to the few levers that the automobile driver has to think about. We have known hundreds of organists who have possessed motor cars, and we have never known of their having but two accidents; and these were clearly not due to any neglect or lack of skill upon the part of the organist. In both cases the organist acted with rare judgment in averting a more serious accident. The organist's mind is trained to act with lightning-like rapidity, and he becomes one of the safest drivers in the world, despite the fact that he usually drives at a far more rapid speed than the ordinary driver.

At a recent large convention of organists everyone present owned a car. Interested in fine and delicate machinery, such as that of the modern electrical actions of the huge organs, the organist aspires to have an ever better and better car. It is one of his natural indulgences. We were surprised at the number of expensive cars owned by the organists.

COOPERATION FROM YOUR EDITOR

EDITORS are thought pioneers. They have to be. Their bread and butter depends upon it. They are always glad to cooperate with other readers in the community in any praiseworthy cause.

The ETUDE has pointed out to its readers the need for keeping up the piano equipment of the country; and, since last January, we have printed a great many editorials upon this subject.

Music lovers, students and piano teachers can perform a great service to the art and to their communities by exchanging the interest of local editors in this cause. The newspapers of America, during the year, received millions and millions of dollars for musical advertising. The Editors will be very glad to know of the interest of the teachers in this connection and we desire to tell our friends that, if any of the local editors wish to re-publish any of the editorials from THE ETUDE on this new piano campaign, they will be welcome to them.

They are not likely, however, to re-publish them unless you call their attention to them. Pick out the editorial you like most, call in person upon the Editor, or send a letter to him requesting him to re-print the editorial. We are merely asking the courtesy credit of the little line:

From THE ETUDE MUSIC MAGAZINE

If you so desire, we shall be very glad to send you, with our compliments, a booklet including some ten or twelve of these editorials.

OUR MUSICAL FOUNDATIONS

SURROUNDING the early development of our commonwealth was a musical atmosphere which historians have been tardy in recognizing, though the work of Thomas Jefferson, Francis Hopkinson and Benjamin Franklin has been fairly well exploited.

It is not known, however, that Michael Hillegas, the first Treasurer of the United States, was a skilled performer on the flute and the violin and was even the author of a method for the flute. Writing in his diary in 1775, John Adams, the second President of the United States, says, "Hillegas is one of our continual treasures. He is a great musician and talks perfectly of the forte and the piano of Handel and of songs and tunes."

Hillegas was a man of breadth and force. He was a member of the American Philosophical Society which still meets regularly in Philadelphia—the oldest philosophical society in the world.

If you want to see a picture of Hillegas, look in your pocket-book. Thousands of them were circulated on the ten-dollar bills of the series of 1907.

the period between Palestrina and Wagner it is easy to see that the foundations of music have changed but slightly.

"So far as this relates to the substantial character of the music of to-day, it is necessary to remember that the resistance of music to the ravages of time is always in finity less than that of poetry or of painting and, above all, of sculpture. The architecture. The great palaces of Egypt stand after thirty or forty centuries, while it would be difficult to execute in public a type of music that in over three hundred years old. For the rest, I claim that the truly good music of to-day can offer the same qualities of endurance as ancient music.

Does Modern Music Sound the

Death-Knell of Melody?

"THE PUBLIC wants to know whether or not modern music annihilates melody. This discussion is as old as music itself. Every time a genius expressed something new in our art, he was always accused of the absence of melody (as in the case of Monteverdi, Gluck, Rossini, Beethoven, Berlioz, Wagner, Debussy and others).

"It is true that melody in the past romantic period (particularly as a result of the false lights of the followers of Wagner) produced a crisis in art. For a period of twenty years composers occupied themselves far more with harmony than with melody. It can, however, be stated that the rhythm, also, underwent in the same period a less serious decadence.

"This is, above all, noticeable in the impetuosity of the French composers, not excluding the more genial form to be found in the music of Debussy. But today melody is returning to music. Composers do not consider themselves dissatisfied if they write a beautiful melody pleasing to the ear.

Past Influences

"THE EXTRAVAGANCES of the Schopenhauer atomists, the theories of a very remote. The renewed and enriched employment of the diatonic system permits the restitution to melody of its essential function as the dominating influence of the elements of music. Add to this the fact that to-day rhythm itself is again in process of great development and evolution. In other words, harmony is at the moment more distant than melody in the actual researches being made by composers. In this way one obtains a fair idea of the distinct character of the musical development of to-day.

"According to my view, the major influences of the masters of the past can be summarized in three personalities. Monteverdi, Vivaldi, Bach, Scarlatti, Haydn, Mozart, Beethoven, Rossini, Mendelssohn, Weber, Liszt, Chopin, Mussorgsky, Wagner, Debussy and Stravinsky. Each of these, but largely upon musical grounds, a special position should be given to Bizet whose influence upon the school of realistic opera was very great. (Puccini, Mascagni and others). On the contrary, the influence of Verdi has to the present time been very slight. But to-day his style is beginning to have a potent effect in Italy (particularly the opera 'Falstaff').

"It is true that quite a number of works of the modern orchestra may be transferred for the piano. However, many compositions, especially those of the Russian-French school, with orchestral treatment employing arpeggios for the clarinets and flutes, as well as glissandos for piano, touches of the celeste and sprinkles of the xylophone, founder around when removed from their orchestral surroundings like fish out of water. Largely because of their real musical poverty. There are other examples of the present day, rich in musical substance, which also lose much of their value when rendered upon the piano, but for an-

other reason—that is, that the orchestral technique of to-day is so far advanced that it is not possible to separate a musical idea from the elemental tone color with which it is conceived.

"It should also be remembered that when one reduces a page of orchestral score to a page of piano music one loses as much as original as when one reproduces in a photograph an oil painting. This is quite as true of the music of Richard Wagner as of the works of many of the moderns. The individuality of the piano instrument, rather than as an interpreter of other types of music, is being more and more recognized. Of course, it is of enormous importance in all musical education because it can be used with such very great convenience in exploring other music and getting at least some idea of it. The value of the piano is fundamental. This is the reason why in many great conservatories the study of the piano is compulsory. It is the vital instrument in music culture. On the other hand, when one encounters an orchestral composition that is all noise and no meat, and it is transferred to the piano, the music becomes more and more apparent.

Gravelling with Tradition

"THE ART of teaching the piano will unquestionably undergo changes following the evolution of music and modern pedagogical ideas. Actually, the teaching of the art of playing the piano is still overlaid with the residue of a past age, and it will be necessary to synthesize the more or less disconnected elements into new and more compact forms. One obstacle to the French conservatory tendency in piano teaching to admit that technique is more mental (cerebral) than physical, and hence we are endeavoring to remove the barrier between the more complete control of the conscious mind. Farewell to keyboard interpretations composed of movements of the fingers, unless the fingers are obedient to definite commands of the brain.

"It may be interesting for a moment to consider various phases of piano technique. On the one hand, the conception of piano playing that may best be termed 'Chopin-esque.' This looks upon the piano as an instrument of poetry and intimate feelings as an essentially singing instrument. On the other hand, we have that aspect of the instrument which has followed to some extent the influence of jazz. This regards the piano as a totally different standpoint—that is, as an instrument of percussion. Examples of this treatment in modern style are, for instance, the concerto for piano and orchestra by Stravinsky. It is also evident in many of the compositions of the modernist, Hindemith. With this same concept, the piano is regarded as a percussive instrument, and disappears all together. Very many means should be taken to awaken such a feeling for the enjoyable possibilities hidden in the little black dots on the score before him.

For this purpose, it is suggested that he be requested to try to fit words, either some well-known poem, or a composition he is studying, taking care that the

"The 'Istisms' of Romanticism
"IT SEEMS to me that the real estuary of the present epoch in musical art may be stated thus. We are at the end of the past romantic period and its sequelae of extremists (Stravinskian, Scriabinian, Schoenbergian). We are re-establishing the normal or traditional tone sense, perhaps on a richer foundation than before the crisis. We note also the tripartite character of all art, in its establishment of a conscious, an instinctive character through to a discussion of polytonality, and, finally, with impressive, natural construction. We are permitted, we shall recover the forms of musical art which the romanticists thought had been

destroyed forever, namely, the symphony, the sonata, the fugue, the dance with variations, and, without doubt, the concerto. Dynamic rhythm plays a larger part in the music of to-day than it did in the music of the last century, and generally in the music of the last century, particularly during the period from 1870 to 1914. Unquestionably, jazz has had a considerable influence in this connection.

"It may now be said without exaggeration that we have at least reached the end of the epoch when composers sought more and more to discover means of quality than in trying to discover means of quantity. The public has grown weary of the public with harmonic skyscrapers (gratuité).

"In this return to rationality and good sense, from the pathos of confusion, and is performing today in essential role, and one quite in keeping with the traditions and spirituality of post-war revival of the Italian spirit. Italy, of all countries, is the one in which audacity is tempered by good sense. She lays great stress upon her reactionary politics. It is for this reason that the atonality of post-romanticism has been attacked by her talented young musicians. Now we have, in politics as in art, a new significance to the word 'reaction' which it does not have the odium with which it is used in other countries. With us the word 'reaction' signifies the re-establish-

To Facilitate Note Reading

By W. L. CLARK

THOUGH many small pupils learn the notes with as great facility as they learn words, many find note-reading an exceedingly tedious and difficult process. Comprehension and alertness can be brought to bear on the work by the following method:

1. Teach the pupil specifically the notes to be played by the right hand. Then no confusion can result when the left is used.
2. Teach him to identify the notes on the staff before he assumes the added burden of playing them.
3. Try for speed by having him find a certain number of Cs on a page in a set time.
4. Point out that a note is always to be

found in one position, regardless of value in time (middle "C" is always one value line below the staff, whether it is a half or a quarter note).

5. Have the pupil form the habit of pausing after the first ten minutes of every practice period in pointing out notes and calling aloud their names.
6. Few people, however, begin with reading double notes until he can read single ones perfectly.
7. Do not allow him to play a piece until he has designated every note. (Otherwise he plays it "guesswork").
8. Have him write notes on paper occasionally and then go over them, giving their names.

An Aid to Memory and Expression

By JESSE M. DOWLIN

There is many a piano pupil, especially in the intermediate grade, who plays with a definite mechanical facility but has no apparent aptitude for musical rhythm. Any piece is merely a succession of notes, each of which is played correctly, struck according to the designated fingering. Very many means should be taken to awaken such a feeling for the enjoyable possibilities hidden in the little black dots on the score before him.

For this purpose, it is suggested that he be requested to try to fit words, either some well-known poem, or a composition he is studying, taking care that the

The Mechanics of Art

By T. L. RUCKABY

PLAYING mechanically is to be carefully avoided, but it must never be forgotten that all artistic work is founded upon mechanics. The poet must first shape his thought to fit certain forms to artist must learn to use his brush and mix his colors, the musician must train his

"The educated man is a man with certain noble spiritual qualities which make him calm and selfless, happy when alone, pure in his feelings, rational and sane in the fullest meaning of that word in all the affairs of life."—KARL MARX

THE ETUDE

ment of order after the great cataclysmic artistic or political.

"And hence, for us, that conservatism which in some foreign lands has been met with the smile of contempt really means a normal return to work, to discipline, self-alienation, to the whole, progressive humanity. It is very fortunate that Italian musical art is the marvelous post of music in Italy, known and recognized. In this age of universal error and intense research, must depend upon our past as a guide to the future. Now, in a great crisis, musical art is passed, it is a single matter to view the broad avenues of art domains which the real musical advance of every nation in every century has always proceeded."

SELF-TEST QUESTIONS ON MR. GIBBELL'S ARTICLE

1. What event marked the close of the Romantic cycle in music?
2. What is the basis of the difference between the arts of Strauss and Debussy?
3. Explain why music is more affected by the ravages of time than the other arts.
4. Why is it particularly difficult to make a transcription for piano of a modern orchestral work?
5. What composers form the crest of the romantic wave?

THE ETUDE

Treat Your Piano Right!

Respect Your Piano in the Home and in the Concert Hall if You Demand the Best Results

By
DR. ORLANDO MANSFIELD
RENOWNED MUSICOLOGIST



THE PIANO IS, admittedly, one of the most important factors in the modern home of culture and progress. It is the great joy of exploring that beautiful land of music. In this day, when our homes are placed in contact with the great musical interpreters of the world, through marvels of the radio, the talking machine, and the player piano, the piano spans the way to the study of all music and to the understanding of those principles which make it the greatest joy of modern home life.

Few people, however, pay proper respect to the piano. Few understand how to purchase a good piano; few know how the instrument should be placed in the home or in the concert hall for the best results; and few know how to take care of it.

The Piano in the Stage

CLOSE PROXIMITY to the audience would be, in the case of the piano, as would be, in the case of the organ, a great impossibility. For a pianoforte recital or solo performance, the piano is to-day placed sideways upon the platform. Among the advantages of this practice may be named the benefit conferred upon the audience by having a more or less complete view of the performer's technique and technical methods. Moreover, in the case of the performance of a concerto, the sideways position enables the piano to see and be in sympathy with the conductor's beat.

However, in the days of the harpsichord's prime and the pianoforte's infancy, the conductor sat at the keyboard of these instruments, and, from this position, directed the orchestra, his back being generally towards the audience (as is that of the concert organist to-day). This position was not altogether without its advantages. In the first place it enabled the "conductor" the better to control his oftentimes refractory forces; while, in the second place, it prevented the audience from being irritated by the facial contortions or gestures of the "comedian," as he was then called. But, as the functions of this worthy came to be usurped by the modern conductor armed with the baton, a change which marked the earlier years of the last century, an alteration took place in the position of the keyboard instrument, it coming gradually to be placed sideways, as at present.

The Piano in the Studio

IN THE studio it is often advantageous to have the instruments placed side by side with the keyboards in a straight line. This is especially useful in the case of more elementary students as rendering the positions of professor and pupil visible to each other. On the other hand, there is much to be said in favor of an arrangement in which the pupil cannot see the professor's keyboard, such a position tending to cultivate independence and the training of the ear rather than the placing of supreme reliance upon the eye or upon purely physical or manual signs or movements. But whether one or two pianos are employed, each instrument should be placed so as to secure a light falling sideways upon the music and the keyboard. Nothing is worse than facing a window, since the strong light dazzles the performer and ultimately ruins the eyesight. Equally bad is it to sit with the back to the light, for, in this case the shadow cast by the performer's body darkens the copy and destroys the best effect of the light towards the correct reading of the music.

The Piano in the Sitting Room

IN THE sitting room, in these days of *maisonettes*, *bijou flats* and other "cramped, cabined and confined" housing abominations, the position of the piano is

often not one of choice but one of necessity, limited or peculiar space compelling the placement of the domestic instrument in one position and one only, and that position too often an undesirable one. However, if the instrument is a grand piano, the keyboard should be so placed that the audience are behind and not in front of the performer. In no case should the listener be seated at the back or side of the instrument, for then the sound reaches the auditors through the piano and is heard with a certain harshness and "wooden" quality particularly offensive to any person whose auditory nerves are of good average quality, to say nothing whatever of those whose ears have become peculiarly sensitive through years of training and experience.

Placing the Upright

THE SAME general principle applies to the placing of the upright piano. This instrument should almost always be placed against a wall or across a corner of the room and never with the back towards the auditors, not even if so placed in order to display the draped back so dear to some good ladies' hearts. Then, whenever possible, the piano should have its legs resting on the bare floor rather than on the carpet. A plank floor is far preferable to a parquet floor, owing to the fact that in the former case, the vibrations are mostly confined to one dimension, that of length, whereas, in the second case, they are very much refracted and interrupted. Further, the piano should always be placed at a distance from curtains and other draperies which, together with pictures, are not only non-conductors of sound but also really obstructions and, in many cases, destructors as well.

Avoid the Radiator

NO ONE who values a piano will allow it to be placed close to a radiator, or an open fire, a steam radiator being more injurious or dangerous than one containing hot air only, because, in the former case, there is the introduction of the further element of moisture. Dampness is bound to affect a piano placed against an open window, especially in wet weather, or an instrument allowed to remain in an unheated room during winter or rainy seasons. For while heat shrivels leather, damp affects glue and burnishing; and

from these evils arise defective touch and repetition, swollen, sticking and noisy keys, together with many other disasters of which the worst is perhaps the rusting of wires, which is destructive to all good tones.

Removal of Dust

IT SHOULD not be necessary to remind any of our readers that another obstacle to pianoforte preservation is dust. It should never be allowed to remain on the keys and its appearance in the interior of the instrument should be prevented by periodical cleanings of such parts of the action or fittings as are readily accessible, the more delicate portions being left to be cleaned by the tuner. In the case of both grand and upright pianos the occasional removal of the action by a competent tuner, and the dusting or blowing out of all foreign substances either from action or interior is positively imperative.

Insects and vermin are other nuisances. Amongst the former, moths are the greatest pests; and, if they commence their hateful operations upon the felted hammers, the only remedy in most cases is the re-covering of the latter, a more or less expensive process. In the case of the latter, some dealers and repairers have recipes for the arresting of moth and other insect ravages; but, as these vary considerably in accordance with climatic conditions, it would be impossible in this connection to do more than allude to their existence. Prevention is better than cure, and a regular inspection of the pianoforte interior will often prevent the occurrence of mischiefs.

Mice will often lodge in a piano and nibble the felt and leather portions of the action. Their presence is easily detected by their unpleasant odor, but their permanent removal is often quite a problem. One of their favorite devices is to make a nest underneath the key-bed; and, even after the utter destruction and disintegration of their resort, they will persistently attempt a return. To prevent this from happening, it is sometimes necessary with upright pianos to board in the space under the pedals, or (in some makes of pianos) the small open space in the lower corner of the sounding board.

Here we cannot improve too strongly upon our readers the absolute necessity of regular tuning of any instrument which is to be preserved in good condition or for which he or she has any, even the slightest, regard. Not only should the tuning be

done by a competent and trained workman, but also periodically, and at least three to four times a year. Apart from the annoyance an instrument "out of tune" causes to the competent performer, such a piano is liable to corrupt the auditory and musical sense of those students and unfinished performers who play or practice upon it. Further, it seriously injures the instrument to allow it to remain untended for any length of time, as not only does the pitch become lowered but also many defects (which if observed at the beginning could easily have been remedied) are allowed to increase until they assume serious dimensions.

Getting an Eye for Values

BUT LEST our readers should imagine that we have forgotten that it is absolutely necessary to catch our hare before we can cook it, we shall venture to give a few practical suggestions upon the purchase of a piano. Here, the first thing a prospective buyer desires is freedom of tone—a piano in which or from which the maximum of tone is obtainable with the minimum of exertion. This, of course, presupposes a correct "touch" which, in its turn, implies correct mechanism. Another vital point is facility of repetition and freedom from sluggish or defective key-action, a defect which can easily be discovered by a perfect pianist in executing rapid repetitions of single keys with different fingers.

The man who disparages music as a luxury and non-essential is doing the nation an injury. There is no better way to express patriotism than through music.

—Woodrow Wilson.

Introducing "Cora" and "Dora"

By AGNES KLEIN EPPS

When learning the notes small children always confuse middle C with D just below the staff. The explanation here presented makes an impression on their young minds.

We shall call middle-C "Cora." See, she has a hat on (the short line the note rests on is the imaginary hat). The other note that lies near middle C, just above it, is D. We shall call that note "Dora" and she is bareheaded (calling attention to the fact that there is no line drawn through that note).

This always interests pupils, and ever after they easily recognize "Cora" and "Dora."

Showing An Interest In The Pupil

By GLADYS M. STEIN

ASK way of proving your interest in your young pupils is to send them greeting cards on their birthdays. Children consider these yearly anniversaries very important, and a few casual questions will generally lead them to telling the date. The name, address and date can be listed in a small book, and with a stock of pretty cards at hand, each pupil can be remembered. While this plan does not take much time or money, it does pay well in the good will of the parents and pupils.

Of equal importance to the repetition is its reverse, the *sostenuto*, or the power of grand or upright piano possesses of sustaining sound. This is easily discovered by performing some such exercise as the following:



Here, if the *sostenuto* is good, the release of each key will be distinctly perceptible. Another test is to depress, without striking, any key in the tenor octave, and then to strike sharply and release quickly the key a twelfth below, when, if the upper key is held held, it will sing out clearly, provided the piano possesses good resonance. For instance, we may depress, without striking, tenor G (fourth space in the bass staff), hold this, and then strike forcibly and release immediately, bass C (C on the second ledger line below the bass staff). On a piano of average merit, the G, if held, will be heard to sing distinctly when the lower C is released.

This brings us to another point, that of the sustaining pedal (for, as it is inaccurately called, the "loud" pedal). The mechanism of this device for sustaining sound should always be most carefully examined, not so much to see that it is free from noise and friction and is working smoothly, a comparatively minor point

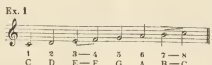
Teaching The Student To Think

By IVA DINGWALL

MANY pupils who will answer correctly when asked whether there is a whole or half step between two given tones, if left to play them alone will allow the fingers to fall anywhere without giving a thought to whether they are right or wrong. When they are told to study out every interval before placing the finger on the string, they invariably reply, "I'll never get through the exercise if I do that!"

The ridiculous side of this viewpoint may be shown by likening the exercise to a problem in arithmetic which can be worked very rapidly but without once obtaining the correct answer because "there isn't time" to think whether 6×9 is 45 or 54. It makes quite a difference after all whether the 5 comes before or after the figure 4.

Written work with the lesson necessitates a certain amount of thought and faces the ideas in the memory. The following is not only an excellent exercise for familiarizing the student with the whole and half steps but also one in elementary harmony. The scale of C is written as follows:



The pupil writes out a scale in the same way beginning with A, for example, explaining that he must have A as No. 1 of the scale, B as No. 2, and so through the

The truth is that every fresh departure, the work of every individual composer, only brings up a fresh set of influences, which, rightly used, serve in their turn to mould yet another style. It is in fact a process of assimilation which is continually going on.—*Pall Mall Gazette.*

which can easily be remedied if incorrect, as to see that the dampers fall promptly and accurately, so that the release of key or pedal action is followed by almost perfect silence. Then, in all modern pianos, with the trichord arrangement, there are always certain places where there is a transition from, say, three to two strings or from two to the single covered string. In all these cases inequality of tone is liable to occur and is generally guarded against by various devices invisible to explain here but well-known in the pianoforte trade. An examination of the interior of the instrument will show at once where these breaks occur. By playing carefully across or over them the careful purchaser can generally detect any inequality of tone.

Precarious Pins

THERE ARE, of course, many other matters to which attention should be given before deciding upon the purchase of a particular piano. Among these may be mentioned such things as the firmness of the tuning pins, and the ascertaining of whether or not the latter are "flushed," so that the tuning, when efficiently performed, will stand for a reasonable length of time. The felting of the hammers, and many other points of prime importance to pianoforte preservation, it is quite impossible to mention in detail or even enumerate

just here. The best course for the would-be purchaser, ignorant of the outstanding facts of pianoforte construction, is to secure the services of some disinterested musician or pianist sufficiently conversant with the practical points of the instrument to enable him to test all accordingly at once or select an instrument satisfactory in itself and adapted to his client's particular needs or surroundings.

As to the maker of a piano, the advertisement columns of any reliable musical journal will, if consulted, furnish a whole list of names of pianoforte manufacturers of "good report," each of whom may be depended upon to supply an instrument providing value proportionate to the purchase money paid.

More appearance is usually of serious consideration compared with purity of tone and perfection of mechanism.

SELF-TEST QUESTIONS ON MR. MANNING'S ARTICLE

1. What are the advantages of the side-carry position of the piano in the platform?
2. Why, in the studio, are two pianos to be placed in a straight line?
3. If two pianos in atmospheric conditions are placed in the piano?
4. Name three tests of good key-action.
5. What is necessary for good sustaining pedal action?

Books are the true levelers. They give to all who will faithfully use them the society, the spiritual presence, of the best and greatest of our race.

William Ellery Channing.

Concert Department

By MARJORIE GLEBE LACHMUND

THE DEPARTMENT of pupils at concerts may seem a small matter in comparison to their playing, but it certainly contributes greatly to the complete performance.

Audiences are delighted with children who make a chirpy or low after their hummers. If they play two or more selections, they should not rise after the first one, but just turn toward the audience, smile and nod. Then, at the last number, they should get up, step away from the piano stool and bow. This reception of their applause always creates a pleasant feeling between performer and listener.

Of course, some of the little ones have to be taught how to bow, and then to be reminded to do it after their numbers. One little boy, at his first performance, started to leave the piano without bowing, so his teacher called softly "Eddie!" He turned around inquiringly. "Your bow," she prompted. And he carefully made his bow to her, with his back to the audience!

To avoid confusion between numbers each performer should wait until the preceding one is seated before coming forward to the piano.

It seems that the children can not be reminded often enough not to talk and whisper during numbers but to wait until between numbers if they have something to say. (Alas! it is not only the children who need this reminder.)

These hints will go far toward making the concert afternoon one of sincere and reciprocal enjoyment.



AN ITALIAN MASTERPIECE

FROM THE MILAN GALLERIES

Music as an Inspiration in Art

THE relation of music with painting is emphasized by the great number of very beautiful pictures embodying musical subjects. The ETUDE MUSIC MAGAZINE has been fortunate in making a collection of many of these masterpieces and will from time to time reproduce them. Some of these paintings are little known in America.

The painting shown this month is by Nuvoletti and is known as "Panfilo and His Family."

This beautiful composition shows the artist himself at work, inspired by music. The faces are noble and soulful. The canvas is located at the Palazzo Brera in Milan.

Music students can learn much from the study of great paintings. Balance of form without stereotyped symmetry is the

goal of all fine artists. The deftness with which the high lights are presented so that the main subject is brought out and the other subjects subdued proportionally is the problem of every painter.

In musical interpretation, the artist at the instrument has the same problem with every performance. The contemplation of great works of art leads to an understanding of the matter of bringing out the high lights with taste and effect. See how the lights in the accompanying picture are handled.

This picture has great stereoscopic values, after the manner of the Italian School of the period. That is, the subjects are not flat on the canvas, but stand out like living beings.



HAUNTS OF GREAT MASTERS IN VIENNA

THE BIRTHPLACE AND HOME
OF THE WALTZ KING
JOHANN STRAUSS
(at left)

ONE OF THE APARTMENTS IN
WHICH BEETHOVEN LIVED
AND WROTE "FIDELIO"
(below)

Two of a Series of Masterly Etchings by
JOHANN KAMPMANN-FREUND

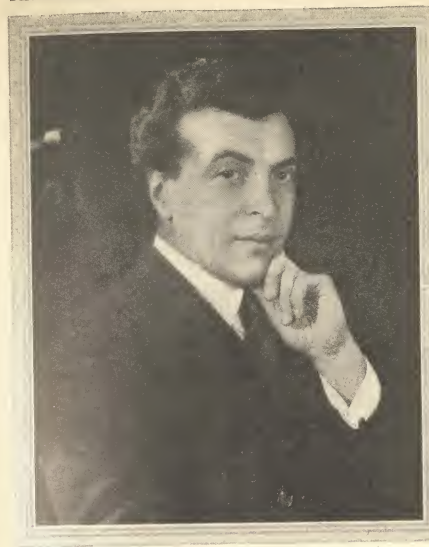


Light and Shade in an Artist's Life

An Interview with the Eminent
Piano Virtuoso

BENNO MOISEWITSCH

Secured by
HARRIETTE BROWER



BENNO MOISEWITSCH

Benno Moiseiwitsch was born in Odessa on the twenty-second of February, 1890. After he had secured his musical training under famous European teachers—including Leschetizky, with whom he studied for nearly five years—he made his English debut at Reading, England, in 1908. Mr. Moiseiwitsch has made frequent tours throughout Europe and America.

"A H, YES, there are many exciting and also humorous moments in an artist's life: he lives in a varied atmosphere of contrast. One may think it a life of constant study, of exhausting practice and then of eternal concert giving. But there are many compensations: the life is not a continual grind as some artists put it, though one must be ever on the alert—always at concert pitch. "Among the diversities, there is the traveling, for one item, and this of itself can be engrossing—that is, if you go to beautiful places. "Perhaps the places that appealed most to me were those in South America. The country itself is fascinating and the people are so cordial, so hospitable, it is a happiness to know them and be with them. "I paid my first visit to this delightful land of sunshine, blue skies and tropical verdure this year and spent May, June and July there. A three month's schedule of nearly fifty concerts was carried out. This meant lots of work, but, as I said, there are many compensations in an artist's experience. At the risk of seeming to talk of myself I will describe my experience as simply as possible. "I arrived in Argentina early in May, and spent all of that month and part of June vibrating not only between two cities but also two countries. I would play a recital in Buenos Aires one evening (concerts begin about half-past five in South America). Then, at ten o'clock, I would take one of the river boats that would convey me to Montevideo. Being an all night boat, it brought me there about six in the morning. This gave me the whole forenoon for practice. In the late afternoon I would give my concert in that city and again take the evening boat for my return. In this way I could play about five recitals each week. To be exact, I gave fourteen recitals in Buenos Aires and eight in Montevideo. I really

lived at the former city and had my piano there, though there was a piano ready for me in Montevideo also.

"Brazil is a beautiful country and the city of Rio the most fascinating place I have ever been in. I thought when I first saw Honolulu, it was the most beautiful city one could imagine, but Rio surpasses even that. Besides, the people there are so enthusiastic about music and so appreciative—especially about piano music. Yes, the piano comes into its own there if anywhere in the world. I found many fine talents there as well as excellent schools of music. "The concert hall in Rio, where I gave my concerts, has a large parquet, then a row of boxes, then a general balcony. Above this is a balcony devoted to the use of girl students, no men being allowed there. Above this again is the top gallery, for a mixed audience. The girls' balcony was always packed at my recitals.

Voices from the Balcony

"YOU SEE, the people are hungry for music, for there is nothing like the mass of concerts you have in New York or other large American cities. It is quite easy to arrange a concert—it takes only a few days. Do not imagine, however, that one can play in a dilapidated fashion or that anything will go in South America. The people are sincere music lovers and they know what is good. If the artist is not 'up to the mark' they soon let him know it. They make remarks or even hiss or leave the hall, to show their disapproval or distaste. On the other hand, if they like you, they manifest it most enthusiastically. One way is by demanding encores. Not content merely to applaud, they call out their wishes from different parts of the house—Bach, Schumann, Chopin or Liszt. Yes, and they will name special pieces they want. It is amusing to hear the girls in

their squeaky little voices call out from their balcony for *La Campanella*. Sometimes I just had to sit still and look at the audience, eagerly calling for their favorite numbers, to decide what piece they really wanted. I do not think I ever played a recital in South America that I did not have to add the *Tauhauser Overture* as an encore. They seemed very fond of that special number—and it's an exhausting one at that.

"But I must tell you about my flying visit to Hawaii—my first.

"It was on the way from Australia. Before I set sail I received a telegram asking if I would stop at Honolulu and give a concert. As I knew we could stop there only a few hours, it seemed out of the question, and I never gave the matter a second thought. I had made some pleasant acquaintances during the voyage and several of us had decided that, when we reached Honolulu, we would all go ashore and explore the town. When the steamer reached the harbor, the wharf seemed to be full of people. At last I was made to understand that the crowds I saw were members of several musical societies who had come to meet the steamer to see if they could persuade me to give a recital that afternoon. At first I declared it would be impossible, that I hadn't touched a piano for six days, that I was only coming ashore with a group of friends to take a look at the town and that I couldn't very well disappoint these friends by deserting them like this.

"To every objection I raised they had an answer ready. They were perfectly certain I could play for them even if I had not touched the piano in a fortnight. There would be no expenses to me for arranging the concert, and I was to have the entire proceeds for myself. It did not matter at all if I played for them in the white flannels I was wearing on the steamer; in fact, it would be quite apropos.

As for seeing the town, carriages would be ready at once to take our party to all points of special interest.

"What could I say to all this—how could I refuse such important kindnesses? I finally gave a reluctant consent, and the heads of the societies hurried away to announce the concert and make necessary arrangements. The steamer docked at eleven and would sail away again at five, thus halting just six hours on her way.

Sight-seeing in Hawaii

"OUR PARTY now entered the waiting carriages and were escorted all about the picturesque town, viewing the principal buildings and points of interest. We went further and drove fifteen miles out to Pali, a huge rocky promontory overlooking the sea, from which a wonderful view was enjoyed.

"The concert was announced for half after two. I had just time to get a bite of lunch, clean up a bit and be ready to begin. The hall was a pretty place, seating seven hundred or thereabouts. It was entirely filled with as eager an audience as one would wish to see.

"What did I play for them? I began with the *Schostakovich Fantasia and Fugue*, then the *Sonata Appassionata* of Beethoven, the *Caraceni*, Op. 9 of Schumann—some Chopin, Debussy and Liszt. I began to play about two-thirty and I was still playing at quarter of five. Ah, but they were so interested, so enthusiastic! It was not easy to stop when one realized it was giving them pleasure and concerts there were not frequent.

"But time was passing all too quickly; they told me I had just time to get aboard the steamer. Here was I dripping with perspiration which I vainly tried to sop up with handkerchiefs. Some admirers had woven wreaths and garlands of a large pink flower which looks something like our chrysanthemum, and these they had

Memorizing Pieces Quickly

By ALLAN LEE

"HOW do you memorize so many pieces in so short a space of time?" queried a fellow music student in Paris, a bit enviously. Both scholars were studying under a master who believed in leading pupils to the limit of their capacities.

"Well, if you practiced your pieces bit by bit, over and over again, you would learn them rapidly, too," was the rejoinder. "Perhaps you don't divide your pieces up into small enough parts. If you did that, you could conquer them quickly." This seemed logical but called for more explanation. The student continued.

"Repetition is the essence of memorizing. But the repetition must be effective—none of it must go to waste. Transferring pieces from the printed page to the keyboard is undeniably a haphazard way. It was only under the stress of having to learn many pieces and learn them quickly that the following system of memorizing was worked out.

"Few would attempt to memorize poetry a stanza at a time. We were taught to memorize that way. We were taught to memorize poetry a line at a time. By this process individual stanzas were conquered and finally whole poems mastered.

"The same principle applies to memorizing music. This principle once accepted, the question will remain as to how best to divide the music in order to make it come out in short sentences or figures. This problem offers no difficulty. On the contrary, dividing a composition into systematic parts makes a clear analysis of it possible. As the piece is understood better the memorizing becomes less automatic and more logical.

"Practically all music is written in units of four measures each. Exceptions to this rule are very rare. Occasionally, among these four-measure units, a shorter or longer figure may intervene, but a little experience the student can readily locate such departures from the general rule. An outstanding exception to this rule appears in the movement of the *Andante Spinto*, preceding the "Polonaise in E Flat," by Chopin. This movement is written entirely in three-measure figures—evidently by design; but this interesting departure serves only to confirm the general rule.

"All pianists realize how important is good left hand practice. In an emergency it is usually the left hand that fails. The hands should always be practiced separately. Independence of the two hands brings out the musical content of a composition in a way that two-hand practicing never can.

"The actual method of keyboard memorizing is this: Practice the first four-measure period carefully four times with the left hand alone. Practice the same figure four times with the right hand alone. Finally, practice it with both hands four times. Then go on to the next four-measure unit and do the same with that. Proceed in this manner to the end of the piece.

"Why only four times?" the other student asked. "Why not six or ten or even three times?"

"Well, there's a reason for that, too. Four repetitions are about as many as one can give genuine attention to at one time without having the mind flail or become mechanical. Five times is too many and three times are too few.

"Never mind if conspicuous results do not seem to come on the first day. They will assuredly come on the second. And, if the piece is properly within your grade, you will have it pretty well mastered by the end of four days.

"How does this method work out from a practical standpoint?" the inquiry of the left hand becomes a delight. It shows a new and surprising technical capacity, taking care of its part more capably than before. The intricacies of polyphonic work between the two hands are simplified in a gratifying way and the whole musical content of the piece comes out more intelligently. Besides, pieces are learned more quickly and thoroughly than before. A new capability, hitherto unsuspected, is revealed to the student.

"In a word," concluded the student, "this method gives results. That is the one conclusive argument."

The Ten Commandments for Learners

By D. LITTLE

1. Thou shalt expect to work.
2. Thou shalt not sit at thy practice goal until the next day; to play right for thou shalt not look always at the clock, for, if you do, no one will ever buy a second ticket for any of your concerts.
3. Thou shalt not be "minus" on the practice hour; it is better to be "plus."
4. Remember the following and keep them faithfully. Each day shalt thou practice; thou, and thy brain, thine arms and thy hands; wherefore thou shalt play better and learn more.
5. Honor thy instrument and keep it clean and tuned; for thy days may be long and full of good works.
6. Thou shalt not "blow."
7. Thou shalt not commit mistakes to memory.
8. Thou shalt not have poor technique.
9. Thou shalt not "park on the pedals."
10. Thou shalt not forget to look for mistakes in the rhythm, tempo, dynamic markings, pedaling or anything else possible.

And this also was said: Thou shalt love thy work and thy instrument with all thy heart and mind. This is the most important commandment.

Musical Football

By ANNA M. TAYLOR

1. WHAT do the two teams do between quarters? Answer: Rest.
2. What does the line need to do when hard pressed? Answer: Brace.
3. What decides the game? Answer: Score.
4. What does a player who has been "knocked out" need? Answer: Air.
5. With the score a tie, for what does the better team wish? Answer: Time.
6. What does each team want to do? Answer: Beat.
7. What is the equating sound often called? Answer: Staff.
8. What is the outcome of the game when neither side scores? Answer: Tie.
9. What do they often do to determine whether or not the first down is made? Answer: Measure.
10. What kind of head often ruins a good player? Answer: Sweat.
11. What does a player on a muddy field do? Answer: Slide.
12. For whom does she yell? Answer: Hymn.

"Back goes the great Gothic Proteus, the universal genius, to whom no human emotion, no phase of human sympathy is closed. Not a Michael Angelo, you know, but the universal prototype of the great Gothic Cathedral, the great musical architect."—FELIX LAMON.

Drilling "Key Feeling" Into the Fingers

By R. S. GILBERT

EVERY piano pupil knows that some keys have more flats in their signatures than others. Most pupils know that the signature of each key.

Can one write with speed upon the typewriter if he must hunt for each letter as the fingers know, move quickly and without any mental effort, that speed can be obtained.

The same is true of the keyboard. Thousands of sharps in their piece in D major, because they have not placed the feeling of the key position of D major in their fingers. Just playing the scale gives the scale position of that key; but this is not enough, as the melody is not always in the scale form and does not start upon the first note. Then the left hand is playing chords and not scales.

How, besides by playing the scale, can we secure this key position? Let us look at the piece. The melody is composed of a combination of different notes of the scale. Therefore, if we drill the pupil on the different notes of the scale by number, he will feel for the F-sharp every time we call out three. Thus, every time the melody moved to the third note of the scale, he will feel that it will be F-sharp.

Let us look at the left-hand part of the piece. It is composed of intervals and triads. Let the pupil play on any scale note any interval in his hands that comes first to his mind. After practice, when

he thinks a third upon D he will feel that it is F-sharp. Then he meets the interval in his D major piece, he will feel the position of the F-sharp without any mental effort.

The piano keyboard does not have all the letters of the typewriter. It has only the scale of seven notes, but then there are twelve of these major scales—seven sharp, seven flat, and one natural. Besides, each major has a minor, which means a variation of the position.

The learning to feel these key positions under the fingers is a task. It is a mental task and does not appeal to pupils. They do not understand its value and think it is just as good to pick out their pieces note by note. It is up to the teacher to try to make clear its value to the pupil, and then to see that he keeps at it until he really possesses the feeling.

It is true that there are people who can play by ear in any key, and yet they do not know if they are playing G-flat or F-sharp. These people were born with this sense of the key feeling in their fingers. However, their music is of small value to them until they learn to know the difference between F-sharp and G-flat. Everything that is worth while in life must be worked for; and this is certainly true in music. Let us urge each pupil to be diligent in this matter, and those who are worthy of our efforts will be finally more than grateful to us for keeping them at this strenuous and vital foundation of their musical education.

A Cure For Inattention

By GEORGE MORGAN KNIGHT

MARGARET, at the age of five, was very hard to control. Every one found it difficult to get her attention and keep it. The music teacher was a bit at sea herself as to how to awaken her interest.

When Margaret had come to her first music lesson, she had been told the names of the seven notes and where she should find them. She had also been told stories of them and how each one could be recognized.

But the child would listen for a minute, then when brought on the piano stool. She would glance around the studio and pay not the slightest attention to what was being said.

It was then that an idea came to the teacher. Instead of going on with the lesson she got up. Taking Margaret by the hand she said, "Come, Margaret, I will show you around the room. There are many things you may like."

The child was delighted and found it great fun to look at the different objects that were pointed out. When she had returned to the piano, she sat down and looked at the teacher.

The teacher seized upon the opportunity and resumed what she had said previously concerning the notes. Margaret gave her absolute attention and did not once look away from the piano. At the next lesson she did not glance around the room while she was being taught. How patiently she listened to what was told her! She was completely broken of her inattention.

This child was not an adult in some respects. Whenever we are to a strange place for the first time we want to "see things." The attractions in back of us seem to have eyes and stare at us just as people often do and we need the same sort of discipline as was given to little Margaret.

Measure The Values

By MARION BENSON MATTHEWS

"SOME books are to be tasted, others to be swallowed, and some few to be chewed and digested," said Francis Bacon. So it is with music. There is the light, frothy type of music which is meant to be digested, meant to be swallowed; and the works of the masters, which require chewing and digesting.

The difficulty with many pupils is that they do not progress beyond tasting. They "taste" of music here and there and do not

"It may be thought that originally music became more and more difficult to achieve, been possible for so distinct and novel a existence. The last, however, is a fiction. It has been Debussy and Ravel at its head, should make one pause before believing that the possibilities of variations are exhausted."—Full Pall Gazette.

THE ETUDE

THE ETUDE

DEPARTMENT OF BANDS AND ORCHESTRAS

THE ORCHESTRAL conductor should see and hear; he should be active and vigorous. He should know the composition, the nature and compass of the instruments, should be able to read the score, and possess—besides the special talent of the typewriter. It has only the scale of seven notes, but then there are twelve of these major scales—seven sharp, seven flat, and one natural. Besides, each major has a minor, which means a variation of the position.

They should feel that his feeling, his emotion communicate themselves to those whom he directs, his inward fire warms them, his electric glow electrifies them, his force of impulse excites them; he throws around him the vital irradiations of Musical Art. If he be inert and frozen, on the contrary, he paralyzes all about him, like those floating masses of the polar seas, the approach of which is perceived from the sudden cooling of the atmosphere.

A Complicated Task HIS TASK is a complicated one. He has not only to conduct, in the spirit of the author's intentions, a work with which the performers have already become acquainted, but he has also to give them such an acquaintance when the work in question is new to them. He has to criticise the errors and defects of each player during the rehearsals, and to organize the resources at his disposal in such a way as to make the best use he can of them, with the utmost promptitude.

Getting a Clear Idea

THE CONDUCTOR above all, is obliged to possess a clear idea of the principal points and character of the work of which he is about to superintend the performance or study; in order that he may, without hesitation or mistake, at once determine the time of each movement desired by the composer. If he has not had the opportunity of receiving his instructions directly from the latter, or if the times have not been transmitted to him by tradition, he must have recourse to the indications of the metronome and study them well. The majority of composers having now-days the precaution to write them at the head and in the course of their pieces. I do not mean by this to say that it is necessary to imitate the mathematical regularity of the metronome. All music so performed would become of freezing stiffness, and I soon doubt whether it would be possible to observe so that a uniformity during a given number of measures. But the metronome is none the less excellent to consult in order to know the original time, and its chief alterations.

If the conductor posess neither the author's instructions, tradition, nor metronome indications—which frequently happen in the ancient masterpieces, written at a period when the metronome was not invented—he has no other guide than the vague terms employed to designate the time to be taken, and his own instinctive feeling, more or less distinguishing, more or less just, of the author's style. We are compelled to admit that these guides are often insufficient and defective. One may have proof, in such new and old operas, to given in towns where the traditional mode of performance no longer exists. In ten different kinds of time, there will always be at least four taken wrongly.



HOMMAGE À BERLIOZ
FANTIN-LATOUR'S NOTABLE TRIBUTE

Berlioz' Masterly Monograph on Conducting

(REPUBLICATED BY REQUEST)

[Hector Berlioz concluded his lengthy treatise on "Modern Instrumentation" with a monograph on Conducting which, owing to the rarity of the book, is seldom seen to-day. It is republished here by request.]

Berlioz' master work on orchestration—which influenced the orchestral art of all of his successors—was first issued about 1845. If Berlioz had not written a note, this extraordinary work would stand as a monument in musical history.]

I once heard a chorus of "phigiana in Turbide" performed at a German theater in Algeria, too, in a measure, instead of *allegro non troppo*, four in a measure. That is to say, exactly twice as fast. Examples might be multiplied of such disasters, occurred either by the ignorance or the carelessness of conductors of orchestras or else by the real difficulty which exists for even the best-gifted and most careful men to discover the precise meaning of the Italian terms used as indications of the time to be taken. Of course no one can be at a loss to distinguish a *Largo* from a *Presto*. If the vigorous conductor, from inspection of the passages and melodic designs contained in the piece, will be able to trace the degree of quickness intended by the author. But if the *Largo* be four in a measure of simple melodic structure, and contain but few notes

which he is about to conduct the performance or rehearsals. He wishes to impart to the musicians acting under his orders the rhythmic feeling within him, to decide the duration of each measure, and to secure the uniform observance of this duration by all the performers. Now this precision and this uniformity can only be established in the more or less numerous assemblage of hand and choir by means of certain signs made by their conductor.

These signs indicate the principal divisions, the accents of the measure and, in many cases, the subdivisions of the half. I need hardly explain here what is meant by the "accents" (accented and unaccented parts of a measure), for I am pre-supposing that I address musicians.

How to Hold the Stick

THE ORCHESTRAL conductor generally uses a small light stick of about a foot in length, which he holds in his right hand, and with which he makes clearly distinct his marks of marking the commencement, the interior division and the close of each bar. The bow, employed by some violin-conductors (leaders), is less suitable than the stick, it is somewhat too flexible; this want of rigidity, and the slight resistance it also offers to the air, on account of its appendage of hair, render its indications less precise.

The simplest of marks, two in a measure, is likewise beaten simply.

The arm and the stick of the conductor being raised so that his hand is on a level with his head, he marks the first beat by dropping the point of his stick perpendicularly from up to down (by the bending of his wrist, as much as possible, and not by lowering the whole arm), and the second beat by raising perpendicularly the stick by a contrary gesture.



The time, one in a measure, being in reality but the time of two in a measure extremely rapid, should be beaten like the previous. The fact that the conductor is obliged to raise the point of his stick, after having lowered it, also divides this into two portions.

In the time, four in a measure, the first comes from up to down, is universally the commencement of the measure:



The second movement made by the conducting stick, from right to left, rising,



indicates the second beat (first unaccented part). A third, transversely, from left to right,



indicates the third beat (second accented part), and a fourth, obliquely, from down up, indicates the fourth beat (second unaccented part). The combination of these four gestures may be pictured thus:

(Continued on page 837)

The Conductor's Guides

I WILL now suppose the conductor to be perfectly well acquainted with the times of the different movements in the work of

SCHOOL MUSIC DEPARTMENT

Conducted Monthly by

GEORGE L. LINDSAY

DIRECTOR OF MUSIC, PHILADELPHIA PUBLIC SCHOOLS

THE ATTITUDE of the average person who is interested in rural conditions toward the question of music in the rural schools is either one of satisfaction because of what has been accomplished in a single county or of complete discouragement because of apparently insignificant results in the attempted solution of a problem seemingly unsolvable.

It is the purpose of this article to make note of the various conditions, agencies and types of effort which are contributing to bring music into the lives of the boys and girls in the country. Although the enumeration cannot be complete, information available is cause for encouragement, and a review of these facts may serve as a guide for effort in states where little has been accomplished.

Prior to 1920, any discussion of music as taught in country schools dealt with the importance of the rural field, its lack of consideration and the difficulties that seemed to exist in every state. The present decade, however, has been characterized by action. More or less carefully organized effort has been made to accomplish results in the rural school—results that attainable rather than ideal. This is in marked contrast to previous attempts to superimpose upon the one-room school the methods and procedure of the city system. This present condition has been brought about by practical thinking and arduous work of persons who are intimately acquainted with the country school. As a result, many county superintendents, formerly disinterested or skeptical, are displaying an open-mindedness and cooperation toward any feasible effort which will lead to the introduction of music in the rural school programs.

Preparation of the Rural Teacher

CERTIFICATION requirements for the rural teacher have been raised in many states with the result that a much larger number of teachers in the one-room school have some knowledge of music. While this knowledge affords no assurance of ability to teach the subject, it is a long step in advance as compared with the former requirements. In some states additional salary is available for the rural teacher who is able to give instruction in music. This is true in Maryland. In certain districts in Kansas the teacher who can give instruction in music is paid more than the average rural teacher. In several states specific training of all rural teachers in music is required or contemplated. Among these are Michigan, Pennsylvania, Maryland, Iowa and Kansas.

The county institute now includes in its crops of teachers successful city supervisors who are in touch with the rural school and are able to give practical help to the rural teacher. In many states through the Department of Public Instruction have formulated courses of study adapted to the conditions and programs of the rural schools. The best of these are outlined on a plan which groups the lower grades in one class and the upper grades in another, as contrasted with the former and impossible procedure of attempting to grade the work as outlined in ordinary teacher's manual.

Opportunities For Music Study In Rural Schools

By FRANK A. BEACH

DIRECTOR OF MUSIC, KANSAS STATE TEACHERS' COLLEGE

Contributing Rural Conditions

NOTWITHSTANDING the fact that Congress has not yet arrived at a solution of the farmer's financial troubles, conditions of life on the farm have materially improved in the past decade, with the result that several channels have been opened through which the rural population may be brought in touch with music.

Among these are:

- a. Hard-surfaced roads which shorten the distance to the town where music may be heard.

- b. The almost universal ownership of automobiles, so that in many agricultural districts there are cars for every four or five persons.

- c. The introduction of the sound-reproducing machines into the home and school. The influence of the radio is far-reaching, while the importance of the portable talking machine is not likely to be over-emphasized. In proportion as the value of the phonograph is recognized, will consideration be given to its wise and proper use.

Various organizations are giving themselves in the rural school. North Dakota has enlisted the Music Department of the State Educational Association, the Federation of Music Clubs, the Music Section of the Women's Clubs, the State Parent Teachers' Association, and the State Department of Education in a movement to bring music to every child.

The Consolidation Movement

ONE-ROOM rural schools are being rapidly replaced in many states by twelve-grade schools. One such consolidated school brings together the pupils from four, six, or more districts which in this movement in the consolidation. The growth of an movement is indicated by the fact that in five years 20,000 small schools were abandoned or combined into larger schools. In Ohio, nearly 4,000 one-room schools were discontinued in a recent year. One-fifth of the area of Oklahoma is under consolidation. In five years Kansas has established 160 consolidated schools, with an average per value of \$1,263,000 for each school. Transportation is usually provided by buses owned and operated by the benefited district. Some states make appropriations to aid in this matter. Minnesota appropriated \$742,000 to this purpose in a single year. The annual cost for each pupil in the United States (for transportation runs from \$18 to \$55).

It is estimated that there are 15,000 consolidated schools in the United States. The best of these are outlined on a plan which groups the lower grades in one class and the upper grades in another, as contrasted with the former and impossible procedure of attempting to grade the work as outlined in ordinary teacher's manual.

States serves thirty-six square miles. The advantage of this movement is that it gives to rural children opportunities of the high school as well as a better type of instruction in the grades. Furthermore, it permits the employment of a music supervisor who gives her entire time to music in the grades and high school, or one who combines the teaching of music with some other subject.

The music supervisor in the consolidated school is paid as well, and sometimes better than the teacher of music in a small town. Certain consolidated schools employ supervisors who hold the degree of Bachelor of Science in Music Education. The consolidated school is furnished with a good piano and virolo, and sometimes with certain orchestral instruments. With the good made program, the consolidated school movement promises much for the cause of education in this country.

Supervision

SOME STATES, of which Michigan, Maryland, New York and Pennsylvania are examples, employ a state supervisor of music. These persons are giving much of their attention to the rural school problem, and we may confidently look forward to definite progress as a result of their intensive study and suggested plans.

One of the most encouraging developments has been the inauguration of supervision, or the teaching of music in the individual rural school by trained supervisors. This operates under two of two plans:

- a. The county organized system, of which Medina County, Ohio, is an outstanding example, is the plan of employing a county supervisor, with six or more assistants, thus making possible semi-weekly visits and the teaching of music to the rural school. A combination of oil and successful agriculture is said to be responsible for this unusual development. It should not be forgotten, however, that credit is due to those persons who have been able to convince the rural taxpayers of the wisdom of so comprehensive a plan.

- b. The city plan of supervision is an arrangement whereby a given number of rural schools employ a traveling supervisor who supervises, or more often, teaches monthly or weekly, according to the plan provided by the individual school and the amount paid to the center from which the supervisor works.

This sort of arrangement is brought about by the initiative of a progressive county superintendent of education in conjunction with an enterprising supervisor who is often by the individual school, but more commonly where the plan has been adopted successfully, the supervisor has been in the center, meeting the school boards individually and forming a circuit with the ap-

proval of the county superintendent. Some of these itinerant supervisors receive very good salaries, from which they furnish their own transportation, usually a Ford car. They not infrequently supplement their income by private lessons on Saturday and conduct direction of Sunday schools.

In Cowley County, Kansas, a supervisor visits fifty schools at intervals of ten days. She is paid \$1,500 from a fund in the county superintendent's office. This is made up of payments of individual districts on the basis of two dollars a pupil. Regular community programs are a part of the supervisor's duties. This county has three small high schools which receive supervision one day each week under a similar sharing plan. Mr. C. O. Brown, on Winfield, is responsible for and in general charge of the organization. In Pelaski County, Indiana, the salary of the supervisor is apportioned according to the amount of time spent in the different townships. This plan has been in successful operation for four years.

The marked development of bands and orchestras in the small towns and the itinerant instrumental instructors who seem to have grown up like Topsy in the past few years are arresting interest in music where singing is still limited. Orchestras being formed of players from several districts, or meeting in a central place. The establishment of definite standards of certification for instrumental instructors in cities will increase the number of practical musicians available for teaching in the rural schools. In time, more and more satisfactory to all concerned, and the plan is destined to grow as persons who are trained in organization as well as in musicianship and supervision enter the field.

Music Contests

THIS MOVEMENT has perhaps done as much for the rural school in certain states as it has for the city system. Music contests are held in some seventeen states. Test compositions are frequently used and more or less definite scales of judging are employed. In some states these serve as elimination contests for an all-state contest. In some counties, schools are classified and competitive contests on the work is made by judges. Kansas reports thirty-seven counties holding contests. (I shall say here that no effort has been made by this institution to further the county contest. It has been a development apparently due to an appreciation of its value.) The contest has furnished to the rural school a fine incentive for the formation of glee clubs, and has led to the organization of classes in private instruction. It has made for the establishment of standards of study in which manual dexterity is a prime requisite—so that we, as piano teachers, may take courage, knowing that our troubles are shared by typists, telegraph operators and the like. The main problem is to make these plateaus as bright and as infrequent as possible.

The second letter, while advocating recitals, deals especially with how to overcome the "dead level" in a pupil's career, when advancement seems to halt. Scientists tell us that these plateaus, as they call them, are almost inevitable in any course of study in which manual dexterity is a prime requisite—so that we, as piano teachers, may take courage, knowing that our troubles are shared by typists, telegraph operators and the like. The main problem is to make these plateaus as bright and as infrequent as possible.

In the following letter, Mrs. L. G. P. wisely suggests concerning the pupil's own tastes as a remedy:

I have been able to hold a large class, with always a waiting list, by making the recital program one of interest to all teachers; and I know that the pupils will be interested in the recital to attract the interest of the class, and I will be so far from being ungenerally interested in them.

(Continued on page 855)

The Teachers' Round Table

Conducted by

PROF. CLARENCE G. HAMILTON, M. A.
PROFESSOR OF PIANOFORTE PLAYING, WELLESLEY COLLEGE

Holding the Pupil's Interest

Two more letters have come to me on the above subject, both of which suggest eminently practical ways by which a pupil's interest may be effectively stimulated. In the first of these, presented by Miss F. O. P., a plan is set forth for recording not only the pupil's regular work but also the application of its results in recitals. She says:

I have worked out a plan which I put into operation at the beginning of the school term, and which is, on the whole, resulting in satisfaction. The first Friday night of each month my pupils meet in my home for a recital. After the program is completed, guests are played, and light refreshments served. As you will see by the enclosed card, a record of all work done during the month, and the names of all pupils whose recital is seventy-five per cent and over go on the honor roll—which is read at the monthly recital.

Other requirements for inclusion on the honor roll are that pupils must attend all recitals unless prevented by illness or for other good cause and that attendance records should also be regular. I have sent a card to the pupils carrying the last report for the school term, and another reward to the pupil earning the best work week.

I find that this plan works very well, since, of course, pupils want to win places on the recital list. This interest is stimulated and practice is given to the pupils in the plan to other teachers, hoping it will do them in their work.

The card to which reference is made is about six by four inches in size. At the top is printed the teacher's name, under which are the lines:

Record of . . . 192 . . .
Next comes a series of ruled lines, each devoted to a single subject, with blanks for monthly marks, thus:

Attendance
Practice
Fingering

Other lines treat of practice, counting, scales, exercises, studies, pieces, memorizing—ten subjects in all. Finally there are two lines for the signatures of parent and teacher.

The second letter, while advocating recitals, deals especially with how to overcome the "dead level" in a pupil's career, when advancement seems to halt. Scientists tell us that these plateaus, as they call them, are almost inevitable in any course of study in which manual dexterity is a prime requisite—so that we, as piano teachers, may take courage, knowing that our troubles are shared by typists, telegraph operators and the like. The main problem is to make these plateaus as bright and as infrequent as possible.

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I have been able to hold a large class, with always a waiting list, by making the recital program one of interest to all teachers; and I know that the pupils will be interested in the recital to attract the interest of the class, and I will be so far from being ungenerally interested in them.

Besides the two-year recital plan, I use duets and trios as an incentive, since it gives the sense of competition. But for the everyday grind of the average pupil, to whom music is a mere by-product, I find only one thing that will retain the interest and that is to give the pupil what he wants. Students pass through stages where they have all interest; then again they are full of enthusiasm. When they come to the Slough of Despond I let them choose just the kind of work that they want, even if it is not a piece for them. I have seen pupils quit a lesson because they had a piece they liked that was of no musical value whatever, except as it excited them into activity.

Teacher can sometimes bring a student to work on a study by the promise of a popular piece to be next time. I had one pupil who was brought back to practice by the promise of an old-fashioned, ruffled piece. He later played it with great memory and cared for nothing quite so much as the great success. A pupil can be kept at it, so that the piece becomes familiar and the technique is not lost, then, when the mind develops and the soul awakens, he will choose the more musical, and a pupil will soon find the right type of music, although they never will pass through a state of craving for it. Then, too, why try to cram a pupil with a study when he can only comprehend "The cat ran after the mouse." I often ask a pupil, when he comes for a lesson, whether he wants a "recital," "trills," or one of a "chorus," "dramatic style," or "a piece of music which will be an assignment," will increase in interest, and he will find some home exercise, practice simply the one piece.

It is a little main strength or spirit disciplining at the end of the lesson. From the teacher, often brings results. Of course, the teacher must be able to give a pupil, full of life, who loves music, the kind of music which is "better" than two-finger exercises and scales.

May we not hear from other teachers who have developed plans of their own for attracting and holding interest?

Timing Practice

1. Do not wait very long without the part of hand near the wrist.

2. Do not wait too long to show on the outside, also my back part of the shoulder. If it be cause I do not relax properly? Do not think that you should make my arms and fingers stiff and cold.

2. What can I do to widen my hands, so that I may be able to reach an octave more easily? What exercises shall I use?

Do you think it best, when practicing, to play very slowly?

E. R. B.

1. No doubt the most of your trouble comes from muscular stiffness. Perhaps it may help your back, however, to sit at the piano on a narrow chair with a stiff back which will furnish a brace during the practice hours.

Yes, typewriting may tend to stiffen the playing muscles. But, for that matter, most common uses of the hand—playing tennis, holding an umbrella, even supporting a book when reading—may do the same thing. It is up to us, therefore, to counteract these adverse influences by assuming the right attitude at the piano.

Precede your practice by the following exercises, done while sitting away from the instrument:

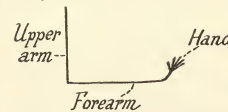
(a) Let both hands hang loosely by the sides, with the fingertips as near the floor as possible. Now shrug up both

shoulders as high as you can, and then let them drop. Repeat the exercise seven times.

(b) With arms still hanging at your sides raise the forearms gradually, until they are horizontal (the hands meanwhile are hanging loosely from the wrists). The arms and hands are now in this position:



Repeat the exercise seven times.
(c) Assuming the position in the above diagram, raise the hands slowly from the wrists until they are as high as possible. The position is now:



Next, drop the hands suddenly, so that they hang down as before. Repeat the exercise seven times.

(d) As the result of this drill, your muscles should be in the proper condition to begin your practice. Afterward if you find your arms or hands developing any signs of stiffness on any of the aches to which you refer, stop playing immediately, and go through the exercises again. At the conclusion of your practice, drop your hands at your sides and rest them thus for a moment.

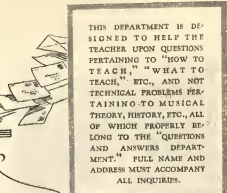
2. Do not work too hard toward this end, since hand-stretching exercises tend to develop that stiffness against which you are fighting. Choose music that involves few octaves or wide-spread chords and adapt other music to your finger strength.

Hand massage, if done intelligently, is of value. You might also try these exercises:



3. Slow practice is the best cure-all that I know of, especially when it is studied new material. After a piece has been well-learned it is a good plan to practice it habitually at half-tempo, at least, and only occasionally, as a proof of the pudding, take it up to full speed.

"Most students and, alas, many teachers, take the question of rhythm for granted, and thus lay up trouble for themselves from the very beginning. For the reason that is made on the mind the first time you play a piece through is the one that is almost ineradicable." — FRANK LAFOUR.



THIS DEPARTMENT IS DESIGNED TO HELP THE TEACHER UPON QUESTIONS PERTAINING TO "HOW TO TEACH," "WHAT TO TEACH," ETC., AND NOT TECHNICAL PROBLEMS PERTAINING TO MUSICAL THEORY, HISTORY, ETC., ALL OF WHICH BELONG TO THE "QUESTIONS AND ANSWERS DEPARTMENT." FULL NAMES AND ADDRESS MUST ACCOMPANY ALL INQUIRIES.

What exercises or studies would you recommend for professional sheet playing? I have a lack of energy when I have to make jumps about the keyboard. To do this without looking at the keys is doubly difficult.
E. R. B.

James Francis Cooke's *Mastering the Scales and Arpeggios* will furnish an excellent basis for your chord practice. Unfortunately, you are not the only one who has trouble with long jumps on the keyboard; the player who makes all kinds of wild dives at the lower bass notes is almost the average.

One has to learn to measure distances on the keyboard by forearm or, sometimes, even full-arm action. Towards this end, exercises such as the following, which may be adapted to the right hand also, may furnish aid:



Keeping the upper arm quietly by your side, play the first low note, and instantly, before its time is up, by the next note, assume the position of the following chord. Instantly again, as this is sounded, bring the finger over the next note, and so on, always taking the next position before attempting to sound the notes. Remember, too, the axiom that a straight line is the shortest distance between two points, and proceed on this principle from each note to the next, without circumlocution and without buzzing about the note when you get to it.

Plenty of practice of this kind should serve to educate your sense of arm spacing.

Added Spacing

In teaching notes above and below the staff, do you figure from the first space to the first line, or from the first space just below the bass clef, F and the first added space, G?

Mrs. J. A. B.

Nomenclature of this kind is merely a question of agreement between those who use it. Personally, I am inclined to consider the staff as embracing four spaces, and the space between the staff and its first added line as the first space outside, in either direction. Thus I would consider the F just below the bass staff as in the first added space. If this is not the first added space, what is it?

"Most students and, alas, many teachers, take the question of rhythm for granted, and thus lay up trouble for themselves from the very beginning. For the reason that is made on the mind the first time you play a piece through is the one that is almost ineradicable." — FRANK LAFOUR.

A Master Lesson on the Immortal Wagner-Liszt "Liebestod" (Love-Death)

from

Tristan and Isolde

By the Eminent Virtuoso Pianist

MARK HAMBURG



THE LOVE SONG

FRANZ LISZT, great pianist, composer and devoted friend of Wagner, contributed more than any of his contemporaries towards the understanding and promoting of Wagner's music. He has transcribed "Isolde's Love Death," or "Liebestod," as this part of the now well-known opera is always called, with inimitable resource and skill. With his inexhaustible knowledge of the technique and possibilities of the piano, and his complete understanding of the complicated orchestration of Wagner's masterpieces, Liszt rejoiced in bringing these great works within the reach of pianoforte performance.

None knew better than Liszt how best to dispose of the sensuous and highly-colored tone effects of the orchestra in combination with the voices, so as to give the maximum of reproduction within the piano's limited area of the piano. Those who play the piano must, therefore, be grateful to Liszt, that among his imitators activities he has brought to them the joy of being able at will to get pleasure out of Wagner's immortal music without having to be entirely dependent upon the presence of an orchestra and singers to give it to them. "Tristan und Isolde" was first performed in public at Munich in 1865, under Wagner's personal supervision, and directed by Von Bülow. Liszt, who gave all his friend's operas in Weimar, with the exception of "Parsifal," produced, "Tristan" there in 1870. The present transcription was made somewhat later.

Emotion Glorified

THIS CLOSING scene from "Tristan" is justly celebrated throughout the artistic world as the apotheosis of emotional passion that can be expressed by operatic orchestral music; and for Liszt's present rendering of it for the piano one can say no more than that it is in every way worthy of its prototype. I shall endeavor here to show how the pianist can best perform this glorious sound poem in portraying a love which finds its fulfilment only in death.

The opening four measures of the piece, as transcribed by Liszt, must be played with grandeur, in a declamatory manner, yet striving to give the feeling of fateful expectancy. Measures 1 and 2 should be powerful in tone, but with a slight *diminuendo* between the notes F-sharp and G-sharp in the right hand in measure 1, and a *sforzando* on the first note in measure 2. The eighth notes B-natural and C on the fourth beat of the second measure in the treble must be accentuated and should lead up to a greater accent on D-flat in measure 3, from which point there is a *decrecendo* reaching complete *pianissimo* in measure 4, at the end of which the music should be only just audible.

In measure 5 the theme proper begins mysteriously and very softly, the melody floating on top of the tremolo in the bass, which tremolo should be lightly vibrating. The first note in the sixth measure of the upper part, a G-flat, must be well defined; and the tremolo in the bass, in conjunction with this G-flat, should be taken by the fingers of the right hand, to facilitate execution. In the eighth measure the tremolo must be similarly played, and there should be a diminution of tone towards the end of this measure.

The Melody Sings

IN MEASURE NINE the theme must be brought out in the inner part, namely, A-natural, D-natural, D-sharp, C-sharp, and so on; and in the following measures, 10 and 11, a slight pressing of tempo should occur, but must slow down again in measure 12, and end in a small *ritardando* on the third and fourth beats of this last measure.

A sudden *piano* begins at measure 13. Afterwards the tone rises a little, and the melody in the bass is brought out on the first and second beats of this measure, on C and C-sharp, leading up to an accent on the third beat with a swelling of the tone. Continuing to the fourteenth measure, the last A-flat sixteenth-note of the fourth beat in the left hand must be accented. In order to give the necessary relief to the mood of exaltation which carries away the music in the next measure. In this measure 15 the left hand arpeggios should ring out with a rich, juicy tone, increasing to a swelling sound, and then diminishing down again, with a slight *ritardando*, which leads us to measure 16. Here the melody must be taken up very freely and flowingly, and not too slowly, but in a steady tranquil stream of tone.

Having arrived at measure 17, the last dotted eighth and sixteenth note in the bass, comprising A and A-sharp, should be brought into prominence, and this prominence in the left-hand phrase must be continued through measure 18. Proceeding to measure 21, the ultimate four sixteenth notes in the right hand in this measure, namely, A-natural, A-natural,

F-sharp and D-sharp, should be stressed with a kind of *portamento* to each, and a slight *ritardando*. From measure 21 to measure 29 is tempo should vacillate, that is to say, it should broaden in measure 22, speed up again in measure 23, relax in measure 24, and continue so throughout the alternate measures until 29 is reached.

Crystalline Clarity

THE WHOLE rendering of this part of the music must be very transparent and melodious, and the bass-notes be brought out distinctly all the time. In measure 23 prominence must be given to the B sixteenth-note on the second beat in the right hand at the top of the phrase, and to the D-natural eighth and C-sharp quarter-note on the third beat, and to C-natural on the fourth beat in the same part. A little *crescendo* should appear in this measure on the three last sixteenth notes in the bass, the last one of all, it being taken by the first finger of the right hand to facilitate the attacking of the first chord in the following measure, as this will make the rendering more legato. In measure 29, in the bass hand, as before in measure 21 in the treble, the last three sixteenth notes should be slightly held back and thus create a kind of *portamento* effect, as is done in vocal music, and so slide into measure 30, which may be still broader in tempo and mystical in expression.

Measure 32 now sinks to a *pianissimo* on the first beat, and then allows a slight *crescendo*. A deep pause should occur at the end of this measure, before taking up the theme again with ever-increasing intensity in measure thirty-five, yet still in soft tone. In thirty-four the intensity must deepen to passionate emphasis, with a more *forte* sound, and must continue thus until the second half of measure 37, when the music drops suddenly to *treble pianissimo*. Here the tempo may slacken a little.

We now come to measure 38, where the group of sixteenth notes in the left hand, on the second beat of the last, has to stand out. Also in thirty-nine

the thirty-second-note imitation on the second half of the first beat in the bass should be well defined, and this is answered by a similar figure in the upper part on the second half of the third beat. These figures continue alternating between bass and treble throughout measures 39, 40, and 41, till measure 42, and whenever they appear they must be made prominent.

On the second half of the third beat in measure 42, where the tremolo starts in the bass, there should be a sudden drop in tone to *pianissimo*; and then the next six measures should be worked up gradually into a great *crescendo*, which culminates in measure 49 with an exultant *fortissimo*. The triumphant phrases on the first two beats in measure 49 must be played with an increase of tempo, and then slow down on the third beat of the measure with a slight *diminuendo*, to rise again on the fourth beat to another *crescendo* in measure 50, whilst measure 51 is slowly treated. From a third beat in measure 51 to measure 54, a gradual *crescendo* should arise, with a restless pressing of the tempo to express the ever-increasing tension of conditions, and continue gathering force until measure 59 is reached.

A Transfiguration Begins

HERE the triplet quavers on the second beat of this measure can be somewhat ritarded and the tone diminish to a rapid *pianissimo* on the third beat of the same measure. From this *pianissimo* onwards through the succeeding five measures another gradual and tremendous rising of tone must commence, the tempo also increasing in speed in measure 64, as the volume of sound grows and intensifies. This quickening of tempo is, however, checked in measure 65 on the last beat of the measure, where the three eighth-note chords should be greatly marked and thus fittingly lead up to the very acme of ecstatic fervor in measure 66. Here every note must vibrate and be played as orchestrally as possible, with a great deal of pedal. The tone should diminish somewhat towards the end of measure 66, and rise again on the last beat of measure 67 on the triplet eighth-note chords, which must be deeply accented. Measures 68 and 69 must swell in a similar fashion, and continue in a mood of triumphant finity until, in the fourth beat of measure 70, the tone begins a *decrecendo* and the note A, dotted eighth-note, and G-sharp, sixteenth-note on that beat, should be brought out with emphasis, also all the bass notes in measures 71 and 72.

From this point onwards the ecstatic atmosphere passes away in a long *diminuendo*. The bottom notes of the last tremolo (Continued on page 865)

MAX KLINGER'S VITAL BUST OF WAGNER

"EILI, EILI!"

Undoubtedly the most popular of all Jewish folk songs of our generation. A very sympathetic transcription. Grade 4.

Transcription by J. WEINBERG

Adagio

Ei - li, Ei - li

la - ma a - sav - ta - nu?

con Ped.

Piu mosso

Mit fai-er und flam

hot men uns ge-

recitativo

brent,

i - her-al hot men uns ge macht zu schand zu schpot, doch, ob - zu - tren fun

uns hot keiner nit ge - vagt fun un-ser hei - lig-er Toi - re, fun un-ser ge-bot.

p poco lento

piu lento

pp

Ei - li, Ei - li

la - ma a - sav - ta - nu?

Oi, Ei - li, Ei - li, lama a - sav - ta - nu?

tempo primo

p lamentoso

ta nu?

Tog un nacht nor ich tracht un - ich bet; ch'hit mit moi - re

slentando

piu mosso

un ich bet;

re-te uns!

re-te uns a - moll

un - ser Toi - re

for un - sre

con disperazione

ff

p

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Other Music Sections in this issue on pages 801, 841, 873.

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a - vois, a-vois a - voi - sei - su ! her zu maing-bet un main ge - vein, vail heifa konst du, nur

pianendo

Got a - lein! vail Schwere la-ro-ol! Ado-nai e-loi-hoi - su, A - do - nai e - rhod!

francamente *largo ff* *maestoso fff*

WITH MUTED STRINGS

WITH MUTED STRINGS
VIOLINEN CON SORDINO

In modern, idealized waltz form. Grade 4 $\frac{1}{2}$.
Moderato M.M. $\text{♩} = 63$

AUGUST NOELCK, Op 278

Moderato M. M. 63

102

p dolce

marcato *pp*

r.h. l.h.

Piu mosso

p leggiero *grazioso*

Fine

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The musical score for "The Open Road" is presented in a single system with four staves. The first two staves are for piano, and the last two are for voice. The score includes various musical notations such as notes, rests, and dynamic markings. The tempo and mood are indicated by "a tempo" and "tranquillo". The score is written in a key with two flats (B-flat and E-flat) and a common time signature (C). The title "THE OPEN ROAD" is printed in large, bold, capital letters at the bottom of the page.

THE OPEN ROAD

THE OPEN ROAD
from "MOODS FROM NATURE"

GORDON BALCH NEVIN

In modern impressionistic style. Grade 5.
Moderato misterioso

Moderato misterioso

Handwritten musical score for a piece titled "Moderato misterioso". The score is written on two systems of grand staves (treble and bass clef). The first system includes a tempo marking "Moderato misterioso" and a dynamic marking "mp". The second system includes a dynamic marking "pp". The music features complex rhythmic patterns, including triplets and sixteenth notes, and is characterized by a dark, mysterious atmosphere.

Allegro con brio

Tempo I.

Allegro con brio

ISOLDE'S LOVE-DEATH

ISOLDEN'S LIEBES-TOD

See the Master Lesson by Mark Hambourg Closing Scene from "TRISTAN und ISOLDE"

Molto lento

with grandeur
Declamatory

RICHARD WAGNER

Molto moderato

Molto moderato

well accentuated *The melody floats on top of tremolo

pp una corda

trem.

ppp

Trem. very lightly vibrating

Bring out subject

a tempo

trem.

less piano in tone

Bring out last A flat in left hand

a tempo poco animato not too slow

pp dolce una corda

very free and flowing

l'accompagnamento sempre legato e molto tranquillo

Left hand arpeggi with rich juicy tone

smorzando

Bring out the last two notes in Bass

very transparent in tone

Hold back the tempo a little

Last four semiquavers in right hand held back a little

pp dolce sempre una corda

Bring out bass well

Treat the same as Bar 22

cresc. a little

ppp

ppp

* The tremolos *ppp*, very smoothly and as rapidly as possible

26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44

p dolce
slower mystically
tremolando
tre corde
molto
rinforz.
pp
un poco cresc.
non passioni and a little faster until half of Bar 37 when it should slow down
arpeggiando
dim.
pp
un poco espressivo
ppp
Bring out imitation in left hand
sempre dolciss.
Bring out left hand
sudden pianissimo gradual crescendo
cresc.

45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66

tre corde
molto cresc.
rinforz. poco rit.
faster
slower
ff
p
ff
p dolce
a little faster
sempre legato
no cresc. until Bar 53
poco a poco cresc.
a little rit. in tempo
pp subito
faster
cresc.
molto cresc.
ritenuto very marc.
fff vibrating very orchestrally
with lots of Pedal
fff
gaa bassa

8

very marked

87

8va bassa ad lib.

8va bassa

Bring out these

70

trem.

8va bassa ad lib.

71

trem. diminuendo

Bring out bottom notes of tremolore

72

pp

Arpeggios should sound like Harps

73

trem.

74

perdendo

75

dolcissimo una corno

76

77

78

79

80

pp

morendo

81

pp

82

pp

trem.

83

pp

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Thumb-nail Illustration of
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Thumb-nail Illustration of
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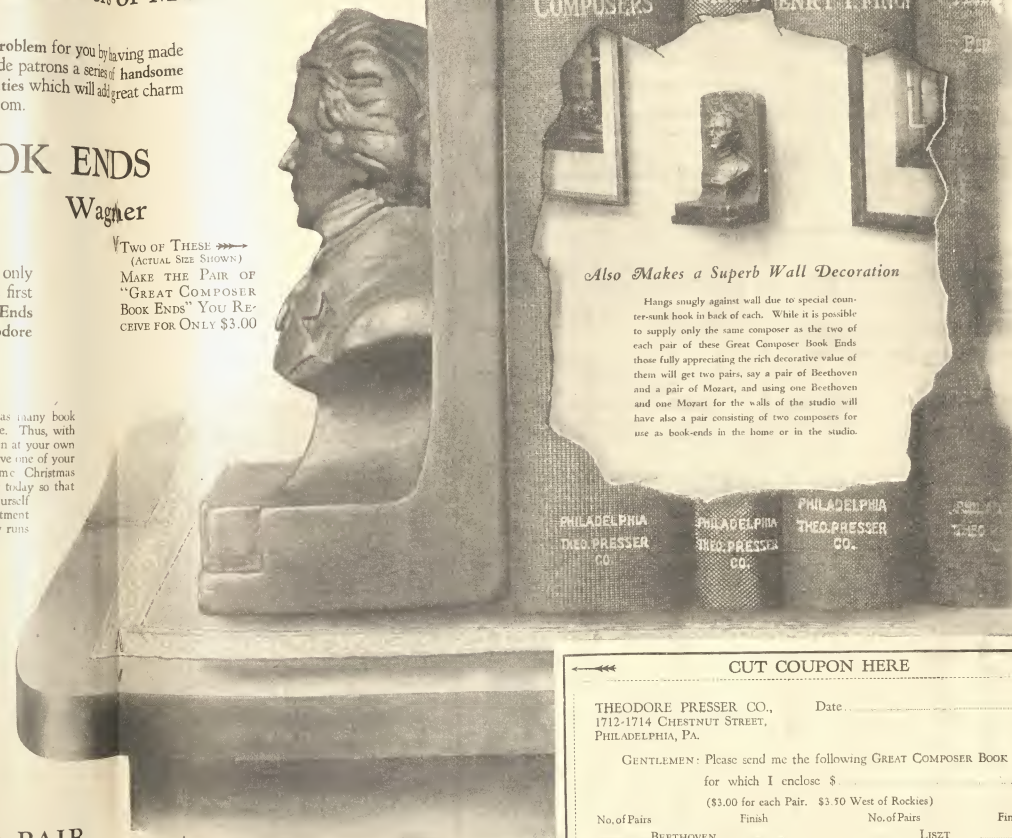
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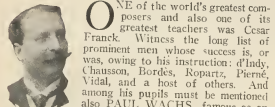
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Paul Wachs wrote a large number of salon pieces, many of which have become very popular. His organ music is also much used and liked. M. Wachs died in Paris in 1915.

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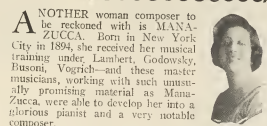
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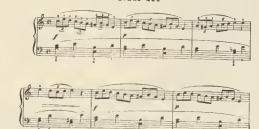
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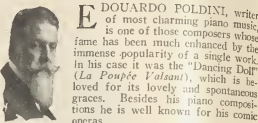
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R. S. STOUGHTON

ROY SPAULDING STOUGHTON was born in Worcester, Mass., on the 28th of January, 1884. He was educated in the local public schools and high school and studied piano and organ under some of the foremost teachers of his native state. His musical education was given a considerable impetus through the fact that both of his parents were church singers. Mr. Stoughton gained considerable prominence as an organist, but in recent years he has devoted all his spare time to composition, as he is actively engaged in the banking business in his home town. In addition to the charming salon compositions listed below, he has also composed a number of very successful songs and a number of colorful organ numbers that frequently are found on the recital programs of concert organists.

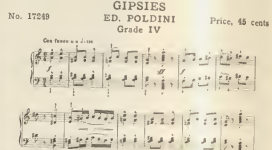
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EDOUARDO POLDINI



EDOUARDO POLDINI, writer of most charming piano music, is one of those composers whose fame has been much enhanced by the immense popularity of a single work. In his case it was the "Dancing Doll" (*La Poupée d'Alzano*), which is beloved for its lovely and spontaneous graces. Besides his piano compositions he is well known for his comic operas.

For more than thirty years Poldini has lived in Switzerland; he was born in Budapest in 1809. His musical tastes and talents developed very early, and one of the first teachers to realize his gift and encourage him in his endeavors was Stefan Tomka of the Pesth Conservatoire. From Budapest, Poldini went to Vienna, where at the age of fifteen he commenced to compose in earnest.



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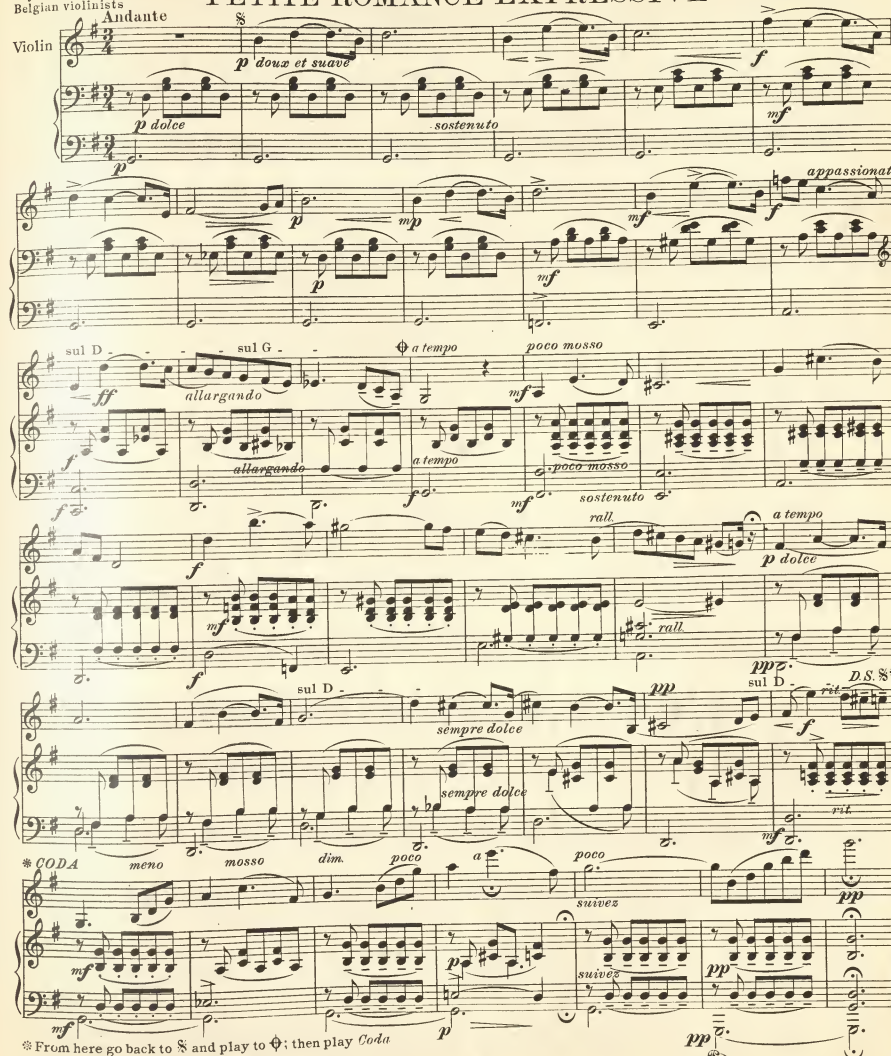


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By one of the great Belgian violinists

PETITE ROMANCE EXPRESSIVE M. P. MARSICK, Op. 32



*From here go back to § and play to ♯; then play Coda
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Other Music Sections in this issue on pages 801, 829, 873

MAGNA CHARTA MARCH

This March was written at the request of the International Magna Charta Day Association, Headquarters at St. Paul, Minnesota, and with the approval of Judge Elbert J. Gary. The Magna Charta Association urges the observance of one day annually, in common, June 15th. by the seven English Speaking Nations—the United States, Canada, Newfoundland, Great Britain, Australia, South Africa, and New Zealand, and it is dedicated to these Nations to strengthen the ties which bind them together.

THE ETUDE
JOHN PHILIP SOUSA

SECONDO

Vivace M.M. $\text{♩} = 120$

ff

p (last time) *ff*

f (last time only)

f (last time only)

D. C. Trio

MAGNA CHARTA MARCH

JOHN PHILIP SOUSA

PRIMO

Vivace M.M. $\text{♩} = 120$

ff

p (last time) *ff*

f (last time only)

f (last time only)

Fine

D. C. Trio

MARCH IN A

THE ETUDE

E. S. BARNES

Bright and spirited; in the real organ style.

Alta marcia

Manual

Pedal

f (Last time off)

dim. molto p

dim. molto p

più p

cresc.

Gt.

f

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THE ETUDE

cresc. poco a poco

sempre cresc.

dim.

FRANCIS J. SAUNDERS

Moderato

*WHER'ER, DEAR, YOU MAY BE

CHARLES HUETER

mp

rit.

a tempo

col Pedale

mf

mp

rit.

mp

rit.

a tempo

1. a tempo

2. a tempo

dim.

mp

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MY SOUL IS ATHIRST FOR GOD

THE ETUDE

J. E. ROBERTS

Andante lento

mf My soul is a-thirst for God, yea, e'en for the liv-ing—

cresc. God, When shall I come, come to ap-pear be-fore the pres-ence of God.

rit.

mf a tempo My soul is a-thirst for God, yea, e'en for the liv-ing God,

cresc.

mp a tempo

rit. When shall I come, come to ap-pear be-fore the pres-ence of God.

quasi recit.

flargamento

Why art thou cast down, O my soul, and why art thou dis-qui-et-ed with-in me, Hope thou in God, for

rit. e dim.

I shall yet praise him, Hope thou in God, for I shall yet praise him for the health of his coun-te-nance, and my God.

rit. e dim.

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THE ETUDE

mf a tempo

cresc. My soul is a-thirst for God, yea, e'en for the liv-ing God, When shall I come,

rit.

Maestoso

cresc. come to ap-pear, be-fore the pres-ence of God. My soul is a-thirst for God, yea, e'en for the liv-ing

cresc.

ten. God. When shall I come, come to ap-pear be-fore the pres-ence, the pres-ence of God.

molto rit.

molto rit.

TILL STARLIGHT DIES

GEOFFREY O'HARA

Moderato con affetto

rit.

mp

a tempo

1. Hush-a-bye ba-by with curls so brown! Sandman is press-ing your white lids down;
2. Hush-a-bye ba-by with curls so fair! Angels are watch-ing you smil-ing there!

Fair-ies are wait-ing with dreams so bright Gen-tly they'll fol-low the whole long night; Safe, they will guard you till star-light dies,
Close down your eye-lids and gen-tly sleep Safe o'er your cradle their guard they'll keep; Wait-ing and watch-ing the long night through,

1. Hush-a-bye ba-by with dear brown eyes!
2. Hush-a-bye ba-by with eyes so blue!

pp

pp

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Is Your Vocal Method Correct

AMONG the many inquiries of singers, which come from all parts of the country and even from far away foreign lands where the *ETUDE* circulates, the question most commonly asked relates to the subject of this article. An answer is here given in some detail which we trust will be of help to its readers.

Your vocal method is correct if it does not result in a shrill, metallic or disagreeable nasal tone, in one that is unsteady, wobbly or of the tremolo variety, one that is thin, white and cold, or one that sounds strained, forced or throatsy and is apt to cause false intonation.

It is correct if, in singing, you are unconscious of the various adjustments of jaw, lips, tongue, palate, larynx and vocal cords; if the diaphragm and all the other breathing muscles do their work with perfect balance, poise and coordinating action, in accord with the laws of natural respiration and of course with no conscious holding of the diaphragm or abdominal muscles; and if there is free uninterrupted and well-managed flow of breath in song, or, in the parlance of the vocalist, a perfect breath control. Your method is an excellent one if, at the end of a lesson, a practice period or a song recital, the voice is fresher and finer in quality, and if you do not feel throat fatigue.

Breathing Practice

THEN ALL breathing exercises (simple in kind) should be carried on separate from singing practice and always practiced in an alert upright position, never lying flat with a heavy Webster's dictionary on the diaphragm while inhaling and exhaling (which ridiculous expedient is not uncommonly employed).

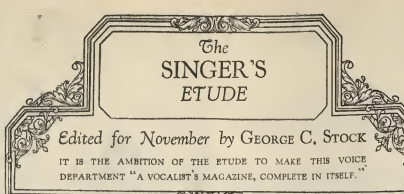
Your method is good if it advocates breathing exercises which neither overtax the singer, cause lachrymose or sore muscles, involve the laying on of hands or gripping of shoulders or the pushing, pulling or filling of lungs to the bursting point (such breathing procedure cannot be too severely condemned); and if it advises standing when singing and putting more of the weight of the body on the balls of the feet than on the heels.

Freak Exercises

YOUR METHOD is to be commended if it does not involve attempts to imitate the cries and calls of various animals (another absurd practice); if it does not tolerate the doing of hideous lip and tongue gymnastics which can end only in habitual grimaces and chronic distortion of the countenance; if it does not make use of mechanical devices, such as spoons, celluloid tongue depressors, wooden wedges to keep the mouth open, palate hooks to pull the uvula forward, and other such inanities. Your method is rational if it does not call upon the student to stand pigeon-toed or to swing hands and arms high up over the head for upper tones, or to lend over to throw tones into the head resonance spaces.

It is good if it recognizes that the human voice is the only instrument of music which has the unique attribute of speech, and if it is attentive to the development of this attribute in the beginning of study, in order early to accustom the vocal organs to the use of language in song.

It is wise if it carefully chooses songs, vocalises and exercises which are well preparedness of the pupil; if it develops first an even smooth scale in the comfortable range of the voice, taking on



Edited for November by GEORGE C. STOCK
IT IS THE AMBITION OF THE ETUDE TO MAKE THIS VOICE DEPARTMENT "A VOCALIST'S MAGAZINE, COMPLETE IN ITSELF."

higher and lower notes step by step as this scale improves and comes under control; thus making possible a reliable and dependable instrument;

Things Obnoxious

YOUR METHOD is humane if it does not permit the offensive and injurious glottis stroke in starting tone, nor permit the finalizing of high notes with the prevalent obnoxious and inartistic operatic grunt; if it does not allow any screaming or incoherent struggling to get up tones; if it treats immature and undeveloped voices with utmost care and consideration, never forcing or overtaxing them in the slightest degree; if it withholds grand opera or other difficult arias from inexperienced and insufficiently developed voices; if it does not attempt to make a grand opera singer of a sweet parlor voice, nor hold out false prophecies of fame to any young singer; if it does not try to change contraltos to sopranos nor baritones to tenors; if it points constantly to the importance of searching for the secret of power through repose.

Deep Foundations

YOUR METHOD is thorough if it encourages study of the piano and the complete mass freezing and absorption of songs; if it advises early exercise in singing before people, beginning in a small way and at such times singing unpromptedly and with simple charm of voice, manner and style.

It is likewise thorough if it impresses upon a young student the wisdom of singing only those songs whose every note and word and expressional content have been absorbed and become a part of himself.

That method of developing singers is most satisfactory which:

- trains an American student first to sing with fine finish and intelligently his own mother-tongue, English;

Sing In English

The singer who delivers a song in a language that he does not understand does not really sing; he merely utters a succession of stereotyped linguistic formations on changes of pitch and rhythm.

American singers should sing their songs in well-chosen English text, when singing to an English-speaking audience. The language of Americans, so that everybody can understand the words.

This is a most difficult thing to learn to do, and because it is so difficult is just the reason why American singers should

"If you want your singers to develop expression and temperament, let them, at least for the first few years, use their own language as much as possible, so that they may really understand what they are singing about."—HERBERT WITBERSON.

—urges a student to practice exercises independently of any other instrument, thus making possible a reliable and dependable instrument;

—never fails to encourage the spirit in all singing and with attentive ear for its inspiration in all song;



GEORGE CHADWICK STOCK

—teaches the singer to carry himself with poise and present the messages of songs with truth, simplicity and freedom from self-consciousness;

—never allows a student to take a lesson or practice when suffering with a throat cold or laryngitis.

Here, it seems to me, is a complete encyclopedia against which you may check your faults and virtues of your vocal training. Measure your method by it, and if it tallies with conditions presented—if it holds fast to nature, art and common sense—stick to it, no matter what name it may be by nor what teacher sponsors it. It is equally valuable whether it costs two or twenty dollars a lesson.

concentrate their energies on mastering the English language first.

It is just an ordinary, foolish fact for so many of our young American students of the time can be infinitely better spent in developing a clear, honest, straightforward enunciation of the language we all know. Ninety percent of American audiences insist on hearing words clearly and distinctly pronounced.—GEORGE CHADWICK STOCK in *New Haven Courier-Journal*.

Use the Voice With Freedom, Poise and Spontaneity

THE COMMON FAULT among singers is to use too much breath in singing. An illustration or two will show why it is necessary to exercise great care in breathing and why a little breath will suffice when properly used.

Hold a caustic feather in front of your lips. Your faintest breathing caused it to move. Just as freely do the vocal cords move to the slightest breath pressure and give sound.

Here is another illustration. Blow very lightly upon a harmonica, and the tiny metal reeds respond with tone. Similarly do the finer musical reeds of the human throat give back tone to lighter touch of breath.

Tension

IT SHOULD BE apparent to the most casual observer that undue tension of the vocal cords, any felt tightening of the throat or any conscious forcing of the breath prevents the desired intimate play of the vocal organs and the automatic action of the breathing muscles.

The above matters are touched upon to show reasons why the voice should not be driven or forced.

Have you ever watched Kreisler when he is playing? Did you think of how gracefully and lightly his bow caressed the strings of his violin? The tones of superb quality, which he generates from his instrument with a stick, a hank of hair and a bit of rosin are little short of miraculous. In the hand of a Kreisler the bow becomes a magic wand of seemingly limitless melodic powers. There is never a sign of strain or struggle or loss of perfect poise when he performs with us.

Singers may well take lessons from Kreisler in handling their breath-bow. Learn from him to play as delicately and authoritatively upon living musical strings as he does upon lifeless ones.

A Delicate Instrument

ASINGER'S instrument is far more complex and delicately constructed than any of artificial make. It is an integral part of his physical, mental and spiritual being. It is life of his life. Its music is purer, more direct and soul-searching than that of any instrument made by the hand of man.

By all means, if you have a good voice and love song, devote at least a little time each day to developing these very precious gifts.

If your aim is to become a speaker in some professional capacity, by all means look after your voice. Do everything possible to improve its quality. Take the very best care of it. A man or woman who is the possessor of an attractive voice is rich.

A teacher who has a voice of fine resonance, rich in modulation and convincing in its personal note, has an aid of incalculable value in teaching.

It is an easy matter to improve the voice either for speaking or singing, if you go about it in a straightforward way. The straightforward way is simple, direct and short. And the short way is the natural.

"Correct bodily poise is most important at the moment of interpretation and is capable of causing the difference between the success and failure of a song. One cannot begin too soon in the study of this important factor."—FRANK PROCHOWSKY.

For The Singer's Meditation

FOCUS your keenest intelligence—searchlight on every spoken or printed word of information or instruction regarding the voice and its development. Accept nothing as true until practice proves it positively helpful. You will be aided in getting at the truth by the acid test of common sense and the doing of a lot of thinking on your own account.

Choose a Voice Specialist

WHEN YOU ARE ready to study voice culture choose an instructor who devotes his entire time to the voice. In this choice preference should be given to the one who sings artistically and who is thoroughly experienced in handling all kinds of songs to one who can point to pupils who sing with pleasing art and voice.

It is a rare thing to find a vocal teacher giving instructions in any instrument other than his own. On rare occasions he may be applied to for piano, cello or organ but judgment he does not accept such responsibilities. But it is no uncommon thing to find a piano, violin, flute or organ player makes situation which may account for some of the injury done to voices. The sin committed by these itinerants would be, perhaps, less if they gave away their instruction—but they charge for it.

To Attain Breath Control

THE ONLY WAY to attain fine breath control is by putting the voice on the breath with all kinds of exercises and songs. A juggler does not learn to balance a pole on his chin by talking about it or plodding through someone's pet theory or method. He puts the pole on his chin and goes at it.

A singer is wise who does the same thing with his voice—places it on the breath and balances, poises and exercises it in a thousand ways in song, in order to achieve the art of perfect voice and breath control.

Breathing exercises should always be carried on separate from actual singing practice. They are for the purpose of developing the air capacity of the lungs, and

For a Singer Studying Alone

A YOUNG PERSON with talent for singing and a good voice can accomplish a great deal alone by intelligent and well-directed effort.

For example: Make sure that the tone sung is sweet, clear, musical, true to key and never strained.

If there happens to be a really good local singer near by whom you can consult, by all means do so. But in seeking counsel of a singer who is not thoroughly experienced, and perhaps not possessing the finest judgment of tone quality, there is a hazard. There is also the possibility that you may be using wrong tones and yet believe them to be correct.

The safest plan, if in doubt about your tone quality, is to listen repeatedly to the song recordings of a first-rate artist. It will be better to choose records of fine simple songs rather than those of a one-

they give strength and quickness of action to the breathing muscles. Their by-product is improved health. They do not give all the niceties of breath control needed in singing. The voice in song does that.

Breathing is not done with the diaphragm, stomach or abdominal muscles, but with the lungs. Digestion is done with the stomach; walking with the legs; seeing with the eyes; hearing with the ears. Better become reconciled at once to breathing directly with the lungs, instead of attempting to do it in a roundabout way. Every singer who disobeys the law of natural respiration meets with disaster.

No Guess-Work

AVOCAL METHOD replete with guess-work and glittering scientific generalities is practically useless. It is like a ride on a wooden horse, to nowhere. Vocal instruction is correct when every problem presented or revealed becomes as simple and certain of satisfactory solution as the one of "two and two make four."

It is a novel and refreshing vocal study situation where ambiguous statements are totally excluded; where there is no taking up of time with explanations which do not explain, but instead confuse and mystify; where all haphazard and perplexing nomenclature in teaching is eschewed.

A Safe Course

THERE IS no question about a vocal method being a correct and good one if it results in definite and appreciable improvement in the voice and singing from week to week.

A voice should not be changed by training, but original good qualities should be made better. When singing is correct there is never a semblance or indication of a tone-producing or breathing method—excepting the fact that the singer has mastered the best of all methods, the one of seeming to do everything with perfect naturalness. Obedience to natural laws and principles enables a singer thus to sing. One listens and never tires. Also, one sings and never tires.

tentious type, filled with difficult technique and intricate passages.

Songs such as the "Cradle Song" of Schubert, "Mary of Argyll," "Flow Gently, Sweet Afton" and "In the Time of Roses," give opportunity to observe closely the singer's tones, their smoothness, expressiveness and dramatic features. The singer's *mesa di voce*, legato phrasing, style and enunciation can be clearly noted.

Pay particular attention to an artist's treatment of time and rhythm. Do not overlook how free a first-rate singer's voice is of offensiveness, shrillness, throatiness and objectionable nasal quality. You will hear also how even the scale is from lowest to highest notes. All breaks or uneven places in the voice have been obliterated.

Make sure that the songs and exercises you use are within a comfortable range. As your range increases and your voice strengthens take on more difficult work.

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Reserving The Pedal

By WILLIAM REED

IN DAYS long past the pedal board was necessarily less employed than it has now come to be. A proportion of organ music was played from a two stave line, the pedal part (when any) being either added in small notes below the L. H. or merely indicated, generally by a *pd.* The pedals were not regarded as being uniformly indispensable, and the staves were sometimes referred to as "parts".

Yet, in spite of obvious limitations, the old players succeeded in producing full organ-like effects, especially in the playing of softer movements and improvisations, as well as in accompaniments, with little or no pedal addition. This is a point in which we might perhaps imitate them in some degree with advantage, for, after all, the effectiveness of the pedal organ is best shown by its judicious use and reservation.

Something analogous to this idea is found in orchestral scores, the *Contra Bass* being occasionally silent, while the *Violoncelli* and *Bassoons* furnish the foundation. Similarly, in string quartets, the *Violoncello* is at times temporarily omitted or plays alone the *Viola*, the latter being given the lowest notes of the harmony.

Churchgoers are apt to complain of there being "too much organ," meaning by this either (1) a too constant use of the organ, (2) an over-employment of (3) the incessant underrunning of the pedal section. Tasteful players will, of course, balance matters as much as possible, and yet, even then, they may overlook the fact that there are times when a minimum of pedal, or none at all, affords a quiet and relieving atmosphere, the re-entrance of the pedal enhancing its effectiveness and real purpose.

Short excerpts, such as Responses, *Amen*s and such like, require, as a rule, no or no pedal foundation, unless it may be to signalize the conclusion of a final repetition. How the pedal should be used in anthem accompaniment depends largely on the nature of the piece, and in some degree on the solidity and certainty of the Bass vocal section. Solos or concerted numbers occurring in anthems or otherwise require comparatively little 16' foundation, except in the rendering of a robust character where singers feel the need of "something to sing against."

Hymn-Playing

THE GENERAL nature of hymn-playing is a different thing. Here the accompaniment requires adjustment in accordance with such considerations as size and volume of the choir, the sentiment of a verbal text and the acoustic properties of a church building, this latter a by-no-means negligible matter. Also, the position and "breathing space" of the organ must not be forgotten. But everyone knows that there are times when a stanza is especially effective without pedal or left entirely unaccompanied.

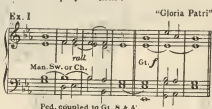
When we come to the subject of Chanting, we find that we can give the pedal organ—and ourselves—a good deal of rest. During medieval times the organ was employed being reserved for jubilant or loud narrative verses such as occur in the historical psalms (for instance, "When the company of the spearmen," and others).

In such cases the pedals will bolster up and relieve the apparent monotony caused by the duration of the reciting-note. In English cathedrals, a striking effect—used also as a preparation—was once common, and even yet may be heard here and

The
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Edited for November by EMINENT-SPECIALISTS
IT IS THE AMBITION OF THE ETUDE TO MAKE THIS ORGAN
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Here. The accompaniment to the second half of the piece preceding the *Gloria Patri* was played thus:



Ex. 1
Ped. coupled to G. & A.

The momentary retention of a pedal note at the beginning or end of a soft movement or improvisation was at one time generally in vogue. This is not to be recommended, but there may occasionally be circumstances under which it is effective and perhaps even necessary, the duration of the retained note varying according to acoustic conditions or the speed of a piece. The effect would be something like this:



Ex. 2
Beginning Ending

With present-day organ offering wide scope in pedal effects, there is perhaps a corresponding tendency to overdo these latter. Players of limited experience, and young organs in particular, would do well to study this matter and learn to reserve the use of the pedal, at the same time noting the sufficiency of the manuals for different phases of accompaniment, and that, too, without resort to thickenings or unnecessary doublings. They can rest assured that their general playing will lose nothing by this—nor need they fear criticism on the score of indolence.

Some Curious Organs

By M. A. PURNELL

THE HISTORY of the development of the organ is one of the most fascinating subjects of study for any musician. It will repay the closest research. Here and there through the centuries there will appear peculiar deviations from the usual course of progress. Either from a perverse sense of the beautiful or from a desire to put some theory into practice to adapt the needs of the instrument to the materials at hand, there have come into existence a few organs which were strangely different from all others of any period.

A unique invention shortly before the time of Christ was that of an organ blown by a wind-mill. From Alexander, a Greek, supposed to have been a pupil of Ctesibius being an explanation in Greek and a drawing in which the cylindrical vessel is shown forcing air into pipes by means of a piston.

Hopkins in his "History of the Organ" records a second wind-mill organ. At Las Pinas, Philippine Islands, there is a bamboo pipe organ that is about twenty-five years back, we read that a novel organ has lately been erected by the Prince Brancatore upon a hill in his park near Messina; it is supplied with water by a wind-mill and can be distinctly heard two or three miles distant. Probably the Italian prince thought that he had hit upon a novelty when he erected his wind-mill organ; but we now find that the device had been anticipated more than eight hundred years before.

During medieval times the renowned Byzantine Emperor Theophilus is said to have had "two great gilded organs embellished with precious stones and golden

"Is it not the great justification of history to set up standards and models of what they or what not? Beethoven's works could not have lived more than a century had they been of any texture. Our own present-day composers may be marvels of ingenuity and creative ability, but let them remember that a lasting work of art must have a backbone and organically related members just as in a human being."—WALTER R. SPALDING

THE ETUDE
IV. Three Great
Names—Handel,
Haydn and Mozart
Article Four of a Series

THE CHURCH: THE CRADLE OF
MODERN MUSIC
By BERTRAND-BROWN

PALESTRINA had fulfilled his mission. The Savior of Church Music had reconciled the influence of invading modern music and had made it serve the greater purpose of the Gregorian modes.

But, in sense, church music did not save itself. That is, the Church was the cradle of virtually every early musical genius; and, naturally enough, not every one of them was content to write only ecclesiastical music. As a result, as each new musical spirit arose, educated and inspired in church and cathedral, there came a series of wonderful compositions which, although in form and subject, but unliturgical and opposed to the plainness of Gregorian.

To say that these compositions were not sacred and were not suited to the liturgy is not to make any sweeping criticism. They had sincerity and depth of feeling. They were the gift of the Church to the world at large. And they were destined to be every age up to the present time.

Handel came first. He was born in 1685. Although not of the Catholic Church, like his forefathers, his work was founded upon and suggested through the lofty spirit of the old masters and must be mentioned to show the strength and extent of their influence. Handel perfected the oratorio and wrote the "Messiah," "Judas Maccabean" and others, which were semi-operatic in nature.

It is odd that we now might scarcely know the name of Handel, if he had not composed sacred music. His work was not so esteemed, and we could not gather from them any adequate idea of the character, the genius, which is revealed in his religious compositions.

But, like Handel, was deeply indebted to the music of the Church and was the composer of at least one mass. Next, perhaps, Haydn should be mentioned. If Palestrina sang church music, then it might be said as truly that Haydn carried on his work. For he was the first great writer of music to make himself intelligible to the masses. He was not a writer of ecclesiastical music, but he took the splendid theme of that music and put it into new forms, making it available for tremendous influence in concert halls and homes.

Haydn is remembered as the "Father of the Symphony," a pioneer in instrumental music and a worthy composer of chamber music. Extravagant and flattering as these titles may be, they are warranted by the facts of Haydn's life and work. They give us a better understanding of the way in which the music of the Church and its influence were carried over through Haydn into secular forms. Through Haydn, the places and the music of the Church came to a joy outside as well as within the walls of the sacred edifice.

Haydn wrote several oratorios which alone would make him immortal. The reason that little of this great master's music is permissible in the Church is that his treatment of sacred text and his instrumentation does not conform to the ideal of the liturgy, and often (for liturgical purposes) the resultant elaboration inter-

THE ETUDE

fers with the devotional character of the service. The mere fact that a *gloria* or *credo* by Haydn delays the mass by twenty minutes is enough to bar it from the Church.

Mozart, dear to millions who have lived after he brought many new things to music. He, too, looked to the Church for his musical upbringing, but during his boyhood the Gregorian chant was virtually ignored in Germany where he lived. Due largely to this cause, what Mozart wrote largely in the style of the style of his secular compositions. He had but little knowledge of the 16th Century masters. Mozart composed fifteen masses, liturgies and offertories, which cannot be

The Double Quartet Choir

By MARCUS A. HACKNEY

A vocal quartet is properly a form of chamber-music; it is capable of refined and delicate effects, but has not the necessary fullness and dignity of tone necessary to a large hall and a truly churchly style of music. Further, it is too personal in its exhibition of the individual vocal accomplishments of the singers. Moreover, in a large chorus, a few absentees do but small harm, whereas, in a small one, the effect may be fatal to the feeling and balance or even the entire absence of some vocal part. A double quartet, composed of four paid and four volunteer singers, the latter carefully selected from a number of applicants, is almost the best formation of a choir. It has many advantages over both the quartet and the miscellaneous chorus.

As compared with the quartet, it has a superior body of tone, giving greater richness, dignity and impressiveness. Containing both a male quartet and a female quartet, it gives opportunity for additional variety and for the use of certain voices where such division of the voices is called for by the composer. Real chorus music

Improving Congregational Singing

By EUTOKA HELLIER NICKELSEN

It frequently occurs that in singing a hymn in which whole notes appear at the end of a phrase the congregation does not keep in time with the choir. There is a lagging behind or hurrying forward of the tempo.

The church organist is not likely to have this difficulty to contend with, for the organ has such command that its tones can be heard in the most remote corners of a church auditorium. So the following advice refers particularly to the church pianist.

Embellishing Hymn Tunes

By GEORGE COULTER

The desire to embellish hymn tunes should not be wholly suppressed, for it indicates imagination, but it should be firmly disciplined. Organists seem to think embellishing hymns and chants a mark of artistry; and superficial listeners ardently testify to the superiority of players who put in these "extras." Yet it is a practice that is greatly abused. A good tune, far from being improved by such treatment, is often robbed of its vitality and beauty. Some hymn tunes possess a dignity and a self-sufficiency that embellishments can hardly enhance but rather degrade and stultify. "Hands off" is a safe rule.

Mere indiscriminate arpeggio flourishes are not artistry because they mean nothing. They are like the empty tinkle of a baby's

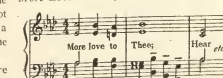
considered less than masterpieces. His great "Requiem" is unforgettable, not only by the individual music lover, but also by the whole human race.

Mozart was born in 1756 and died in 1791, but even a life so short may be crowded with achievements. So it was with the brilliant young musician. Those who believe that Mozart gave little music to the Church may be reminded of the fact, however, that the Church gave Mozart to the world—and that is one of the important things about sacred music, coming down through the ages. The music of every composer has been influenced by the Church, but this influence was especially exemplified in the life and work of Mozart.

may be used, in which there are often parts *divisi* and sometimes obligatos for a solo voice independent of the chorus. As compared with the chorus one can be reasonably sure of the attendance of all the singers and not hampered or held back by the presence of any poor voices or too inexperienced singers. The cost of nine copies of an author being small in comparison to the cost of forty or fifty copies, one is able to add largely to one's musical library from time to time without having to consider too minutely the question of expense. Lastly, on occasions (not infrequent) when extra rehearsals are to be held, the numbers are not too large to meet at a private house, which side-tracks the vexatious question of heating the church specially for the occasion.

If a certain volunteer singer is of sufficient excellence to warrant it, a small vocal quartet, covering the cost of vocal lessons, may be paid him, with the understanding that it is to be used for that purpose. Should a vacancy occur in the paid quartet, it should be filled from the volunteer quartet, supposing that the singer in question has attained a suitable degree of excellence.

Using William Doane's familiar tune, *More Love to Thee*,



When a whole-toned chord appears, consider the bass and tenor as quarter notes and fill out the measure by doubling the tones of the chord.

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Educational Study Notes on Music in the Junior Etude

By EDGAR ALDEN BARRELL

Priscilla on Sunday, by Mathilde Bilbro

On Tuesday Priscilla played the face of Herpyr. Scullion because he tried to put him arm around her, and on Friday she struck her tongue out at teacher. But today is Sunday, the official "good" day, and nowhere in all the land could you find a better behaved girl than our little Priscilla.

This piece is from "The Star" announced like "sweet" and not "sassy" which Miss Bilbro calls "Priscilla's week." Miss Bilbro is one of the most noted composers of children's piano pieces. The reason she is so successful in this work is because she is kind of children—real when they do misbehave—and she enjoys inventing little melodies for them to play.

In several of the measures of *Priscilla on Sunday* there is a note on the fourth line in the left-hand part. Do not forget to observe this.

Dolly's Cradle Song, by Gilbert A. Alcock

What fun the key of C is— with no sharps or flats to bother one and make one wish that all the pianos in the world could be sent like Napoleon Bonaparte to some far-off barren island! However, you would soon get very tired indeed of the key of C if music were written only in this one key; and if sharps and flats sometimes make you feel you know, they at least make you very careful and observing, and help to train your mind to think.

This is a pretty little lullaby, written by one of the leading English composers. Play it with a strong, marked and swinging rhythm.

Rejoicing, by George F. Homer

At the age of eleven Mr. Homer was organist in one of the churches in Lawrence, Massachusetts, his home. Later he studied music in London and then went abroad, where he worked under some of the most famous German masters. He has written almost thousands of piano pieces, many of which are of the easiest grades and are greatly liked by pupils and teachers all over the world.

This is a pleasing little piece and not very difficult to play.

Traffic Policeman By MARGARET NEAL

This little game has proved a delight to the younger pupils, particularly the boys, and promotes careful practice. The fingers are motorists, the pupil a traffic policeman and the teacher the chief of police. The policeman keeps a tally record of violations and reports them on lesson day. If he has been so vigilant during the week that there are no violations at the lesson, he receives a gold star. If there are not more than three he is rewarded with a silver star.

The most common violations and their penalties are:
Speeding.....five minutes extra practice
Ignoring signals (expression marks)

Passing stop sign (rest) two minutes extra
Driving with cut-out open (too much pedal) three minutes

Driving on wrong side (wrong fingers) three minutes

Blocking traffic (lack of rhythm) five minutes

Pupils are ingenious at working out systems to fit their own particular errors and seem to enjoy detecting mistakes in their fingering.

At a reception given Johannes Brahms, he was persuaded to play his C minor 'cello sonata with a 'celist who happened to be present. He sat down at the piano and punished it unmercifully, keeping his foot on the pedal almost continuously. When the sonata was finished the 'celist remarked: "You played so loudly that I couldn't hear myself!" "Lucky man!" was Brahms' laconic reply.

In the section in C make the left-hand part very smooth.

At the Campfire, by Richard Krentlin

Perhaps you have already played some of the many many piano pieces by Richard Krentlin. He is a composer of children's piano pieces. He is a composer of children's piano pieces. He is a composer of children's piano pieces.

Although this composition is in A minor, make sure children and the great second measure are really in D minor. One way you can tell this is by the C₂ which suddenly appears in the piece at this point—and, as you may know, C₂ is the seventh tone of the scale of D minor.

A Woodland Frolic, by Paul Volkmann

The keys used in this piece are as follows: C, G, F, C, G, C. These are all familiar to you. The word "frolic" means "a good time" and probably a "Woodland" frolic would be a mid-night dance of some elves or fairies in a pretty old woodland spot in a mossy dell.

March, by Alfred Earnshaw

In the second measure the right-hand part is not slurred, though the left-hand part is. You must make them different, then, even if it seems a little hard at first to do so. Be sure, moreover, to make the sixteenth notes in this march short enough so that they do not sound like eighth notes. Play this march, like all marches, with an absolutely steady rhythm.

Like Mr. Alcock, Mr. Earnshaw lives in England.



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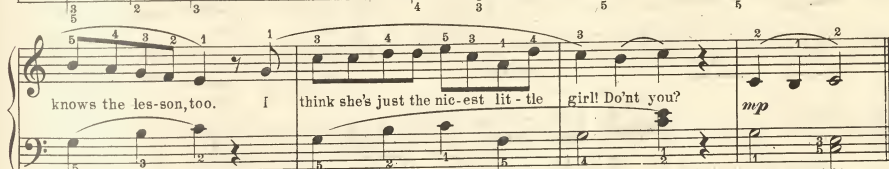
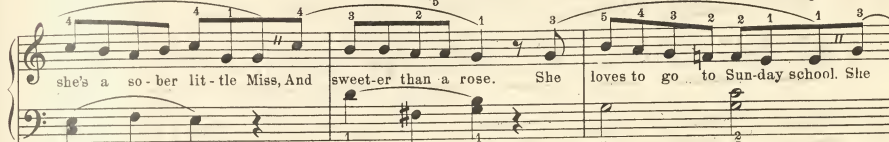
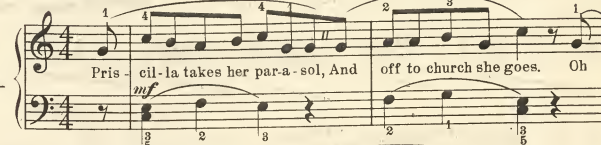
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Moderato

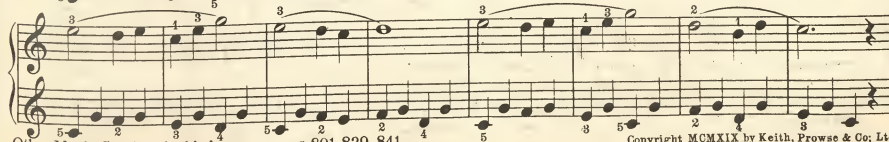
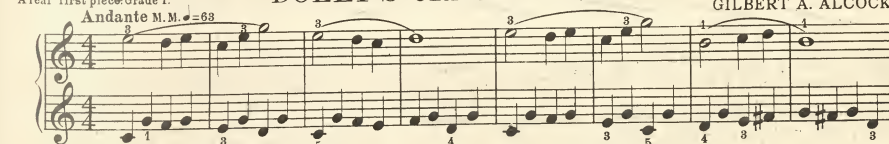


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DOLLY'S CRADLE SONG

GILBERT A. ALCOCK



Other Music Sections in this issue on pages 801, 829, 841.

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Extremely characteristic. A good study
in the minor key. Grade 24.

AT THE CAMP FIRE

AM NÄCHTLICHEN FEUER

GIPSY DANCE

ZIGEUNER TANZ

RICHARD KRENTZLIN, Op. 124

Allegretto M.M. $\text{♩} = 126$

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A WOODLAND FROLIC

POLKA PETITE

PAUL VALDEMAR

Note the time signature (♩) meaning double time, two counts to the measure. Grade 2.

Allegro giocoso M.M. $\text{♩} = 108$

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The New

Starr Chromatic Glissando Pianos

The increasing use of music constantly demands new and novel means of expression. Starr Chromatic Glissando Pianos offer the player an opportunity for performing either ascending or descending Chromatic Glissandos throughout the entire keyboard with a perfection of rhythm and evenness of touch unobtainable on flat keys.

The Starr Chromatic Glissando Pianos are extremely simple. A set of rollers are placed on a level at the back of both white and black keys. When the fingers of either hand, or both hands, slide up and down the rollers, very brilliant and spectacular Chromatic Glissando effects result. There is no other change in construction.

First playing the Chromatic Glissando Pianos involves little more than the ordinary slow playing of a new selection, and the player will be surprised how readily he acquires many new finger positions and at the results he achieves.



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