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James Francis Cooke

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The Journal of the Musical Home Everywhere

THE ETUDE

Music Magazine



MAZIE'S DREAM AFTER THE ORCHESTRA CONCERT

PRICE 25 CENTS

FEBRUARY 1928

\$2.00 A YEAR

Four Composers Whose Songs Have Enriched the Repertoires of Thousands of Singers



CADMAN

CHARLES WAKEFIELD CADMAN was born in 1881 in Johnston, Pa., and now resides in Los Angeles, California. He is a real American composer, as his musical training was received entirely in this country. Mr. Cadman studied under Emil Paur and others and in 1914 placed his first manuscript. Later he became interested in the music of the American Indians and in 1909 he commenced giving lecture recitals on that subject. His writings are by no means confined to Indian music, however, and the songs listed here include some of the best recent offerings from his prolific pen.

Cat. No.	Title	Range	Price
23431	I Have a Secret.....	F sharp-g	\$0.45
19767	In the Garden of Sahara.....	G-a flat	\$0.40
23022	do.....	d-E flat	30
23041	Citadel Love Song.....	E-a flat	30
19766	Reeds.....	d-g	35
4561	Lilacs.....	C-E	40
9987	do.....	C-D	40

No. 23433 I HAVE A SECRET

By Charles Wakefield Cadman

BUZZI-PECCIA

A. BUZZI-PECCIA, the son of an eminent "master of bel canto," is himself internationally known as a composer of artistic songs and teacher of singing. Many of his pupils have won renown in concert and opera, among these outstanding artists as Alma Gluck and Sophie Braslau. In addition to the songs here Buzzi-Peccia has also written a most interesting and informative book, entitled, "How to Succeed in Singing," a book of inestimable value to the vocalist about to enter upon a career.

No. 15099 A LITTLE BROWN OWL

By A. Buzzi-Peccia

A FEW EXCELLENT AND INTERESTING SONGS BY A. BUZZI-PECCIA

Cat. No.	Title	Range	Price
18100	The Little Brown Owl.....	F sharp-g	\$0.75
19022	Eternal Light.....	C-E	60
19229	do.....	b flat-E flat	60
24314	Forsaken (Song of Sorrows).....	b-E flat	50
23413	The Return of Love (Song of Joy).....	d-E	40

LIEURANCE



THURLOW LIEURANCE was born at Oskaloosa, Iowa, March 21, 1878, and in 1898, after serving in the Spanish-American War, he enrolled at the Cincinnati College of Music. One of his teachers was Herman Belsted, the famous comicist and bandmaster. Mr. Lieurance is a prolific composer of voice, piano, violin and flute and is especially well known for his artistic transcriptions of native American Indian themes. He has lived among the Indians and recorded hundreds of their songs. Frequently he gives lecture recitals, assisted by his wife, Edna Woolsey, Soprano, portraying the aboriginal music and instruments.

No. 19767 IN THE GARDEN OF SAHARA

By Thurlow Lieurance

Cat. No.	Title	Range	Price
12125	The Waters of Minnetonka (Concert Ed.).....	F-E sharp	\$0.60
14561	do.....	b flat-D	60
17550	do (Recital Ed.).....	F-g	60
17446	do.....	d-E	60
12426	By the Weeping Waters.....	d flat-D	40
19237	Where Dawn and Sunset Meet.....	d-F	35
19332	The Angles (Credo Legend, No. 1).....	E flat-g flat	60
18704	Ghost Pipes.....	d-g	60
18798	do.....	E-g	60
13731	Rue (Pueblo Love Song).....	b-E	40
17106	do.....	C-E flat	40
17563	Wild Bird.....	C-E	30
17562	do (Flute Obbl.).....	d-g	40
22858	She Stands there Smiling (Violin or Flute Obbl.).....	b flat-B	50
23720	do.....	C-E flat	50
17450	My Callie Boy.....	E-g	50
17151	do.....	C sharp-E	50
17452	do.....	b-D	50
17245	From Ghost Dance Canyon.....	a-D	50
16842	do.....	C-F	50

KOUNTZ



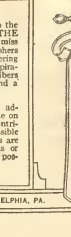
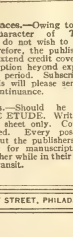
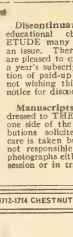
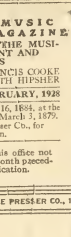
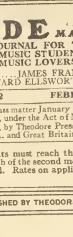
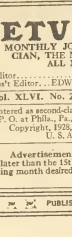
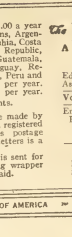
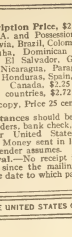
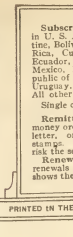
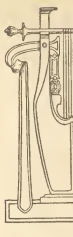
RICHARD KOUNTZ, one of the most successful of the younger generation of American composers, has produced in recent years a number of striking songs, piano numbers, choruses, operettas and cantatas, some of which have attained great popularity. Mr. Kountz is well known as a critic and until recently was identified with the musical interests of Pittsburgh. He now lives in New York City. The following list is necessarily limited to his most successful songs.

No. 19971 TILL THE DAWN BREAKS THROUGH

By Richard Kountz

Cat. No.	Title	Range	Price
19755	Sleepy Hollow Tune.....	d-E	\$0.60
19756	do.....	a-B	60
19971	Till the Dawn Breaks Through.....	E flat-E flat	50
23551	The Joy of You.....	E-g	40
19974	Driftin' On.....	E flat-F	40
19694	do.....	b flat-C	35
22915	Into the Dusk.....	C-D	45
23008	Castilla.....	E flat-g	40
23007	Thinkin' of You.....	E flat-F	35
23006	do.....	C-E	60
18540	The Rover.....	d-g	35
23183	do.....	a-D	35
19765	Christians Triumphant.....	G-a	45
19956	do.....	C-D	45

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ETUDE MAGAZINE
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THE WORLD OF MUSIC

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

LEONOLD AUER appeared in the role of conductor of the Metropolitan Opera Company of New York, not having been heard in that temple since the last of November 1918, at which time he led the noted organization in accompaniment of the concert given by the soprano, Henny Kohn. He was then making his debut.

"POOR COLUMBUS," an opera, by Edwin Fresco, was produced at the Princes Theatre, London, on November 18th, at which time he led the noted organization in accompaniment of the concert given by the soprano, Henny Kohn. He was then making his debut.

THE REV. EDMUND HORACE FELLOWS, Canon of St. George's Chapel, Windsor, has been a welcome visitor in the States, where his lectures on Elizabethan music, by the enthusiasm and zeal of the speaker, have awakened a keen interest in the study of that period of English musical composition.

DR. HUGH A. CLARKE, eminent professor of the Science of Music, at the University of Pennsylvania, passed away at Philadelphia, on December 16, at the age of eighty-eight. Born at Toronto, he was an eminent musician and teacher, he was in 1899 in Philadelphia where he held prominent church positions. Then, in 1917, he joined the faculty of the University of Pennsylvania, where he served for fifty-one years. It is believed that he was the first appointment as a professor of music in an American University, though Harvard had established a professorship in this art in the same year. He received the first Doctor of Music degree from the University of Pennsylvania in 1917, for writing the music to the "Achanians" of Aristophanes, the first Greek play produced in America in the original tongue. Dr. Clarke received many honors during his long life and was widely known both as a composer and as the author of valuable theoretical works on music.

"THE BOHEMIAN GIRL," of perennial popularity, is to have a revival in London, with the book of the opera entirely rewritten in modern style and form.

YEHUDI MENCHUIN, the eleven-year-old violinist, who played the Beethoven concerto with the New York Symphony Orchestra, on November 25th, took the critics by the ears with his execution of that "Beethoven" concerto, "The Violinist assured in technique" and "altogether musically."

LEONOLD STOKOWSKI, the eminent conductor of the Philadelphia Orchestra, is spending the winter in the musical colony at Antibes, France, while on leave of absence to recuperate from years of overwork. Later he contemplates a tour of the Orient to seek the music of the East for orchestral uses.

TWO PREMIERES on the same evening were the offerings of the Philadelphia Opera Company, on the evening of December 1st, 1927, when the "Forsenned" by Richard Strauss, and "Die Leierkone" (The Joy of You) by Richard Kountz, were presented. The latter is a charming work in the classic spirit and well within the capabilities of our smaller organizations, while the masterpiece of the many duties of "Forsenned" was a real triumph for all concerned. Outstanding among the performers were Irene Williams as Helene, the shepherdess, and the excellent Anna D. Herold, the great success of the Philadelphia Opera Company is due to the remarkable work of the conductor, Alexander Henschel, and to the executive ability of the President, Mrs. Henry M. Tracy.

"LA CAMPANA SOMERSA (The Sunken Bell)," an opera, by Ottavio Respighi, on the first time on November 12th, at the Stadtheater in Hamburg.

THE IMPERIAL RUSSIAN BALLET, under the direction of Serge Diaghilev, is announced for a tour of America. The organization was last seen here in 1917.

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The Indispensable

DURING the course of the past twenty-five years, the writer has enjoyed the unusual privilege of having educational conferences with practically all of the greatest pianoforte virtuosi of that period. This has developed friendships and resulting correspondence upon all phases of pianoforte study.

Almost without exception, every illustrious pianist met during these conferences has emphasized in the strongest terms the indispensable character of the studies of Carl Czerny for present-day piano study.

The notable thing about this is, that regardless of what may have been the individual opinions of the pianists upon other matters, they have all been of one mind upon the fact that every student of the instrument should have a thorough course in Czerny's studies, to them, are like scales and arpeggios; you simply cannot get along without them.

A peculiar characteristic of the Czerny studies is that while they relieve the student of the emotional teneness involved in the practice of the more modern Etudes of Chopin, Liszt, Schumann and MacDowell, yet there is about them a quality that is pleasantly exhilarating.

Another remarkable fact is that of all the composers of studies and exercises, Czerny is the only one whose studies the great masters of the instrument unanimously demand.

This eminent musical educational authority was born at Vienna, February 20, 1791. His father was a very fine musician, and taught the boy with such skill that when Czerny was only ten he could play from memory a large repertoire of compositions



Berlioz, Czerny and Liszt

by the great masters.

For three years he became the pupil and protégé of Beethoven. He was also under the advice of Hummel and Clementi.

Czerny's compositions became exceptionally popular. These included 24 Masses, 4 Requiem, Graduals, Offerings, Symphonies, Oratorios, and a History of Music. In all, over one thousand of his compositions were published, and he left, in addition, a huge mass of unpublished manuscripts.

It is, however, as a teacher and as a writer of educational musical material that Czerny will be best remembered. He had an unquenchable knowledge of the kind of exercises that best train the hand and mind in preparation for great pianoforte playing. Through his famous pupils, Liszt, Leschetzky, Kullak, and others, have descended, musically, practically all of the foremost pianists of the day. Leschetzky, in particular, would not receive a pupil unless his "Vorleser" had given him a thorough drilling in Czerny.

As a man, Czerny was exceedingly modest, very simple in his manner, quiet, unassuming, and continually surrounded by loving friends. He was totally different from most of the severe and arbitrary pedants of his day. He was a man of very broad culture and excellent taste.

The great problem, with Czerny, is to select from the tremendous mass of material he produced those studies which are most necessary.

Several of Czerny's 1,000 published works consist of collected pieces as many as

(Continued on page 153)

MUSICAL EDUCATION IN THE HOME

Conducted by
MARGARET WHEELER ROSS

No questions will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published.

The Month of Genius

FEBRUARY—the shortest month in the year, with the longest list of distinguished names who claim it as the month of their birth!

It is but natural that we think first of Washington and Lincoln because of the nation-wide celebration of their birthdays. But many other great statesmen were born in this briefest of months: Sir William Phipps (1651), Colonial Governor of Massachusetts; Benjamin Ogle (1746), Governor of Maryland, who first suggested observing Washington's birthday; Samuel Osgood (1748), first Postmaster General; Josiah Quincy (1772). Then we may mention William H. Harrison, Samuel J. Tilden, Elihu Root and Woodrow Wilson—all names familiar to most of us.

The month is equally distinguished in literature, for it includes Henry Wadsworth Longfellow, James Russell Lowell, Horace Greeley, Henry Waterson, Sidney Lanier, Rose Terry Cooke, Josephine Dodge Dasman, Margaret E. Sangster, the writer of many beautiful hymn texts, and Frank L. Stanton, author of the text of *Mighty Lak a Rose*.

Among well-known names of those in other walks of life born in February are Cotton Mather, Daniel Boone, Susan B. Anthony, Dwight L. Moody, Joseph Jefferson and Thomas A. Edison.

Let us analyze the list of distinguished musicians and see if February retains its prestige in this field. We find January has but one really great name, Mozart (1756). February has Handel (1685), Rossini (1792), Mendelssohn (1809), with Ole Bull, Victor Herbert, Adeline Patti, Emma Thursby, Enrico Caruso and Henry Steinway, the founder of the long-established piano firm of that name. March comes as a roaring lion with the great Johann Sebastian Bach (1685), of whom Schumann said, "Music owes him almost as great a debt as any religion owes to its founder." Haydn (1732), immortal Chopin (1809) and Rimsky-Korsakov (1844).

We can give April only one truly great name, that of Tchaikovsky (1840), while May has Monteverdi (1567), the originator of the modern style of composition, Wagner (1813) and Brahms (1833), said to be the last of the great line of German Masters. We must credit the lovely month of June with four distinguished names, Schumann (1810), Robert Franz (1815), Gounod (1818) and Grieg (1843). July has Gluck (1714) and Schubert (1797), while August can muster only Debussy (1862), and Chaminade, born a year earlier, of whom it was said, "She is not a woman who is a composer, but a composer who happens to be a woman."

September claims Meyerbeer, born of Jewish parents at Berlin (1791) and called Jacob Meyer Beer, a name afterwards Italianized to Giacomo Meyerbeer, Dvořák (1841) and another distinguished

composer "who happens to be a woman," our own Mrs. H. H. A. Beach (1867). October parades before us Domenico Scarlatti (1685), born the same year as the great Bach. The birth month of his father, Alessandro Scarlatti, is uncertain. From his tombstone the year is 1659 or possibly 1658. This was one of the very early names in music history, and he was said to be "the brightest genius of his epoch." October has also Liszt (1811) Verdi (1813) and Johann Strauss of "Blue Danube" fame. It was under a few strains of this well-known composition that Brahms wrote, in a friend's album, "Not, unfortunately, by Johannes Brahms." To October we must also assign Saint-Saëns (1835) and Bizet (1838). To November we credit Donizetti (1797), Vincenzo Bellini (1801) and Fanny Mendelssohn (1805), a woman composer cheated of her just accomplishments by the restrictions and prejudices of the period and the abuse of her birth and the date of her distinguished brother. November likewise claims Rubinstein (1829) and possibly Purcell, early English musician of whom no baptismal entry is recorded. From inscriptions on his tombstone the date of his birth is thought to be November 21st, 1658, close to that of Alessandro Scarlatti. While the locality is not absolutely certified it is presumed to be Little Saint Ann's Lane, Old Pyle Street, Westminster.

In this "speed-crazy" and "time-consuming" age when our "City Fathers" are doing away with all of our long-beloved street names and substituting therefor numbers and letters of the alphabet, and our efficiency experts are creating for us brief, snappy slogans, saving us time, talk, stationery, ink and everything else, is it not refreshing to come upon such a musical name as Little Saint Ann's Lane, Old Pyle Street, Westminster, to linger lovingly over it and to realize that there was a period in the history of the world when people had the leisure and the inclination and were not too hurried to write and speak it?

We close the year's survey with the month of December and salute it as the greatest among the twelve. For in it we celebrate, with the rest of the civilized world, the birth of the Christ Child. December also gave the great Beethoven his birth day (1770); and, wherever music as we know it is heard, the supremacy of this composer is recognized. This highly favored month also claims Von Weber (1786)—though there is some controversy here, some authorities crediting it to November—Berlioz (1803), César Franck (1822) and our own beloved MacDowell, without question America's most distinguished name in music.

(Continued on page 149)



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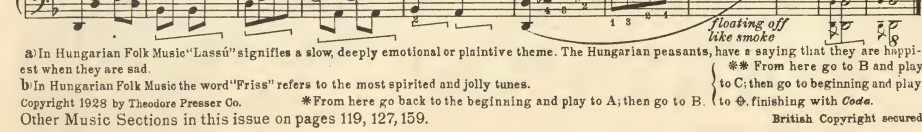
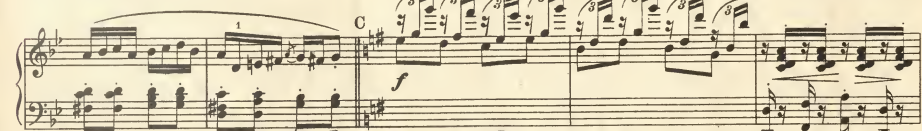
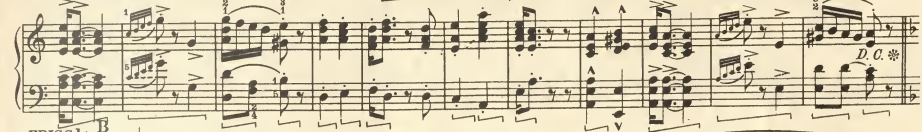
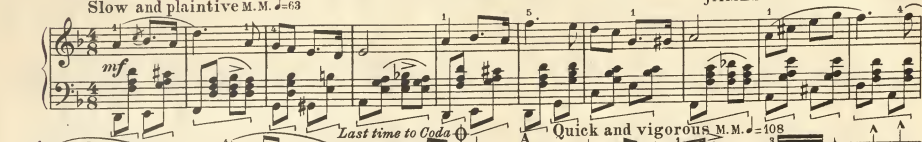
LITTLE HUNGARIAN RHAPSODY

INSPIRED BY HUNGARIAN FOLK TUNES

JAMES FRANCIS COOKE

LASSÚ a)

Slow and plaintive M.M. ♩ = 63



a) In Hungarian Folk Music "Lassú" signifies a slow, deeply emotional or plaintive theme. The Hungarian peasants, have a saying that they are happiest when they are sad.

b) In Hungarian Folk Music the word "Friss" refers to the most spirited and jolly tunes.

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* From here go to B and play to C; then go to beginning and play to C, finishing with Coda.

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SPRING'S ENCHANTMENT

AIR DE BALLET

GEORGES BERNARD

A dainty dance number, in modern French style, Grade 34.

Tempo di Valse M.M. ♩ = 72

p *mf* *p* *p con sentimento* *mf* *p* *a tempo* *mf poco rall.* *p* *a tempo* *mf* *p* *cresc.* *sf* *Fine*

Più animato *mf* *grazioso* *leggiero* *TRIO* *accomp. soft* *D.S. ** *mf poco molto dolce cantan-* *ben marcato* *espress.* *p* *mf* *do* *mf* *sf* *passionato* *rit.* *D.S. al Fine*



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FELIX SALMOND

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Mr. Salmond has been acclaimed as one of the greatest solo 'cellists of the day. He has appeared as soloist with the principal orchestras here and abroad, and with the leading pianists in recital.

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LOUIS BAILLY

Mr. Salmond is head of the Department of Violoncello, and Mr. Bailly head of the Department of Viola and Chamber Music at The Curtis Institute of Music, where they teach personally and give individual lessons.

THE CURTIS INSTITUTE OF MUSIC
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EDITORIALS

A Midsummer Day's Nightmare

A Tragic Waste in Musical Education

AN ETUDE EDITORIAL BY JAMES FRANCIS COOKE

CAN you imagine what would happen if all the business of the entire world should suddenly cease for two months?

We can recover from wars when a part of the population is spending its time in destroying as many men and things as possible, while another part bravely fights to keep up the supply of materials of life.

But—a two month period of a total absence from work would spell FAMINE! PESTILENCE! POVERTY! RUIN!—yet—two months of deliberate indolence is just about what happens in the case of thousands of music pupils all over the land.

It is one of the signal tragedies of all musical education. America is known as the land in which needless waste is turned into wealth. Here is a leak in our educational system which is dissipating millions of dollars every year. Surely we cannot afford to let it go unchecked.

TEACHERS who say good-bye to their pupils in the Spring are heart-broken to find in the Fall that they have lost unspeakably, due to the old, unnecessary, uneconomic habit of parents who permit their children to "give up" music lessons in the Summer, the very time when they have the greatest practice opportunities. Most teachers are willing and glad to work in summer. They have no desire to dissipate their time in needless prolonged and seriously wasteful vacations.

In these days music study is made so delightful that summer practice is a pleasure rather than a burden to the child.

IN our large music centers, summer schools have been conducted for years with what can only be termed tremendous success. They have afforded thousands of ambitious pupils, young and old, a chance to brush up their work with master teachers. They have already had a very

beneficial influence on American musical education. What these schools have done in a larger way for advanced students, should be emulated by the private teacher.

Nothing should be left undone to destroy the habit of throwing away two or three of the best working months in the year.

American pupils and parents and teachers should plan now, while the snow is on the ground, to save next Summer from being a musical waste. Music is different from any other study. To get the most out of it, the student should keep at it uninterruptedly.

TEACHERS should negotiate with parents far in advance, and arrange to have as few summer lesson days lost as possible. Comparatively few families have a vacation longer than two weeks. During the rest of the summer the child is often worn out with ennui. Why not turn these waste moments to golden hours of musical joy?

The child who studies in summer should make many times the progress of the child who studies only ten, nine or even eight months of the year. To drop musical training for two months is not unlike turning off the sun for two months in the growing season. Reasonable periods of rest and recreation are desirable, but two whole months of "hibernation" in mid-summer are unthinkable.

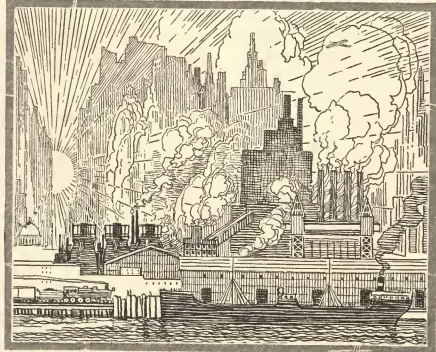
MUSIC is now so widely recognized as one of the finest investments the parent may make for the child, that one should plan to get the utmost from it.

It remains with the parent to decide whether the child shall live in a musical city of indolence and ruin, or the musical city of industry and delight.

The Etude Music Magazine urges that its teacher readers and also music dealers, everywhere, frame this sentiment and display it in a conspicuous place as a part of a national movement to stop one of the greatest leaks in musical education.



THE CITY OF INDOLENCE AND DISASTER



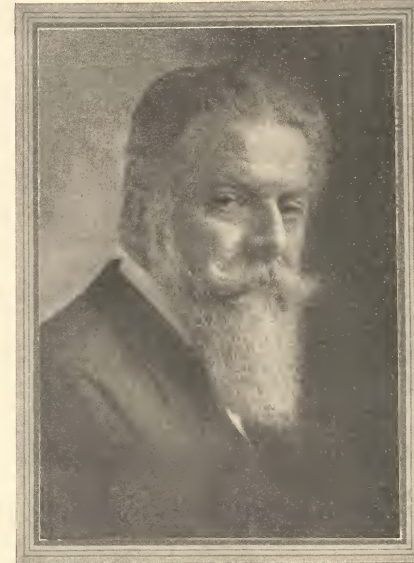
THE CITY OF INDUSTRY AND SUCCESS

The Magic of Melody

An Interview Secured Expressly for The Etude Music Magazine, with

EDUARD POLDINI

THE MOST DISTINGUISHED COMPOSER OF PIANO MUSIC SINCE EDWARD GRIEG.



EDUARD POLDINI

"If you would compose, conceive your themes away from the keyboard and write them out."

"One of the greatest melodists was Bach. His fugues are melodies from beginning to end."

REJECTED GENIUS

A FEW months ago, in Brussels, Mr. Otto Junne, the proprietor of the famous firm of music publishers, Schott Freres, told the writer with a smile how his father, years ago, had rejected the manuscript of Gounod's "Faust." It seems unbelievable, at this date, that one of the most experienced judges in the publishing field had turned aside the greatest work of the French master and, at the same time, one of the finest operatic properties of the age.

Yet, this is a common experience in all the leading music publishing houses. Every now and then a real gem slips by unseen. It is also true of book publishers. "David Haren," which is said to have earned a fortune, passed through the hands of many publishers before reaching its final and very profitable resting place. The famous theatrical success, "Abie's Irish Rose," with the round of managers, we understand, before the authoress, in desperation, determined to produce it herself. It is now in its sixth year in New York and is running without halt in London and in other cities, making its creator a millionaire.

Publishers are placed in a very difficult position. As Mr. J. E. Hammond, of the well-known London firm of music publishers, A. Hammond and Company, put it to the writer, "Music publishing should be classed under the 'Gambling Act.'" There are few businesses in which the element of chance enters more. The successful publisher is the most prudent guesser. For every composition which proves successful, there must be many which can be recorded only on the red side of the ledger, indicating a loss to the publisher, of money and labor invested. The composer's loss is his time, his genius and a sheet of paper.

That is why the publisher must be very, very conservative at times, in the purchase of manuscripts. He is almost always "taking a chance." He knows that his losses may very easily exceed his profits, if he is not extremely careful.

Like the insurance company, he plays with the general law of averages. The composer, on the other hand, reads of the immense (?) profits upon some one certain piece of music, or, in the case of composers who, in baseball parlance, have a high "batting average" and make large monies; and he assumes that every one of his works ought to bring a very high price. He is dismayed, sometimes insulted, by the publisher's effort; but if he were a business man and could study the publisher's records for a few days and note the hundreds of works by composers with outstanding names—works which are a liability rather than an asset—if he could appreciate what the publisher calls "overhead" (rent, clerk hire, light, heat, advertising, stationery, postage and freight, taxes, and so forth), he would soon see that for every piece accepted the publisher has to make an initial investment which is often surprisingly large.

Therefore, the composer should understand that the publisher goes to no end of effort to seek works of high artistic and enduring value, for which there is a human demand, and that he is more than anxious to treat the composer squarely.

On the other hand, the composer must understand the constant financial risks the publisher is taking and consent to a rational business agreement which will permit of the continual success of both parties. For this reason, works of real appeal and real genius are rarely rejected.

THE SPICE OF LIFE

WE often think that the reason why some musicians have earned the reputation of being "queer" or "travels" is that they do not wish to it that they secure sufficient variety—"the spice of life."

Music is possibly the most absorbing of all pursuits. No one gets very far in the musical profession without intense concentration. This is the reason why musicians, above all other people, should see that their daily programs should have a great deal of variety. Every music worker should have a wholesome hobby—something to take him as far away from sharps and flats as possible—something so engrossing and so thoroughly enjoyable that it will prove a complete rest to his mind, to his body, and to his overworked nervous system.

We have no purpose to prescribe what he should do. That is wholly a matter of individual inclination. The man who finds golf a stupid bore may find cricket a delight. The main thing is to get something.

The dreadful monotony of playing concert after concert, giving lesson after lesson, without some wholesome change, is enough to make any normal man a bear. He begins to snarl at his friends and his family, and regrets it deeply the next minute. He imagines disasters and enemies which could not possibly exist. He resents well meant criticisms. He "worries himself sick" and becomes an impossible citizen.

The remedy very often is nothing more than a regular daily change of scene or occupation.

WOMEN IN ORCHESTRAS

ONE of the things which most surprises the American musician in Europe is to note the number of women musicians playing in orchestras—often orchestras of size and importance. Of course, the number is still comparatively small, but it seems a little queer even now to find women in the orchestra pit in a great opera house.

In America, we have many splendid orchestras composed of women and we have had some exceptionally fine string quartets of women players. On the whole, however, the woman player has been denied by custom admission to most orchestras, particularly theater orchestras.

The exclusion of women players from the orchestra is unworthy of their magnificent efforts in music and unworthy of the age in which we live. Only in the Orient do we find the stage at this day restricted to male players; yet, as recently as the time of Shakespeare, women actors were practically unknown in many playhouses. How would you like to see Ophelia, Juliet or even the judicial Portia done by a beardless youth with a falsetto voice?

The addition of women to some of our American orchestras might contribute a note of delicacy and refinement and at the same time a spirit of rivalry which would be welcome to many.

Places must be found in which the thousands of exceptionally talented and accomplished orchestral players of the "gender sex" may have equal opportunities with their brothers in the orchestra, as they already have on the concert stage. The best men players, with real art ideals, will welcome the deserving woman artist, and there is abundant room for all who are "the best."

RULES

THE mastery of rules is the beginning and end of art. Only the novice ever imagines that the great performer or the great composer is an iconoclast who, oblivious to rules, has accomplished something wholly irrespective of the art achievements of the past.

The greatest masters and the greatest so-called iconoclasts (idol breakers) are often those who have struggled most with rules. This applies to Wagner, Debussy, Moussorgsky, and even to Stravinsky, who was under the severe discipline of Rimsky-Korsakoff.

The rules may not be formally expressed and presented like a penal code, but they are recognized in spirit and understood.

The student who is above rules—who is superior to the crystallized experience of the past, as expressed in them—is one who will rarely become more than a trifle.

Monteverdi dared to introduce the variations in seventh chords, not because he was ignorant of his harmonic past, but because he was the greatest master of his time. Schubert in his last days sought greater mastery by eagerly planning to study more and more of the work of his art.

Probably no one has expressed the importance of rules better than the great painter, Sir Joshua Reynolds, who said:

"Every opportunity should be taken to discountenance that false and vulgar opinion that rules are the fetters of genius. They are fetters to men of no genius; as that armor which upon the strong is an ornament and defense, upon the weak and misshapen becomes a load and cripples the body which it is made to protect."

Eduard Poldini was born in Budapest, on June 13, 1869. His grandfather was Italian (hence his Italian name) but his education was Hungarian, and he studied at the Pesth Conservatory. From Budapest he went to Vienna, and produced compositions at the very early age of fifteen. Before the war he moved to Switzerland where he has remained in a delightful cottage at Bergeroe, near Vevey, overlooking Lake Geneva and the Dent-du-Midi.

Although he is known in America almost exclusively for his pianoforte compositions of delightful, charming style and a most finished musicianship, he is very well known in Europe as a com-

poser of opera, and at the present time has been having a huge operatic success in Vienna, Dresden, Budapest and other cities, with the opera known as "Hochzeit im Fasching."

Few of the great pianists of the present day have not found the works of Poldini a very delightful addition to their public programs. They have a jewel-like brilliance and polish which suggests the art of "Benedetto Cellini." Rosenthal, Samer, Godowsky, Hofmann, Bauer, Mark Hambourg, Leschetizky, Carreño and the late Bloomfield-Zeiser were among the warmest admirers of Poldini's art. Not a few of his pieces have been played by artists and students all over the world.

WHAT IS the magic of melody? Why is it that fifteen or twenty notes arranged in one way affects the human soul with tremendous power, while the same notes, arranged in another form, appear ridiculous and trifling? Is this due to any known science and canon of taste, or is it entirely a matter of accident, a fugitive idea from a fantastic brain?

There is undoubtedly an assumption upon the part of the public that melodies, like wild flowers, grow without any care or attention and become masterpieces. Occasionally it does happen that some uncultured and untutored individual will, after having heard an immense amount of

similar folk music, create a melody which has charm and vitality. Only in this way can we explain some of the vagrant themes which crop up in Russia, Hungary, Italy and other countries.

Few Folk Songs of Illiterate Origin

BUT HERE again there is a great misapprehension upon the part of the public. Many of the so-called folk songs have really been written by very skillful musicians of the people, have been adopted, have gotten into musical currency and have been sung millions of times until ultimately the author and composer are so completely forgotten that the average man and woman thinks that the song is the creation

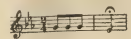
of some wholly unskilled and uneducated peasant. I am willing to say that there are few so-called folk songs or folk melodies that have come from musically ignorant sources.

In the first place, good taste of the composer must be educated so that he can identify a beautiful melody when one comes to him. In the second place, the composer must have the craftsmanship to handle his musical and harmonic materials with the greatest possible effectiveness. Music is an intangible art. It is a figment of beautiful sounds—but it should not be imagined that there are not basic artistic principles for the beautiful and artistic arrangement of these sounds. Let an

artist or a master wood-carver produce some hanging work, and the public recognizes its faults easily. If the speaker makes a clumsy error in grammar, any educated person can detect it with ease. In music, however, the amateur composer often feels that he has been born with a writing technic by the grace of God and that he may do what he chooses and produce a masterpiece.

Again we have the problem of what is a good melody and what is a bad melody. There are, of course, trivial melodies and noble melodies. Much depends upon the poetical conception of the composer—but on the other hand a melody that seems trivial can be treated by a master composer

in a way which is most significant. How can one conceive of a simpler motif in musical literature than the



Melodies with "Character"

WHEN MELODIES come to me, I do not write them immediately. They must be thought out and carefully considered in connection with the best harmonic and contrapuntal environment. The melody is enhanced by its surroundings—or, as in the case of a jewel, by the setting. Here is where the craftsman's genius of the master enters. He must consider the means of interpretation—what instrument or voice is best adapted to the melody.

The "Modern" and Melody

IT SHOULD NOT be said that modern composers have no melody—that only the older masters had melody. There are modern composers aplenty who are richly endowed with the thematic gift, and have produced melodies of real beauty. Many have no melody whatever. They have technique and nothing else.

Unfortunately, there is a school of musical art which is based on theory and technique can be disguised by clever craftsmanship, so that it will pass as pure art. This cult has produced pupils who, in their effort to create something new, merely create something different. Their music bears the same relation to real music that the dew-dew rose in a artificial flower bears to the dew-dew rose in a real garden.

One of the greatest of melodists was Bach. His fugues are melodies from beginning to end. Mozart is a melodic diamond with a million facets that really glister like gems in the sun. Wagner with his theory of unending melodies is a delight. "Die Meistersinger" and "Parsifal" seem like one gorgeous chain of sound. The soaring celestial melodies of Schubert, the melancholy melodies of Chopin, symbolize gladness and sorrow, bringing together heaven and earth. What a tremendous wealth of melodies have been given to mankind by the great masters, Beethoven, Haydn, Weber, Schumann and Mendelssohn! In addition to this, we have the thousands of lovely tunes which come from the Troubadours from Pales-

trina, Rameau, Rossini, Johann Strauss and countless others living and dead.

There are characteristics to a melody which determine whether it would sound best upon the organ, the cello, the violin or the trumpet. An excellent melody for a bass singer might sound very silly if sung by a soprano. The harmonic setting and figuration must be in keeping with the type and character of the melody. A *Parade March* decorated with arabesques becomes ridiculous. Here is where the composer's cultivated taste is important. Melodies are living things and not mere progressions of tone mathematically or mechanically assembled. They are born, nursed, clad, have soul and character. They can be approachable, persuasive, irresistible, prudent, insinuating, exalting, arousing, sensuous, glad, sad, comforting, and unfortunately also repulsive, ordinary, vulgar and deceitful, just as human beings can be.

Enduring melodies, coming from good sources, are always well-formed. Thus every melody seems to have an inherent balance and symmetry, as if naturally as he does the intervals of the melody itself. In fact, the talent for composition rests largely in the composer's ability to clothe his melody with the harmonic rainment best fitted to it.

Composing Musically

MUSIC, however, is not a science. If you would compose, conceive your tunes away from the piano keyboard and write

them out. If you follow the plan of improvising at the keyboard, you will find yourself everlastingly permitting your talent to follow your fingers. You will like, hoping to be placing pianistic barriers around our ability. If your piece, when you have it written, proves a piano melody, the piano is the keyboard, and must make the necessary digital and manual changes to adapt it to the piano. There has been comparatively little change in methods of playing the piano since the time of Franz Liszt. New theories arise, but these differ in literary rather than in fundamental principles. New contrivances are invented and succeed as long as they have the enthusiastic promotion of their inventors.

The main thing, from the physical side, of pianoforte interpretation is the adaptation of the individual to the needs of the instrument and to the compositions to be performed. How your body is built, for instance, determines largely your position at the piano keyboard. There are endless physical differences. One has long arms and short hands. Another has short arms and long hands. One has a lazy thumb, the other a weak fifth finger. An immense amount of time is wasted upon generalizations in piano technique. It is very hard to generalize on a subject in which success depends upon individual action.

The Ear the Arbiter

LET US TAKE the matter of the beautiful interpretation of a melody in a masterpiece. It makes little difference what one does on the keyboard with one's fingers, if it sounds right. That is the main thing, until the pupil has a proper conception of the way it should sound. All technical directions are wasted. This could come only from the spiritual content of the tone-poet's thought. If he really feels this, he will find that he instinctively develops some means in his fingers to express the feeling. Of course, one cannot write a book or method for each individual pupil; but

that would be the ideal means of producing results. The practical teacher learns to adapt his pupils to the most natural lines of progress by understanding what the mental, physical and spiritual needs of his pupil really are. The main thing is to have it thought out right in the mind.

Take the piano playing of the violin virtuoso, Kreisler. It is exceedingly beautiful, not because Kreisler has practiced exhaustively at the keyboard, but because he thinks his musical thoughts in an exceedingly beautiful way. These are their natural expression at the keyboard.

My advice to teachers is to see that the pupil is put through the regular technical work with great care—that is, all the two finger exercises, five finger exercises, scales, trills, and so on, these being supplemented by exercises selected from many different sources, which are especially desirable for the pupil. The music must be said of studies and pieces. There does come a time, however, when the pupil must not be humored too much. He must learn to play everything. He must not be weakened by playing nothing except studies. This could come only from the spiritual content of the tone-poet's thought. If he really feels this, he will find that he instinctively develops some means in his fingers to express the feeling. Of course, one cannot write a book or method for each individual pupil; but

SELF-TEST QUESTIONS ON MR. POLDINI'S ARTICLE

1. What is the real source of most folk-songs?
2. What determines, largely, the value of a melody?
3. What are the characteristics of the creation of the greatest musical geniuses?
4. How can one compose "musically"?
5. What finally determines the quality of an interpretation?

read them, although it would seem that this method would eliminate the "finesses" of lengthy readings at one sitting.

Recently I heard a speaker say that the average person usually reads or catches up with his reading only during an attack of "grippe," but an ill wind that does good! If this misfortune, by giving an opportunity to balance an otherwise lopsided artistic training, can produce a few Jimmy Lindes, Hofmanns or Kreislers, then let us read for an epidemic of grippe among musicians!

Stimulating an Interest in Literature

IT IS SURPRISINGLY difficult to interest the greater majority of musical students in the reading of books and articles on musical subjects. Large numbers of students of all ages and natural gifts will study with excellent technique for years, daily sing their vocalises and play their five-finger exercises. But will they read a book or magazine on a musical subject? Never! How often, when you often, when the question is asked, "Have you read this and that article or book by so and so?" the only answer will be a shrug of the shoulders, "I never even heard of it!"

In one opera company matters that should be of special interest to vocalists are treated as "left" to the singers in doses—a short article at each rehearsal. The "left" article at each rehearsal is a short read before rehearsal, at rehearsal while the one or the other voice part is rehearsing separately, or after rehearsal—yet only about ten per cent of the members ever

Finishing Touches in Piano Playing

By EUGENIO PIRANI

THE EMINENT PIANIST, COMPOSER AND TEACHER.

EVEN ADVANCED students, after having practiced a difficult piano piece, find themselves at a loss to render their performance so perfect and artistic as to be mature for a public performance. They have overcome the most intricate passages. They have memorized the composition. They are able to play it through before others without serious accidents. But the immaculate cleanliness and correctness, the poetic meaning, the style, are still lacking. In effect this seems to be the most difficult point in the interpretation of a composition.

The young artist arrives comparatively quickly at this stage, but here the final touch is lacking. The tendency here is to make the playing more and more, so that the pianist often loses his courage and thinks the coveted perfection utterly unattainable.

Let us investigate the different weak points, the blemishes which still mar the performance, and suggest the way to remove these seemingly insurmountable barriers.

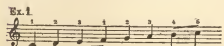
Wrong Grouping

ONE OF THE worst blunders made by the student is the unjustified grouping or bunching of notes in running passages which require the greatest evenness and smoothness. This comes usually from faulty passing of the thumb under the other fingers or from passing of the various fingers over the thumb. We have only one finger in each hand, and with this limited number, we must run over the whole keyboard as easily as if we would be possessed of hundreds of fingers. The effect of the passages must be as if we were not in the least handicapped by the human limitation. No undue bunching of notes should be noticeable by the listener. No jerking motion should be visible at the time the thumb passes under the other fingers, or the other fingers pass over the thumb. As a listener once remarked to a certain well-known pianist, "It looks as if you had an unlimited supply of fingers in reserve. Verily, I cannot see where you get them!"

A pearl necklace, to be perfect, ought to be composed of pearls of the same size, placed at equal distances from each other. They should show an uninterrupted continuity. If, however, they are all equal in size but form groups of, say, three, four or more, and show empty spaces between, the beauty of the necklace is marred. The same is true of passages which require equality and evenness of execution. Every group of notes not prescribed by the composer is to be condemned as faulty.

Improper grouping, one of the most prevailing defects, and one very difficult to eradicate, is caused usually by superfluous motions in the passing of the thumb. The majority of pianists wait until the last note before passing the thumb under the fingers or the fingers over the thumb, whereas this operation should be prepared in advance.

For instance, in the following:

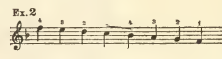


the pupil should not wait until he strikes *e* for passing the thumb, but should begin the movement with the striking of *d*.

Then, if, simultaneously with the striking of *e* he almost touches *f*, he will be prepared for the single action of striking *f* when the time comes for that note.

It is not only the thumb which should be ready to strike. The whole hand as well should be transported in advance so that there may be avoided, in the passing, the sudden jerk which not only causes an unsightly motion, but also a disjunction of the passage.

Also in descending:



the passing of the *d* between *c* and *b* flat must be prepared in advance. It should begin with the striking of *c*, be continued during the striking of *d* and *c*, and almost touch the *b* flat during the striking of *c*. In the left is avoided. But, as in the ascending example, not only must the fourth finger be over its note at the right moment. The whole hand must be uniformly transported to the left side so as to produce an uninterrupted continuity of motion.

These two operations, (1) the passing of the thumb and (2) the passing of the hand to the right in ascending and to the left in descending, must be done with the greatest easiness and smoothness. The outward appearance of the hand in performing such running passages must not be different from the motion of shifting the hand (right or left) over the keyboard without playing any note.

In giving attention to equality of sound, a good model would be the *glissando* performed with the back of the nails. Here, of course, the passing of the thumb not being required, all the notes flow uniformly and easily. There is no grouping and no bunching. Just as smoothly ought to flow all passages where passing of the thumb or of other fingers are necessitated. Smoothness of motion and smoothness of sound, to vanish this defect of scales and arpeggios in all keys should be strenuously practiced, hands separately and together.

A few compositions which combine classical beauty and highly instructive value are the *Incompréhension in E flat* (Op. 90, No. 2) by Schubert, Mendelssohn's *Spinning Song* and Chopin's *Minute Waltz*.

Wrong Bases

CORRECTNESS of execution in the left hand is often neglected. The pupil, flustered himself with the bells that ring as he whole day when he has mastered the passages in the right hand, does not pay much attention to the left on which generally devolves the task of accompanying and of supplying the lacunae and the bases. (I generally observe that sometimes the roles are inverted and the left hand has the function of performing the passages, while the right hand carries only an accompanying part.) The most common blunder is the striking of wrong notes in the bass. Absorbed as he is in the faultless performance of the passages in the right hand the pupil, as a rule, shows a surprising ignorance of the notes which he also to perform them as well in success.

But this is not the case. The joining of the two sections requires a special

The cure for this ailment is practicing the left hand alone and not hitting the note of the bass until one feels it surely under the fingers. The habit of throwing the hand and foot which would be a distant base, which, like shooting at a distant target, results in "hit or miss" (more often miss unless one is a crack shot), should be painstakingly avoided.

Stumbling

STUMBLING in the continuity of a passage, thus breaking its continuity and causing a noticeable gap, is a deplorable fault. This fault is more conspicuous than any other as it affects the regularity of rhythm. It is often the result not only of inaccuracy but also of lack of courage and of nervousness. The only remedy is to single out the points where the stumbling generally occurs and to practice them first very slowly and then with increasing rapidity. Finally repeat the whole passage until the stumbling disappears.

Keeping Time

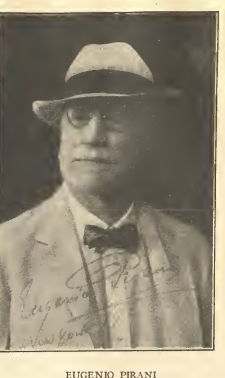
CORRECT time is another factor which the student and sometimes the advanced player overlooks. The notes are not always of equal value, and are more or less solved, but the rhythm is neglected. Measures are not given due attention. Triple time is often extended to quadruple, or vice versa. Notes are not sustained for their full value. Rest signs are ignored and so on. This is a serious blunder which requires radical treatment.

An excellent preventive or cure of this habit is to *isolate* the rhythm through exercises on a drum or a tambourine. One can begin the exercises with simple time division and then gradually advance to the most complicated syncopated figures. The task of educating the ear to this special branch of music, being thus liberated from the other ingredients of total art, becomes comparatively easier of fulfillment.

Burring

THE INCLINATION to neglect the proper finishing of passages and especially to blur the last notes takes a prominent place among the shortcomings of piano playing. This bad habit may result from the attention of the player being given to catching the time of the next period. But hurrying toward the end brings indistinctness and confusion. This inclination may be combated by retarding toward the end of a difficult passage. This effort of retarding will effectively neutralize the undue haste. The German has a very appropriate expression for properly ending a piece. He calls it *ausklingen* which means *play to a finish*.

Another warning should be sounded at this point. Suppose two consecutive passages have been thoroughly practiced and mastered, but, played in succession, the connection is still lacking. There is hesitation, there is stumbling in passing from the one to the other. They must be joined, attached, "pasted together." One would think that, having studied the two parts separately, the player should be able also to perform them as well in succession. But this is not the case. The joining of the two sections requires a special



EUGENIO PIRANI

study. The approach from the one to the other should be accompanied by a hardly perceptible slowing down, so as to give opportunity to prepare for the following passage.

The Meaning

HAVING CONSIDERED the preceding more or less technical problems, there is a more profound excellence after which the conscientious student ought to strive. First of all, he is to interpret the master's meaning. Every composition has meaning. It is sometimes expressed in the title, *Lullaby*, *Spinning Wheel*, *Military March*, *Funeral March*, *Serenade*, and in all the various dances, *Gavotte*, *Minuet*, *Waltz*, *Polonaise* and so forth. Now, it is precisely for this that, if the position is thus stiffened, the pianist in his course marked in an unmistakable way. A *Lullaby* must be executed with a sweet, tender touch, as to visualize the mother singing the lullaby to sleep. How often have I heard even renowned pianists allowing themselves, in the midst of such a composition, the display of noisy crescendos and other needless effects, which, of course, are a crime against the character of such a composition. Every body understands that with such total explosions the baby instead of being lulled to sleep would suddenly be awakened and start to cry uproariously.

Recalls the ludicrous impression received when the writer heard the great Philharmonic Orchestra of Berlin (under the leadership of Arthur Nikisch) perform a *Lullaby* adapted from a song for grand orchestra. Imagine an assemblage of more than a hundred musicians, supplied with trumpets, trombones, timpani, big drums to give forth, to put to a tiny little baby to sleep. Of course they all played very softly, but the picture of an array of robust (male!) individuals engaged in lulling a feeble infant in his crib was too farcical for words.

A Spinning Wheel should suggest the smoothly rolling of a well lubricated (not rusty) wheel without jerking, without roughness. Also the touch ought to be light and delicate. Any excess of sonority should be avoided.

A Military March, on the contrary, should be performed with a robust, masculine touch, suggesting all the noisy intrusion of a military band.

One sees that a correct and flawless execution is not the only requirement. The

(Continued on page 141)

"READING MAKETH a full man," but the average student is a thinking student. Oscar Hammerstein said to Orville Harshbarger, prior to the time the latter had reached his present artistic heights, "You have it here," pointing to his throat; "but," pointing to his head, "do you have it here?"

Words that bring forth to our attention this necessary condition of musical development are those by Mme. Sophie Braslavsky in *Great Men and Famous Musicians*: "It pays to think much and sing little." The trouble with many singers is that they never seem to think but want to be everlastingly "working their voices." Americans, particularly, are a practical people and want to see "something doing." Let us have a little more of "something thinking."

As a general rule, thinking is not the result of the ordinary functions of breathing, eating and sleeping, but rather of previous and continued extensive reading. be the reader a musician, a scientist, a naturalist, a theologian, or any other type having an active, creative mind. If one will read the biographies of our master musicians, it will be found that their creative and reproductive genius was to a very great extent the result of devoted research and study.

GREAT MOMENTS IN WAGNER'S NIBELUNGEN TRILOGY

These are the Famous
"Ring" Paintings

By
K. DIELITZ



The Transcendent
Magic Fire Music
Scene from "Die
Walkure" is seen
above.

At the right we have
Siegfried slaying the
Dragon Fafner from
"Siegfried".



The flight of the
Valkyries is one of
the most glorious
achievements in the
music drama.

Wagner's genius
never reached greater
heights than in this
scene (above), in
which Brünnhilde
carries a wounded
warrior to Valhalla.

Wagner, The Eternal

The Renaissance of the Immortal Music Dramas at Bayreuth and Munich

By NICHOLAS DOUTY

Mr. Nicholas Douty, eminent teacher, composer, and for twenty-five years tenor soloist at the Bach Festivals of Bethlehem, Pennsylvania, visited Bayreuth and Munich last summer in quest of materials for this article for THE ETUDE Music Magazine. Our readers will find it very graphic, in fact, "almost" as good as a visit to "The Shrine of Wagner."

WHETHER OR NOT a man is really great can scarcely be determined, with any exactitude, during his lifetime. His influence, not only upon his own but also upon future generations, furnishes the true and final measure of his place in history. Buononcini, during his lifetime, was as great as Handel, the controversy between them giving rise to the famous verses:

"They say compared to Buononcini,
That Myheer Handel's but a Ninny;
Others aver that he to Handel
Is scarcely fit to hold a Candle.
Strange all this difference should be,
"Twixt Twelfth-day and Twelfth-dec."
Hummed, alive, was placed on a par with
Beethoven; dead, he has become only a
name in the dictionary of musicians.

How has Time dealt with Richard Wagner? Is he as great an influence now as he was when alive? Or has he, too, faded like the Biblical flower that had no root? Wagner has been the storm center of almost every sort of musical argument. His revolutionary theories in regard to art, his unconventional life, his association with the radical political element, which ended with his expulsion from Germany—all these made him an object of horror and anathema to the solid, respectable, if somewhat stolid burghers of the Fatherland. He was looked upon, not as a fixed star in the musical firmament, but as a comet of tremendous brilliance with such an eccentric orbit that it would soon pass out of the range of human vision. Brahms, the sure, the scholarly, the calm and well-behaved, the utter antithesis of Wagner, was the model that all young composers were to follow.

What has been the judgment of posterity upon these two great men? What has been their influence upon the composers of the present era? The music of Brahms is as much admired to-day as it ever was. As a composer he is as much alive as ever. His music stands a monument to his genius, as solid as marble, as immutable as bronze. His symphonies are as great as those of Beethoven, his songs as fine as Schubert or Schumann, his chamber music as superb as Mozart's. It is generally recognized that with him ended the so-called Romantic school. He was the topmost peak perhaps; after him there was nothing else to do but to descend. Contemporary composers learned but little from him; and his influence upon the composers of the present is almost nil.

Wagner, the Progressive

WAGNER, the revolutionist, was a thoroughly antithetical situation. He was an inventor and an originator. Ever he strove for new harmonies, warmer orchestral colors, freer, more characteristic melodies. Nothing daunted him. No mood was too high nor too low for him. His dramatic sense was extraordinarily acute, his feeling for the theater, tremendously keen. He never was satisfied with anything—not with his wives, his friends, his theaters, his theories, nor even with himself. If he was impulsive, nervous and irritable, these very characteristics made him impatient of his own achievements and spurred him on to newer inventions, to higher flights of genius. The visible or-

chestra interfered, in his opinion, with the dramatic situation; so he sank it in a pit. The instruments of his day could not adequately express all his ideas, therefore he improved the old ones and invented new ones.

The old-fashioned opera house, with its four or five galleries in which it was impossible either to see or to hear well, next came in for his censure. Nor was the stage as he found it adequate to represent the mighty conceptions of his genius. Its boundaries had to be increased, its size enlarged, its traditions modernized, its technique reorganized. Lighting and color effects, unknown until his time, were introduced. Scenery was wound upon huge rollers and pulled across the stage to produce the illusion of motion during the performance of his music. In a word this restless, anarchistic spirit, impatient of control, reckless of tradition, was always endeavoring to improve not only the ideas discovered by others but also the very improvements which he himself introduced. In association with the architect, Semper, he built with funds from King Ludwig of Bavaria, Festspielhaus in Bayreuth, the most modern theater of his period, embodying his ideas; and here, in 1872, his operas were adequately produced for the first time.

The Wagner Heritage

ONE CAN TRACE in all the modern composers, even down to the present time, the strong influence of the master of Bayreuth. Rimsky-Korsakov, an avowed disciple of Russianism in music, revised his entire system of orchestration after becoming intimate with the music of Wagner. One sees his influence in the works of Tchaikovsky, of Scriabin and Rachmaninoff. The musical parent of R. Strauss are Liszt and Wagner. Edvard Grieg, of Norway, and Richard Strauss, of Germany, are his grandchild. His face peeps through the German operas of Wolf-Ferrari.

Debussy made a musical pilgrimage to Bayreuth; and in "Pelléas and Mélisande" are to be discovered traces of this never-to-be-forgotten visit. The

Love of Three Kings" is more Wagnerian than Montemazzani. Nor could Chopart make of his lovely *Street Scene* in "Louise," more than a Gallicized picture of ancient Nuremberg as painted by Wagner in "Die Meistersinger." Puccini remembers him in "The Girl of the Golden West," even if he almost forgot him in "La Bohème." Elgar's "Pomp and Circumstance" seems like a pleasant combination of Bayreuth beer and British ale. "Pelléas and Mélisande" and "Verklärte Nacht" of Schoenberg lean heavily on Wagner. And if Schoenberg endeavoring to create a new harmony by adding fourths to a root instead of thirds, and a modern counterpart by logically leading the voices to their conclusion without regard to the harmonies produced, does not the germ of both ideas lie in "Die Meistersinger" and "The Ring?"

The whole-tone scale and its dissonances, used nowadays by every composer in Tin Pan Alley, are first suggested in *The Ride of the Valkyries*. Jazz is a new invention since his death; but many of its tangled rhythms and some of its scoring can be traced to him. It seems like a sort of illegitimate cousin four times removed. George Gershwin and Rudolf Friml, and especially Deems Taylor, owe him the very deepest debt. It may be safely said that no other musician has influenced modern and ultra-modern music as much as Wagner.

Fifty years have elapsed since the death of this marvelous, many-sided genius, musician, poet, philosopher, critic, conductor and dramatist; and yet his influence upon the art life of the world is greater than ever. In every civilized land his operas are given more frequently than ever before; the repertoire of no symphony orchestra can be considered complete without his music. The director finds in his works adequate musical expression to accompany and depict the moods of his most advanced films. Jazz writers steal his methods, his melodies and his rhythms; dramatists purloin his plots and his stage technique; philosophers adopt his outlook upon the tone mass—no acidulous dose, no life. He is buried in

a quiet garden in Bayreuth but his brave and restless, if somewhat cynical, spirit moves about the universe more freely now than when it was confined within his small, slight and inadequate body.

The Bayreuth Traditions

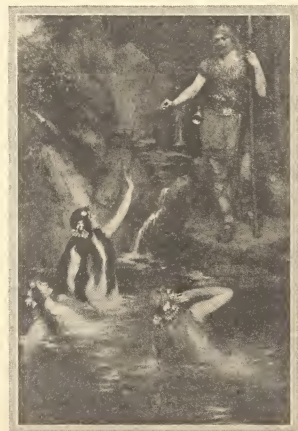
UNFORTUNATELY, under the direction of Cosima, his wife, and Siegfried, his son, the theater at Bayreuth has become the center of Wagnerian tradition, a very temple of ultra-conservation. Everything must be done in 1927 just as Wagner taught them to do it in 1875 or 1883. The world has moved since then, and not even the genius of Wagner can entirely withstand its progress. The result is that scenery, costumes, action and production schemes seem a little old-fashioned there. It is true that the Wagnerian law is always most carefully and faithfully observed; but his restless, ultra-modern spirit somehow escapes them. For example, when *Parsifal* is tempted by the *Flower Maidens*, the members of the chorus in long skirts and tights present a ludicrous appearance. The music accompanying this scene is quite up to date. It is a slow walk as seasaws and inviting as *Kiss Me Again* of Victor Herbert or *Gianina Mia* of Friml.

Staged by Ziegfeld or the stage manager of the Folies Bergères in Paris, with glowing colors in the scenery, with warm lights against the flesh tints of beautiful young girls, this scene would have a universal appeal at once clear and understandable. The fat and fussy singers of Bayreuth, dressed in the stage clothes of our grandmothers, brought neither illusion nor temptation. A young, modern and ardent *Parsifal* would have taken just one look, jumped out of the window and steered straight for Atlantic City or Coney Island. There, upon any warm summer day, he could find a display of feminine pulchritude carefully calculated to test the moral strength of the "purest of fools," the most Quixotic of medieval knights.

However, if one can overlook such minor details as this, it is a great privilege to hear and to see a performance of "Parsifal" in the Festspielhaus in Bayreuth. One enters it reverently, and in its dusky atmosphere, far removed from the rush and competition of the business world, one can recover for a moment something of the sense of sacredness of the art of music, a feeling of the ethical value of stage representation, so usual during the Middle Ages and so foreign to our modern spirit.

The Bayreuth Orchestra

AN ORCHESTRA of one hundred and ten men, picked from all over Germany, is wonderfully trained and led by Dr. Carl Muck, once the conductor of the Boston Symphony Orchestra. Partly owing to the marvelous acoustic properties of the theater, it has a glowing, golden blended tone almost unrivaled by any other operatic orchestra. No one instrument nor group of instruments sticks out of the tone mass—no acidulous dose, no strident trumpet, mar's beauty, but an almost perfect ensemble is obtained. The



THE RHINE MAIDENS

of the publication of Du Luby." Fred Lyster, a well-known who had managed the Opera Company in Australia, relief that Du Maurier had fallen on the mysterious influence she had exerted over the pop; that she was Trilby, Evengali, and that Lizzie companion of Madame Bishop was Madame of the story. at the relations of the two wholly professional. An instant unfortunately not borne ts. Madame Bishop was a cess before she ever saw true that she preferred diversion to ambition; and, sha was pitting her against

Jenny Lind in this country, she personally was not interested in the contest, preferring ease or the excitement of travel. Bochsa was a thorough musician and a great teacher. He trained his wife in many orders, not by mesmerism but by hard work.

A Continental Tour

AFTER ELOPING from England the pair made a triumphant tour of Sweden, Denmark and Russia giving two hundred and fifty concerts. In St. Petersburg, Moscow and Odessa, Madame Bishop was especially acclaimed. She then became the leading soprano of the San Carlo Opera in Naples, which position she held for two years. Then the wanderlust asserted itself again and Madame Bishop gave up this position and made her first trip to Australia. In 1847 she came to America, making her first appearance in New York, at Trippers Hall. At the outset she was coldly received on account of her desertion of Sir Henry Bishop and her elopement with Bochsa; but such was her charm of voice and manner that she speedily became a favorite and toured the United States with great success. Next Havana lured the Madame, and thither she went to gain new laurels and many old Spanish doubloons.

While in Cuba, Mexico was suggested and, nothing loth, especially as she was assured that the journey to Vera Cruz would occupy only fifty-six hours, the party, consisting of the singer, her companion, Bochsa and his secretary, set sail in a wretched little steamer which, instead of fifty-six hours, took three weeks to make the trip, calling *en route* at Mobile, Alabama. From this trying voyage they landed at Vera Cruz. At all times a veritable pest hole, in mid-summer when the cholera was raging, the place was intolerable. They had no trouble with the custom officials, except in regard to the huge box containing Bochsa's harp. The ignorant officials, seeing that he was a very large man, assumed that, expecting to die from cholera, he had brought his coffin with him.

On landing they learned that the diligence ran to Mexico City only three times a week and that the one in waiting had been promptly prompted by eager Mexicans anxious to escape from that land was

tainted town. The party was therefore obliged to stay in Vera Cruz for three days in wretched quarters. During the interval, to pass the time, Madame Bishop tried to hire a piano for practice. The storekeeper to whom she applied gave her one look of amazement and fright and fled from the store in terror, thinking she was insane.

In Mexico City

FINALLY, escorted by an armed bodyguard to protect them from brigands, the party made its way to Mexico City. Here they were installed in sumptuous apartments; and, as they were obliged to wait three weeks for the arrival of their baggage and Bochsa's harp, the latter who was an astute manager saw to it that they had the widest publicity, being entertained by the President of the Republic and the exclusive society of the city.

When the time arrived for Madame Bishop to give her series of operatic concerts at the great Teatro Nacional, the best in Mexico, the city was in a fever of excitement. It was said that the sessions of the Mexican Congress were jeopardized, because the wives of the members besieged their husbands for new dresses and seats. When, on the day of the opening performance, the artists reached the theater for the rehearsal prior to the evening concert, they were amazed to find it crowded with people, and they were informed that it was customary to admit the seat holders free for the rehearsal. This caused Bochsa to become very wrathful, until he found that the audience showed the artists with gold coins. In the course of this engagement Madame Bishop gave ten performances with phenomenal success, including the operas of "Norma" and "Lucia," assisted by "home talent" such as it was. At the close of the series, Madame Bishop was urged to continue, but, as the theater had been engaged by a celebrated pianist, she promised to return and the party set out on their tour of Mexico.

Travelling "In State"

THAT country is today far from being peaceful; and eighty years or two years after the war with the United States—travels in that land was

wrought with peril and uncertainty. Unhappily, however, the party made their preparations. They hired a huge traveling coach drawn by six mules, on the top of which they carried all their baggage. Bochsa's harp, enough light furniture and bedding to furnish a small hotel, and provisions and all the necessities of daily life. This paraphernalia was held in place by a big canvas covering so that the whole outfit resembled a huge nest.

In addition to being armed themselves, they were accompanied by a mounted guard of eight men. The president had sent instructions to the governors of the various states to offer the travelers all protection possible. Certainly this was concert touring under difficulties! For example, at Leon the only available place in which a concert could be given was a cockfight arena, the place being lighted by pine torches, the stage an improvised affair with a small dressing room for the singer and the piano placed on the floor of the cockpit. So uncertain was the financial condition in Mexico at that time that Bochsa was obliged to have the local manager sign a contract that no soap, cigars, or poultry arrive or deal, should be received at the box office in payment for tickets.

Everywhere the party was showered with gold, while delegations from towns thirty to fifty miles distant would come begging for concerts. At one place Madame Bishop was presented with a gold crown composed of Mexican pesos. Many amusing incidents enlivened the trip. At Guadalajara, for instance, when requested to give a scene for the High Priest and Druids, and "Norma," they were obliged to garb their escort in robes of white calico cut out by Madame Bishop and sewed by the men themselves. They were instructed how to enter, bearing ornate branches, where to stand and so on. What was Bochsa's astonishment, at the performance, when they fled on the stage wearing two pistols and a sword and bearing lances with the Mexican colors. As an escort and military authorities they could not appear without their weapons! Madame Bishop added to her popularity by dressing in Mexican style and singing the national songs. While the trip was at the height of its success the dread cholera made its appearance, and instantly desolation and fright of the

native made further progress impossible, so the party hurriedly returned to the United States. We next hear of Madame Bishop appearing at Niles's garden in "Maria," but, as Palma the manager was unsuccessful in his efforts to make English opera popular, the engagement closed and Madame Bishop again toured the United States and also returned to Australia where, while on tour, Bochsa died in 1853, making a world tour.

A Last Tour

NOTHING, however, stopped the traveling Anna. The next year she married Martin Schlegel, a New York merchant (Sir Henry Bishop in the meantime having died), and with her husband toured Chili and Peru. We then catch a glimpse of her singing at the Crystal Palace, London, in 1858-9. After that she returned to America and we learn nothing of her for four years, probably on account of the Civil War, but in 1865 she again made a world tour.

In going from the Sandwich Islands to China the vessel on which she was traveling was wrecked and she was rescued after three days exposure, having lost all her wardrobe and valuable jewels. The calamity of a life time. Still she went on to Australia, India, and made a farewell visit to London.

In 1868 Madame Bishop had her voice, and thereafter withdrew from the public eye, living quietly in New York City where she died in 1884, at the age of seventy years. Madame Bishop is said to have possessed a voice of unusual brilliancy and compass. Her most effective operatic roles were in "Tancrède," "Norma" and "Lucia." A contemporary says of her that she was a combination of wonderful art and dainty womanhood, possessing a fine sense of humor. She was always brimful of witty stories of her four trips around the world. She was also an adept at repartee. On one occasion, when she was introduced to Christine Nilsson, she said at the height of her fame, the latter said indignantly, "I am delighted to meet you, for I barely remember hearing your charming voice in Stockholm, or somewhere, nearly forty years ago!" "Yes, my dear," laughingly replied Madame Bishop, "Isn't it a delight to possess such a memory? For both of us must have been children then."

First Ventures Into the Third Position

A Fine Work-a-day Article for Earnest Students

By the Composer-Violinist

ROB ROY PEERY

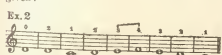
THE YOUNG student of the violin the study of the third position marks the ascent from the first stage of fiddling to the realms of beauty in violin playing made possible by discarding the limitations of the first position and soaring to desirable heights. A judicious demonstration by the teacher of the possibilities of the attendant shifting from first to third will make the pupil approach the study of the third position with a great deal of enthusiasm and anticipation. He can easily grasp in his teacher's playing that element of glissando which is so lacking in his own efforts, and, if he is discerning, he will observe the pleasing tonal quality of the notes produced in the higher position.

The third position should not be taken up, of course, until the student has a thorough grasp of the first position; the judgment of the teacher must decide just when to begin this study. A year or more of the first position is usually required in average cases, and the ability to play Book I of the Kayser *Etudes* is a standard requirement. Let the student understand that the third position is a comfortable one! The left hand is brought well around, with the left elbow in sight; the base of the palm of the left hand should rest against the rib of the instrument. Also the intervals become smaller as one approaches the bridge.

Once the correct hand position is attained, the pupil should begin by sounding the open G string, followed by the G produced an octave higher with the first finger on the D string. The exercise, with the half-step between B and C, third and fourth fingers, should then be given:



This exercise should also be played on the A string, beginning with the open D and on the E string, starting with the open A. The change in the position of the half-step to the 2nd and 3d fingers (E and F on the A string, B and C on the E string) should be emphasized. For the G string, the following exercise should be given:



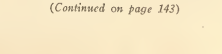
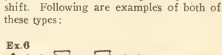
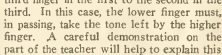
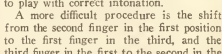
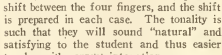
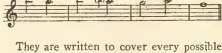
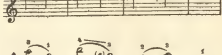
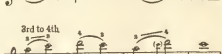
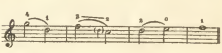
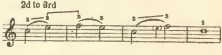
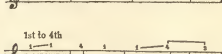
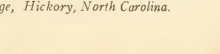
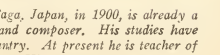
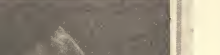
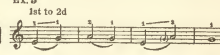
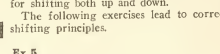
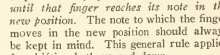
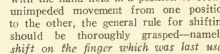
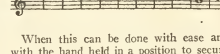
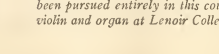
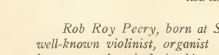
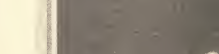
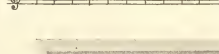
These new fingerings must be memorized thoroughly; to this end further examples presenting the possible intervals of a third and fourth prepared and unprepared might well be studied.



The foregoing studies should be transposed to the other strings and, as the pupil progresses, be played in faster rhythms as quarter and eighth notes.

At this point exercises which remain in the position, from Wohlfahrt, Sits and other standard writers, should be studied in order to familiarize the pupil with the new fingerings. An excellent collection for this purpose is the book of selected studies in the third position by Levenson.

The confidence that the pupil will soon acquire in the new position will make him ready for that more interesting feature of position study—that of shifting between the first and third positions. This should be undertaken first from one finger in the first position to the same finger in the third. The following exercises are designed to prepare the interval in the first position and then shift to the same tone, utilizing each finger shift, both up and down. Necessarily, in shifting, the violin must at all times be held firmly with the chin.



Is the Attitude Changing?

By ARTHUR OLAF ANDERSEN

Does your butcher write poetry?
Does your druggist paint pictures?
Does your coal-dealer write popular songs?

Does your banker sing tenor in the bank chorus?
Mine do!

Each one is having the time of his life doing openly what he, until quite recently, had either merely craved or attempted in secret to do.

There is no question but that all these fulfillments of artistic desires will mean much for the aesthetic growth of our country if carried out persistently to their ultimate limit. We cannot expect every man or woman in the country to engage in one of the fine arts, but we can hope that each will feel it a part of his duty to himself, to his country and to those about him to do something in the way of community music matter, whether it be singing, playing an instrument, or simply attending the "sings" to listen and encourage those who do participate.

As men are becoming less and less ashamed to acknowledge an interest in music in these days of high-powered-con-

mercialism, music is beginning to assert itself as a very powerful antidote to the strenuous activities of our busy American days.

Although a business man is still occasionally loathe to confess a liking for music, painting or poetry, and a longing to flabiate in one of the fine arts, for fear that his fellow associates will think him effeminate, this attitude is gradually losing ground, since our Vice-President, Charles G. Dawes, whose masculine traits are widely heralded, is known to have perpetrated a melody that is sung from coast to coast. There seems now to be no reason why an orthodox, stern, scowling, business man should be ashamed to express himself in something besides dollars and cents.

Nearly every large mercantile concern, factory, mail-order house or bank in the larger cities boasts of a chorus, a brass band, an orchestra, or all three. The rehearsals are religiously attended by the employees, and the annual or semi-annual "concerts" are "sold out" to families, friends, friends and acquaintances long before the performance takes place. In many instances officials of the organiza-

tions take part in the musical activities of their house, thus adding sanctity and dignity to the proceedings.

There is no attempt on the part of large business concerns to protect musical activities on the part of their employees with the thought of publicity. The director of sales very large goods stores, when approached in regard to selling the firm's choral society for this purpose, exclaimed: "What! Use our chorus to advertise our firm? Music is too wonderful to use as an advertisement for any firm!"

This answer best expresses the attitude of the average business man towards music. It appeals to him as something outside the realms of industry, something quite apart from the daily grind of actualities, welcome as a basis of friendship, a break in the day's work, a distraction that is also a stimulus and a tonic to enliven the worker. Music is a necessity in the life of every man, woman and child! It is his food, his beacon of light. The uplift of a melody, its surge and flow, its communion and breath of fresh air, cannot be duplicated in any other medium. Music gives more employment to the

masses than does any other profession. Consider the number of orchestras, large and small, of any medium-sized city, the number of bands, the number of singing in large hotels, dining rooms, theaters, "movie" houses, radio stations, symphony organizations, and opera houses. Then consider the solo and chamber singers employed in these organizations, as well as in the churches of the city. Then consider the vast number of music teachers in the public schools, in the conservatories and in private studios. Add to these the music publishers and their employees, the instrument manufacturers and their large army of workers, and you get a mental picture of the importance of this art and the many tributary branches which lead directly to its maintenance.

Even though Mr. Business Man at one time may have been ashamed to acknowledge an interest in music, he cannot help being somewhat stirred by the enormous sums of money involved in the manufacture of musical instruments and the upkeep of the profession from all angles. He must feel that this art which is drawing multitudes to its shrine is not a thing of words, but a dominating factor in the world's progress.

Rob Roy Peery, born at Saga, Japan, in 1900, is already a well-known violinist, organist and composer. His studies have been pursued entirely in this country. At present he is teacher of violin and organ at Lenoir College, Hickory, North Carolina.

(Continued on page 143)

Facts that All Music Lovers Should Know About the Term "Tempo"

By DR. ORLANDO A. MANSFIELD

ALTHOUGH NOT admitting of so many meanings as its English equivalent, *Time*, the Italian expression, *Tempo*, is susceptible of at least two interpretations. There is the interpretation of the expression which would limit its application to the denoting of a particular kind of measure, time-signature, or beat; that is, *tempo binario*, double time; *tempo ternario*, triple time; *tempo alla breve*, tempo maggiore, or tempo a capella, a measure in which each beat is of the value of a half note; *tempo alla zambra*, or tempo minore, having each beat of the value of a quarter note; *tempo forte*, a strong beat; *tempo debole*, a weak or unaccented beat, and so forth. But the one we propose to discuss in the present paper is that which would construe the term as indicating the rate of movement, speed, or pace of a given musical composition.

The expression, a *tempo*, is employed after an increase (*accelerando*) or decrease (*ritardando*) of speed to indicate a return to the previous rate of movement. In the older writers of English musical dictionaries, such as Thomas Busby (1811) and J. F. Danneley (1825), *tempo* was (erroneously) regarded as being synonymous with a *battuto*, a term possessing several meanings but indicating, in this connection, "a return to the strict beat." In other words, it was a direction to return to strict time after a more or less marked departure from it, such as would be likely to occur in *ad libitum* passages, in a recitative or in a cadenza.

Another term with which a *tempo* is often confused is *tempo primo*, or, as it is often abbreviated, *Tempo lra* (sometimes, but rarely, written *tempo primo*). This expression, however designated, should always indicate a return to the *tempo* in force at the beginning of the particular movement in course of performance or under consideration, that is, the resumption of the initial rate or speed. Dr. Busby, however, distinctly defines *tempo primo* as "An expression used after a retardation or acceleration of the time to signify that the first motion of the measure is resumed." It seems fairly evident that the learned doctor regarded a *tempo* and *tempo primo* as synonymous terms, an unmistakable error but of no considerable adherence.

The tempo of a movement may suffer frequent changes during the course of a composition, in which case the tempo before the *accelerando* or the *ritardando* might not be that employed at the beginning. Thus *tempo primo* would have a vastly different meaning from that assigned to a *tempo*. Amongst the equivalents to *tempo primo* we may include the expressions *Tempo di primo parte* (time of the first part or division) and *Tempo del primo pezzo* (time of the first piece or portion). Then, especially in the performance of sets of variations on selected airs, we sometimes encounter *Tempo primo del Tema* indicating a return to the time of the Theme or Air or to the time of the initial measures of the latter (see the 12th Variation of Mendelssohn's *Variations Sérieuses*, perhaps his finest composition for the piano).

Confusion of Terms

BUT, IN all probability, the worst confusion of term meanings occurs in connection with the expression *l'istesso tempo*, or, as it is more rarely written, *Lo stesso tempo*. This phrase, meaning literally the same time, has several significant

meanings, none of which, strictly speaking, should be identical with a *tempo*. Yet, as a matter for regret, some composers have thus employed it; and it was interpreted as synonymous with *tempo lra* by Danneley and some other early nineteenth century English writers on musical matters. Beethoven, in his *Sonata in A flat*, Op. 110, makes his meaning clear by writing *L'istesso tempo di Arioso* (in the same time as the Arioso), and *L'istesso Tempo della Fuga* (in the same time as the Fugue). But in the *Variazioni* concluding his last pianoforte sonata, Op. 111, in C minor and major, we have the direction *L'istesso tempo* marking a change from 9/16 to 6/16 time. Here the composer really means 3/4 time, and that the eighth note in the second Variation should be the same length as the dotted eighth note in the Adagio or Tema. Curiously enough this is followed by a change to the unusual 12/32 time, still, in reality, 3/4 time, so that the eighth note remains as before. As Sir George Grove remarks, "Neither note (beat) nor measure changes." From this it seems evident of confusion the fact emerges that *l'istesso tempo* should be used only when there is a change of time signature, and that here it should denote that the length or duration of the beats remains the same although their written value be changed. In this way the most correct employment of the expression is at the point where a change occurs from simple to compound time (or from compound to simple).

So, we change, during the course of a movement, from 2/4 to 6/8 time and write *L'istesso tempo* where the latter signature occurs, this would mean that the length of the beat in 6/8 time would receive the same value as the beat in 2/4. Accordingly, at the beat in 2/4 time is a quarter note, and that in 6/8 time a dotted quarter (not an eighth note, be it observed), the direction *L'istesso tempo* would cause the dotted quarter beat in 6/8 to be equal to the time of a quarter in 2/4 time. This would make the music over third quicker, as three eighth notes would have to be performed in the time of two in the preceding part of the movement. Thus interpreted, the effect of *L'istesso tempo* upon the music might indeed be very remarkable since, if we passed from, say 2/4 to 2/2, the half note in 2/2 time would be equal to the quarter in 2/4, thus doubling the speed!

Doubling the Speed

THE LATTER condition of doubling the speed is more usually indicated without a change of time signature, notation, by the expression *Tempo doppio*, or *Doppio movimento*, both terms indicating a doubling of the speed or movement—in other words, a demand for a performance twice as quick as before. Then we have *tempo frettoso* or *frettoloso*, hurried or accelerated time, a term practically synonymous with *accelerando* only very rarely used. In strong contrast to this stands *tempo giusto*, exact or correct time, an expression which Handel employed, says Dr. Ralph Danstun, to denote "4/4 time moderate speed"; and one which Dr. Adolph Marx (1795-1866), in his Universal School of Music, characterizes as "a rather strange phrase" and "a very innocent mode of expression, as it says exactly nothing, every composition requiring to be performed in one 'proper' time." Dr. Marx also favors us with another *tempo* expression of prodigious proportions, namely, "*Tempo assai molto al movimento*

seguito," which our learned pedagogue should be identical with a *tempo*. Yet, as a matter for regret, some composers have thus employed it; and it was interpreted as synonymous with *tempo lra* by Danneley and some other early nineteenth century English writers on musical matters. Beethoven, in his *Sonata in A flat*, Op. 110, makes his meaning clear by writing *L'istesso tempo di Arioso* (in the same time as the Arioso), and *L'istesso Tempo della Fuga* (in the same time as the Fugue). But in the *Variazioni* concluding his last pianoforte sonata, Op. 111, in C minor and major, we have the direction *L'istesso tempo* marking a change from 9/16 to 6/16 time. Here the composer really means 3/4 time, and that the eighth note in the second Variation should be the same length as the dotted eighth note in the Adagio or Tema. Curiously enough this is followed by a change to the unusual 12/32 time, still, in reality, 3/4 time, so that the eighth note remains as before. As Sir George Grove remarks, "Neither note (beat) nor measure changes." From this it seems evident of confusion the fact emerges that *l'istesso tempo* should be used only when there is a change of time signature, and that here it should denote that the length or duration of the beats remains the same although their written value be changed. In this way the most correct employment of the expression is at the point where a change occurs from simple to compound time (or from compound to simple).

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A somewhat limited and entirely different application of the expression *tempo giusto*, to quote again from Mr. Franklin Taylor, is its use for a short passage in dupe time inserted in a movement the prevailing rhythm of which is triple (or triple in dupe time), the change being effected without altering the time signature, by means of false accents, or accents differing from other than the ordinary places in the measure. As an example of this peculiarity Mr. Taylor refers us to the *Nocturne in D*, Op. 21, No. 4, of Schumann, in which no better example could have been suggested, although there are several instances—such as, for example, the closing measures of Beethoven's *Piano Sonata in A flat*, Op. 12, No. 2, *Musette in E minor* from Weber's *Piano Sonata in C*, Op. 24, and so forth.

Another term, *tempo a piacere*, is equivalent to *ad libitum*, and, like the latter, denotes a free rendering, as regards time, of any passage so marked, although all *ad libitum* passages are understood to be performed more slowly than the connection in which they occur. A term somewhat similar to the one just last mentioned is often found amongst the directions prefixed to Caden-

zas and other florid passages. This term is *senza tempo* meaning, literally "without time," a translation which, in the light of the foregoing remarks, should be self-explanatory.

Amongst the lesser known and more rarely used expressions is *tempo perduto*—meaning lost, irregular, or unsteady time—a term closely allied to *tempo rubato* also a *tempo regolato*, meaning regulated, governed or controlled time, a singularly rare direction, equivalent to *colla voce* or *colla parte* and indicating that the performer's or accompanist's time is to be governed or regulated by that of the vocalist or instrumental solo performer, the parts of either of the latter being in no way related to the corresponding rate of movement. For instance, we have *Tempo di Marcia*, in the time of a march; *Tempo di Ballo*, in dance time; also *Tempo di Gavotta*, of *Musette*, of *Polka*, and other self-explanatory terms, all indicating that the movement is to be rendered at the speed determined by that of the particular form in conjunction with which the word "tempo" is introduced.

From this discussion one fact emerges with considerable prominence, namely, that, however simple a term may be, it is enormously intersected by the company in which it is found or by other terms with which it is connected. In different languages we may venture to say that our subject provides us with another instance of the influence and importance of environment. Thus the simple word, *tempo*, assumes an almost entirely different meaning and, occasionally, a greatly increased importance, because of its association with the comparatively petty proposition "a," the difference becoming still more marked as the term becomes part of a phrase or combination such as "*l'istesso tempo*" or "*tempo rubato*." Hence, as the words in which it is altered in meaning and importance in accordance with the connection in which they appear, it is proportionately important that we should understand the force and meaning of these expressions and the combinations in which they present themselves. By so doing we shall be lighting "a candle of understanding" which shall not easily be extinguished.

SELF TEST QUESTIONS ON DR. MANSFIELD'S ARTICLE

1. What term indicates "a return to the strict beat?"
2. In what two ways may doubling of speed be indicated?
3. In what style of composition is *rubato* permissible?
4. In what sense does Handel use the term *tempo giusto*?
5. What meaning is given, in practice, to *ad libitum*?

Banishing Nerves for the Public Recital

By EUTOKE HELLIER NICKELSEN

SELECT as a recital number a piece that has been previously memorized.
2. See that it is thoroughly reviewed.
3. Ask the child to play for the pupil whose lesson follows.
4. Have a preliminary student recital followed by a party or some means of entertainment for your pupils.
5. Invite the mothers of pupils to the studio for a student "try-out" before the recital.

RED ROSES ROSES ROUGES JE VOUS AIME I LOVE THEE

ED. POLDINI

From a new set of pieces, entitled *Les fleurs parlent*, by the great modern master, Grade 4.

Agitato con passione

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Other Music Sections in this issue on pages 91, 127, 159.

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DOLORES VALE ELÉGIAQUE

THE ETUDE

Just now this is one of the most played educational piano pieces in Germany. It can be made exceedingly striking with small outlay of technical effort. Grade 4.

WALTER NIEMANN, Op. 101, No. 1

Tempo di Valse lente ed un poco sostenuto M. M. ♩ = 40-42.

pp e sotto voce
legatiss.
Ped. simile
dol. espr.
p
poco cresc.
mf
rall.
Ped. simile
a tempo, ma un pochettino più animato
dol. espr.
pp
pochiss. sost. a tempo
poco più animando
largamente con passione
rall. molto
cresc.
Tempo I.
pp e sotto voce
legatiss.
poco sost.
sost. espr.
a tempo, ma un poco tenuto
tristo cant.
pp ton.
dimin.
una corda
pp ton.

PRELUDE IN C# MINOR

Used very extensively in England;
a very popular recital piece. Grade 5.

Lento M. M. ♩ = 60

ANTON VODORINSKI, Op. 16

ff pesante
p dolce
cantabile
lim
sentimentale
mf
marcato con espress.
rall.
a tempo
cresc.
ff sostenuto
Ped. simile
rall.
Ped. simile

(2d time f)

Maestoso
ff

allargando
molto rall.

A modern exemplification
of a classic mode. Grade 4.

PRELUDE

Poco agitato ma non troppo allegro

JAMES A. ROGERS

mf

f

mp

p

p

poco cresc.

mp cantando

Vivo

sempre f

Più lento

mp

subito

p

crescendo

sempre cresc.

mf

mf cantando

cresc.

Vivo

sempre f

Molto più lento

mp

p

MELUSINA AT THE FOUNTAIN

H. MAURICE JACQUET

Etude readers eager to become acquainted with the pianistic works of modern French composers will find in this composition, which is just now being widely played in Parisian concerts, a most delightful work. Grade 6.

Dolce ed armonioso M. M. ♩ = 72

mf *sempre legato* *cresc.* *p* *poco rit.* *Tempo rubato* *mf* *ff* *mf* *poco rit.*

a tempo, non giusto staccato *pp* *dolce ed armonioso* *mf* *p poco rit.* *sempre legato* *cresc.* *dolce* *pp calme et sans lenteur* *ppp*

VALSE SÉRÉNADE

THE ETUDE
RENÉ DEMARET

Moderato M. M. ♩ = 63

pp

Ped. simile

Lento

pp

rall.

pp

Ped. simile

rall.

pp

senza Ped.

rall.

pp

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THE ETUDE

OUTSTANDING VOCAL AND INSTRUMENTAL NOVELTIES

FEBRUARY 1928

Page 127

FREDERICK H. MARTENS ANDANTE SOSTENUTO HIS ARMS YOUR REFUGE MAKE F. B. DE LEONE

mf

Ye worn and wea-ry-heart-ed, Your Shep-herd bids you

dolce

calando

molto espress.

come: And cast on Him your bur-dens, And each and ev-ry one. Ye who have wandered,

molto espress.

p

cresc.

Stray-ing, stray-ing far from the shell-ring fold, Come to His kind arms, Come to His arms, pray-ing, Out-stretch and fain to

cresc.

pp

marcato

f

dolciss. supplicando

p

Tempo I

hold. Come to His kind arms pray-ing; Come, come, oh come. For He will stay your

p dolciss.

agitato poco a poco

cresc. di più

hun-ger; And He your thirst will slake. Come, all ye wea-ry-heart-ed ones, Come, all ye wea-ry-

dolce

agitato col canto

cresc. di più

f

allarg.

p

heart-ed ones, Come all ye wea-ry-heart-ed ones, His arms your ref-uge make!

f

allarg.

p

dim. assai.

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MY LADY LOVE

JOHN BARNES WELLS

VIVIAN YEISER LARAMORE

Moderato

1st Verse only

1. My La-dy Love is fair to see; Her eyes are pools of mys-ter-y; Her lips, like pop-py pet-als soft,
 2. My La-dy Love is on-ly four; But when she meets me at the door, Her eyes, her lips are

3rd Verse only

are made to kiss, and very oft I kiss them. *Allegro* made to love, And by the Ho-ly Sain-a-bove, I

love. them! *Allegro* *rall.* *a tempo*
 2. Her laugh is like the morn-ing breeze, That shakes sweet mu-sic from the trees, Her

dimp-pled hands are made to hold and sometimes when she does-'nt scold - hold them... *affrat.* *rall.* *D.C.*

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BOURDILLON

WHEN LOVE IS DONE

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E. Mac LEAN

Moderato

The night has a thou-sand eyes, The day but one, Yet the

light of the whole world dies When day is done. *poco lento* *mp*
 The

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 Copyright 1897 by E. Mac Lean

THE ETUDE

THE ETUDE

mind has a thou-sand eyes The heart but one Yet the light of the whole life dies When love is done. *molto rit.* *lento* *pp*

(Sw., Diaps. & 4' Flute
 Gt., 8; mf, coup. to Sw.
 Prepare) Ch., 8, 4, & 2; or Chimes
 Ped., Soft 16' coup. to Sw.

CHAPEL BELL

I. V. FLAGLER
 Arranged for the Organ by
 ORLANDO A. MANSFIELD

Very popular as a piano solo. A good "chime piece"

Molto moderato M. M. ♩ = 64
 Manual *Sw.*
 Pedal *Ch.* *rall.*

Gt. *a tempo* *cresc.*
 to Gt.

Religioso M. M. ♩ = 96
 Sw., Vox Humana or Celestes
 Echo Bourdon, 16' coup. to Sw.

poco cresc.
 Ch.

Gt., coup. to Sw. to Oboe
 Ch. *cresc.*
 16' coup. to Gt. to Sw.

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1928
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A dignified procession

THE ETUDE

Tempo di Marcia M.M. $\text{♩} = 108$

SECONDO

CARL WILHELM KERN, Op. 506

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COMMUNITY GRAND MARCH

CARL WILHELM KERN, Op. 506

Tempo di Marcia M.M. ♩ = 108

PRIMO

[illegible]

Arr. by W.P. MERO

The symphonic character of this interesting number is well brought out in the four-hand arrangement.

Allegro molto moderato M.M. $\text{♩} = 108$

CONTRA DANCE

SECONDO

L. van BEETHOVEN

p *leggero* *cresc.* *p* *Fine*
ff *p* *ff* *p*
sempre f
f *p dolce espress.*
pp *p*
pp *D.S. §*

THE ETUDE

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Arr. by W.P. MERO

Allegro molto moderato M.M. $\text{♩} = 108$

CONTRA DANCE

PRIMO

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p *leggero* *cresc.* *f* *Fine*
ff *p* *mp* *ff* *p*
sempre f
f *p dolce espress.*
pp *p*
pp *D.S. §*



The VIOLINIST'S ETUDE

Edited by
ROBERT BRAINE

IT IS THE AMBITION OF THE ETUDE TO MAKE THIS VIOLIN DEPARTMENT
"A VIOLINIST'S MAGAZINE, COMPLETE IN ITSELF."

Restringing the Cello

CONSIDERABLE experimenting has been done in the United States and Europe, along the lines of changing the stringing of the cello, the idea being to facilitate the technique and make the production of the higher tones easier. A reader of THE ETUDE, who has experimented with re-stringing the cello in the same manner as the violin, only an octave lower, and who is enthusiastic in describing its advantages, writes to THE ETUDE as follows:

"Noting that a five-stringed cello has been developed by Prof. Vladimir Karapetoff, of Cornell University, and recalling a similar development by Perin, of Indiana, some time ago, I am interested in knowing if anyone has used the following plan for increasing the value and ease of playing the cello.

E-String Added—C Discarded

"IT IS FOUND by a check of representative cello publications that an E string (for the first string) would be approximately five hundred times as useful as the C string (fourth string). The C string is therefore removed, the G, D, and A strings moved over one position and an E string provided as the new first string of the A. This secures the same stringing as the violin, G-D-A-E, except that the sounds are an octave lower. Several strings have been found satisfactory for this E string, such as a violin A string, gut .031 inches diameter; banjo 3rd, gut .025 inches diameter; and guitar, first, steel .011 inches diameter.

"The advantages of this plan of stringing is the facility it gives for producing the higher notes and also making available for cello players the enormously greater library of violin music, almost all of which can be played on the cello with this stringing. I think the cello would be far more widely used if stringing in this manner.

"The sole disadvantage, of course, is the loss of the C string. But this string has poor tone quality and is so little used that occasional notes which fall upon it may readily be raised an octave. Excellent tones are obtained from the various E strings tried, and the necessity for providing special necks, peg boxes, added bracing and special string material, all of which would be necessary in the case of a five-stringed cello, completely disappears. Others have, no doubt, experimented along this line, and their results would be of interest to your readers."

Several advantages of a cello stringing like a violin, E-A-D-G, would have the advantage of admitting to its repertoire violin compositions (sounding an octave lower), and there would be only one clef to learn, instead of three, as is the case with the standard cello. It is possible that by changing the size of the cello somewhat a new instrument with a comparatively even scale could be worked out.

Fiddling for Fun

By SID G. HEDGES

THE ABOVE method of stringing the cello, described by our correspondent, is interesting as a novelty but I do not think either it nor the five-stringed cello will supplant the standard cello with its orthodox stringing, A-D-G-C. The system of stringing described by our correspondent, first string, E, second, A, third, D, fourth, G, makes an altogether different instrument of the cello, with a compass an octave higher. As ordinarily tuned the natural key of the cello is G, while the natural key of this instrument would be G, just as the natural key of the violin is G.

A cello strung without its heavy C string, and with an E string (first string) as thus as above described, could not possibly give the massive, sonorous tone such as is given by the cello with the usual stringing. The thickness of the strings of all string instruments played with the bow in order to give the best results must

be the proper relation to the size of the instrument and length of the strings. Note the increasing thickness of the stringing of bow instruments, violin, viola, cello, double-bass—as their size and length of strings increase. A violin A string, banjo third or guitar first could not possibly give the proper tone when strung on a cello, because the vibrating portion of the string would be too long for its thickness.

Every instrument has a compass which fills a certain portion of the musical scale as used in orchestral music and the new cello would lack the four lowest tones, C, D, E, F, played on the C string below the open G. This would leave a gap with nothing to fill it.

The C string of the cello is used more and is more important than our correspondent seems to think. Playing the notes written for the C string an octave higher would not give the proper effect in a great many cases.

Barn Fiddling

ON ANOTHER OCCASION I was asked to look after a great crowd of children on a picnic. But the rain came

with the tuning E-A-D-G, but this is doubtful. Yet, even though this stringing would seem absolutely incompatible with an even scale, in the case of a full-sized cello, it can well be made an interesting field for experimentation.

If this new stringing of the cello were adopted, thousands of orchestral cello parts would have to be arranged for the new instrument and solo parts to cello works rearranged. Many of these would lose their effectiveness without the C string, even if the notes intended for the C string were played an octave higher.

The higher notes played on the E string would lack the breadth and sonority of the same notes played in the higher positions of the cello as ordinarily strung. There would moreover be a break in the quality going from the robust A string to the thin and feeble E string, thus making the scale uneven.

The great composers wrote solo and orchestral cello parts to their compositions for a cello with a C string, and passages written for that string would have to be played at pitch or lose their proper effect.

For the reasons stated above, it is doubtful if the new method of stringing will come into general use except as a novelty. The same might be said of the five-stringed cello.

Players of bowed instruments are conservative and will not consider any changes in their instruments. In fact there have been no changes in the violin or the cello since the days of Stradivarius.

For Bored Pupils

THE TEACHER who finds that a pupil is getting bored can have no better way of stimulating interest than by cutting out all studies and regular work and letting the pupil do this playing by ear instead. Incidentally, there is no way in which pure tone can be so well developed, for no part of the attention is diverted by the whole care is concentrated on the business of making the playing sound beautiful.

But there are other very practical advantages. In violin-playing a great deal depends on ear-training, for good intonation rests almost entirely on aural perception. In this playing by ear, one relies not on visual memories but altogether on a recollection of sounds.

Progress is made from one note to another by constantly judging intervals, so that it is ear-training in its most thorough form.

A teacher is often worried to know where a would-be student will get to "have an ear" stand a fair chance of making good. There is an easy way to decide. Just let him do a few weeks' playing by ear; and at the end of that time, if he can play a piece of music as well as he can only make out two notes, one which is the

careful with his memory playing he, but this is strenuous work and can scarcely be recommended as a relaxation.

"Playing by Ear"

THE "FIDDLING FOR FUN" that I recommend can be, more fairly described as "playing by ear." You simply decide on a tune; settle on a convenient note for beginning, and play straight through—without a thought as to whether you have ever seen the music or not. Usually, in fact, the tunes chosen will be such as are familiar merely because they have been heard so many times.

To get the most fun you should ramble from one piece to another, in any order, just as the melodies come into your mind.

"Medley" Playing

I WILL SUGGEST the sort of thing which any student of two or three years' standing might do. Commence the tune on which to begin for "Amie Laurie" (G on D string). This finishes on the same note, which can be made to begin the "Last Rose of Summer," which will finish G on D string. "Come Back to Erin." An octave drop from the last note gives C on the G string, which suggests the opening for Reinhardt's "Melody in F." This may be followed by "Trauermarch" (C on the G string), and the last F of this may begin "Nearer My God to Thee." "Old Folks at Home" can follow, then "Il Misere." For the reasons stated above, it is doubtful if the new method of stringing will come into general use except as a novelty. The same might be said of the five-stringed cello.

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THE ETUDE

THE ETUDE

British national anthem and one which is not, then mastery of the violin is not for him.

For a blind person, or one who cannot see to read music, the sort of playing I

The Portamento

By JULIUS POKORA

Changes of position occur most frequently with these fingerings and are most often badly done. Yet, with careful analysis and diligent practice, one can learn to execute them in a truly artistic fashion.

The rule concerning these shifts may be stated as follows: *Always glide on the finger in use just before the shift.* Thus, in this exercise shift to the third position on the first finger and, when the hand reaches the latter position, place the second finger on the string. At first make the grace note long; later make it inaudible by playing the next note immediately.

However, do not try to do so by skipping to the new position. Always glide smoothly.

In the downward portamento, shift on the second finger, and as it reaches the first position, take it from the string to let the first finger stretch. The first finger must, of course, remain on the string throughout the shift.

The following:

Ex. 3 played

Ex. 4 played

Ex. 5 played

Ex. 6 played

Ex. 7 played

Ex. 8 played

Ex. 9 played

Ex. 10 played

Ex. 11 played

Ex. 12 played

Ex. 13 played

Ex. 14 played

Ex. 15 played

Ex. 16 played

Ex. 17 played

Ex. 18 played

Ex. 19 played

Ex. 20 played

Ex. 21 played

Ex. 22 played

Ex. 23 played

Ex. 24 played

Ex. 25 played

Ex. 26 played

Ex. 27 played

Ex. 28 played

Ex. 29 played

Ex. 30 played

Ex. 31 played

Ex. 32 played

Ex. 33 played

Ex. 34 played

Ex. 35 played

Ex. 36 played

Ex. 37 played

Ex. 38 played

Ex. 39 played

Ex. 40 played

Ex. 41 played

Ex. 42 played

Ex. 43 played

Ex. 44 played

Ex. 45 played

Ex. 46 played

Ex. 47 played

Ex. 48 played

Ex. 49 played

Ex. 50 played

Ex. 51 played

Ex. 52 played

Ex. 53 played

Ex. 54 played

Ex. 55 played

Ex. 56 played

Ex. 57 played

Ex. 58 played

Ex. 59 played

Ex. 60 played

Ex. 61 played

Ex. 62 played

Ex. 63 played

Ex. 64 played

Ex. 65 played

Ex. 66 played

Ex. 67 played

Ex. 68 played

Ex. 69 played

Ex. 70 played

Ex. 71 played

Ex. 72 played

Ex. 73 played

Ex. 74 played

Ex. 75 played

Ex. 76 played

Ex. 77 played

Ex. 78 played

Ex. 79 played

Ex. 80 played

Ex. 81 played

Ex. 82 played

Ex. 83 played

Ex. 84 played

Ex. 85 played

Ex. 86 played

Ex. 87 played

Ex. 88 played

Ex. 89 played

Ex. 90 played

Ex. 91 played

Ex. 92 played

Ex. 93 played

Ex. 94 played

Ex. 95 played

Ex. 96 played

Ex. 97 played

Ex. 98 played

Ex. 99 played

Ex. 100 played

A portamento which is more difficult because of the use of two fingers is shown in the following:

Ex. 2 played

Ex. 3 played

Ex. 4 played

Ex. 5 played

Ex. 6 played

Ex. 7 played

Ex. 8 played

Ex. 9 played

Ex. 10 played

Ex. 11 played

Ex. 12 played

Ex. 13 played

Ex. 14 played

Ex. 15 played

Ex. 16 played

Ex. 17 played

Ex. 18 played

Ex. 19 played

Ex. 20 played

Ex. 21 played

Ex. 22 played

Ex. 23 played

Ex. 24 played

Ex. 25 played

Ex. 26 played

Ex. 27 played

Ex. 28 played

Ex. 29 played

Ex. 30 played

Ex. 31 played

Ex. 32 played

Ex. 33 played

Ex. 34 played

Ex. 35 played

Ex. 36 played

Ex. 37 played

Ex. 38 played

Ex. 39 played

Ex. 40 played

Ex. 41 played

Ex. 42 played

Ex. 43 played

Ex. 44 played

Ex. 45 played

Ex. 46 played

Ex. 47 played

Ex. 48 played

Ex. 49 played

Ex. 50 played

Ex. 51 played

Ex. 52 played

Ex. 53 played

Ex. 54 played

Ex. 55 played

Ex. 56 played

Ex. 57 played

Ex. 58 played

Ex. 59 played

Ex. 60 played

Ex. 61 played

Ex. 62 played

Ex. 63 played

Ex. 64 played

Ex. 65 played

Ex. 66 played

Ex. 67 played

Ex. 68 played

Ex. 69 played

Ex. 70 played

Ex. 71 played

Ex. 72 played

Ex. 73 played

Ex. 74 played

Ex. 75 played

Ex. 76 played

Ex. 77 played

Ex. 78 played

Ex. 79 played

Ex. 80 played

Ex. 81 played

Ex. 82 played

Ex. 83 played

Ex. 84 played

Ex. 85 played

Ex. 86 played

Ex. 87 played

Ex. 88 played

Ex. 89 played

Ex. 90 played

Ex. 91 played

Ex. 92 played

Ex. 93 played

Ex. 94 played

Ex. 95 played

Ex. 96 played

Ex. 97 played

Ex. 98 played

Ex. 99 played

Ex. 100 played

Application of these principles will show how any portamento may be analyzed and practiced, for there is no shift that does not belong to one of the three classes: (1) The portamento using the same finger, (2) the portamento using two fingers, and (3) the portamento employing two strings.

Another possible shift not yet covered is that from the fourth finger in the first position to any finger in the third, or, contrariwise, from any finger in the third to the fourth finger in the first, this being

"Great art is never out of date nor obsolete; like the moral law of Sophocles, God is great in it, and great not old; it is the moral law of Kant, it is of equal ease and splendor with the stars. A line of Virgil, written by the Bay of Naples in some most private hour of meditation, all those long years ago, comes home to us, as though it were our very thought; upon each repetition, experience has made it more true and touching. In beauty and strength, in purity of method and in strength of thought, the great artists are all contemporaries."—LIONEL JONHSON.

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Cincinnati, Ohio



??? ASK ANOTHER ???

1. What is an arpeggio?
2. What is a bassoon?
3. When was Handel born?
4. Who wrote the opera, "The Magic Flute"?
5. When did Schubert die?
6. What is meant by *de capella*?
7. What is the Sistine Choir?
8. How is the violoncello tuned?
9. How many Hungarian Rhapsodies did Liszt write?
10. From what composition is this melody taken?



ANSWER TO LAST MONTH'S QUESTIONS

1. A symphony is a composition written for full orchestra, the first movement of which is written in "sonata form".
2. A major interval is any interval, the top tone of which is found in the major scale of the lower tone.
3. Chopin was born in 1809.
4. The opera, "The Magic Flute" was written by Mozart.
5. MacDowell died in 1908.
6. Transposing means reading music in one key and playing it in another.
7. The degrees of the scale are named as follows: 1, tonic; 2, super-tonic; 3, sub-median; 4, sub-dominant; 5, dominant; 6, sub-median; 7, leading tone.
8. A string quartet is a combination of one first violin, one second violin, one viola and one violoncello.
9. The Italian term for growing louder is *crescendo*.
10. The Eroica was from the second movement of Beethoven's "Fifth Symphony."

Counting About

By MRS. RAY HUSTON

Oh little Miss Mary
Robert's MacDowell
Had so much of trouble
In counting aloud.

"I've just got to sing it!"
She told me one day,
"Or tangled all up I
May get when I play."

"Well, Mary Robert,"
I said, "you may sing,
Provided you count, for
That is the main thing."

So if keeping time seems
A wee bit hard for you,
Just sing as you count, and
It may help you, too.



CONDUCTED BY ELIZABETH A GEST

George Washington and His Flute

By GLADYS HODSON LEACH

I suppose you have known about George Washington's hatchet ever since you can remember; but did you ever hear anything about his flute? I have often over-looks the instruments of beauty while it pays much attention to instruments of destruction. No one claims to have seen George's hatchet, but anyone who visits Mount Vernon may see his flute. The hatchet story may be only imagination, but the flute is real.

Can you imagine Washington, the soldier, statesman, patriot and president, playing his flute? We know that, after his strenuous public life, he retired to his beautiful farm home. Here he enjoyed a well-earned rest after the wearing duties which he performed so eminently for many years. His flute playing was one of the pastimes which he greatly enjoyed in his private life. Mrs. Washington probably played his accompaniment on her spinet.

This flute of Washington's, which has been kept at Mount Vernon, is one of the best of its time. It is a Meyer model, with an ivory body very popular in that day and still used by some modern flute makers. This old flute needs some repairing now, but could probably be completely restored to usefulness by an expert.

In various museums in our country we may see bone flutes, or whistles, used by the early inhabitants of North and South America as well as in parts of the old world. The Aztecs, who lived in parts of this continent when the Spaniards arrived, used pottery in the construction of their whistle flutes. These were regarded with great reverence and were used in religious ceremonies.



Our North American Indians had much finer flutes than the Aztecs. Theirs were usually made of wood and had holes bored in them to produce tones of different pitch. Our modern flutes are made on this principle.

Are you wondering what pieces Washington played? We shall not have much difficulty in guessing what they were, as we know what pieces were popular for the flute in his time. We still have the flute music of his day. There were many old English, Irish and Scottish airs, such as "McPherson's Lament," "Auld Robin Gray," "The Charming Fair Elly," and "The Post Horn Wals with Variations." There were a few pieces for the flute by French and German composers. Pieces from the Italian operas of Verdi, Rossini, and Donizetti were frequently played. There were then countless variations.

Do you know what "variations" are? First you must have a theme or tune; then you must play it in various ways, with runs, trills and turns added. This style of composition was exceedingly popular for many years and on many instruments.

(Continued on next page)

The Little Queen

By ANNETTE M. LINGELBACH

THE LITTLE QUEEN was a very poor musician. The king knew this, the queen-dowager, too, and Master Beauty, but they could not stop the little queen from singing or playing the piano.

The little queen might have been a good musician, if she had practiced hard; but she never did. Instead of attending strictly to her music, as Master Beauty said she should, she was always thinking of the fluffy red suit the young king was wearing.

Matters had to stop. The king and his queen and Master Beauty decided to take stern measures that the little queen might no longer be a disgrace to the kingdom of Lovelands.

The little queen was given a new teacher, Fairy Slow Tempo, who was tall and strict and perfect in everything. Two fairies came to listen to her practicing. Melody and Imaginative. Playing. Whenever the little queen forgot to bring out the melody so that it sang, the Fairy Melody folded her rainbow-colored wings away so they could not be seen; and whenever the little queen played Schumann's Melody as though it were his Soldier's March, Fairy Imaginative Playing drooped her head and sighed and sighed until the room was full of the soft little sounds her sighs made. During some of the lessons the little queen cried because of the poor way she played when Fairy Slow Tempo's friends dropped in.

(Continued on next page)

Notes

By MARION BENSON MATTHEWS

The first big note
Without a stem
is **WHOLE NOTE**, round and white.

And next in line,
With long black stem,
Big **HALF NOTE** stands upright.

The **QUARTER NOTE**,
With long stem, too,
As black as black can be,

While **EIGHTH NOTE** looks
Like quarter note,
But has a flag, you see.

What note is this?
With two black flags?
SIXTEENTH, beyond a doubt.

Your music book
Now take, my child,
And try to pick them out.

LETTER BOX

DEAR JENNY ETTRE:
I am fifteen years old and play the piano and violin. Last year I was in the Higher Local (Cresty College) music examination. I have enjoyed the piano very much ever since when I read in the JUNIOR ETUDE the letters in the Club Corner, for we have

no such clubs in India to encourage us. This is to be my last year in school, and then I will go to college. I hope some Junior readers from America will write to me.

From your friend,
FREDERICK HOLMES (Age 15),
Albert Cottage, MacKerrill Road,
Darjeeling, India.

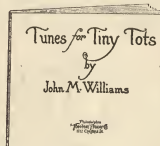
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associated rhymes by Jean C. Castle are very attractive and everything even to the large, clear printing is of the right character to beguile the child into enjoying music more as a game than regarding it as a study.

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John M. Williams

EDUCATIONAL STUDY NOTES ON MUSIC

IN THE JUNIOR ETUDE

By EDGAR ALDEN BARRELL

Priscilla on Wednesday, By Mathilde Bilbro

Priscilla has now become an old friend of ours, for we have watched her on Sunday afternoons and Tuesday and have found her to be a model little girl. Busy as she has been for the last few days, she has not failed to be diligent, and puts in a full day's service by the side of her mother's studio. By Saturday, certainly, she ought to be able to play, for, as we all know, all work and no play will make her a dull girl. These the right hand part of this little piece as marked. In measure seven the right thumb goes under. It would be best to practice this spot separately.

Morris Dance, By Sir Charles Villiers Stanford

The Morris dance was a very old English dance and is said to have been first danced by the Moors. It is about 400 years old. Sir Charles Villiers Stanford was born Dublin, Ireland, in 1857. He studied with several of the greatest English and German teachers. For many years he was professor of music in one of the largest universities in England, and also taught in the famous Royal College of Music in London. He was knighted (made a "Sir") in 1902. He died in 1924. Among his writings are symphonies, operas, cantatas, piano sonatas, songs, and so forth. This little Morris Dance is a fine composition and lots of fun to play. In measure three and four be sure that the left hand part is at all times alone. The last two measures of the dance should be played in strict time, the rests being observed as indicated.

Guy Little Swing Song, By R. S. Morrison

This is an easy piece with pleasant and gentle rhythm. Make the melody stand out stronger than the accompaniment. This piece is in three sections. Section A: 12 measures in G (4 measure interlude). Section B: 22 measures in C. Section C: first 22 measures repeated. In measure sixteen of the section in C make a chord (that is, play in regular time again).

Theme From Sonata in A, By W. A. Mozart

Wolfgang Amadeus Mozart was one of the greatest composers in all history. Besides the three long names mentioned he also had two or three others. This shows what smart parents he had, to think of so many fine names for just one of their children when there were no others to be named. Mozart is famous for his beautiful melodies. Schubert and Gluck are two other composers whose melodies are very lovely. This beautiful theme on A major, *Andante grazioso*, has the last measure of each of the two parts. Notice that in measure three the notes are tied into pairs, but the lower notes are not. To some other column of the Junior Etude you will find a short sketch of Mozart's life and writings. If you play this piece exactly as it should be you will have to be very wide awake and as careful as you know how to be. Mozart is, perhaps, the most interesting composer for children to study about, for he was the most amiable child prodigy that ever lived. That means that, even when he was just a boy, he could play the harpsichord wonderfully well, and could compose long and fine compositions.

Winter Sports, By Adam Gabel

Dr. Adam Gabel is one of the foremost musicians of Philadelphia, Pennsylvania. He has written a large number of songs, many of which are greatly liked. He has a fine touch for the piano notes. The trick of the delicate croonings, not of how you push the notes down, but of how easily you let them up. A fine piece for teaching or recital, we are sure.

Fern Green, By Helen Dallam

Fern Green is a fine little violin composition with a smooth lovely melody. Its slow movements make us think of the slow motion of the fern fronds when caught in the breeze. The keys featured in this minor. Play with steady, round notes and slightly rubato (and even tiao). Helen Dallam is one of the best-known women composers of the present day.

Jongleurs

By GAYE S. ALLYE

THE interpretative artist of to-day has a high place in society and takes his place beside the composer rather than behind him. This was not always the case, as Pierre Aubrey points out in "Trouvours and Troubadours."

Says Aubrey: "Just as the modern sculptor has his founder or moulder, and the composer has his interpreter, so the medieval troubadour or trouvère, poet and musician alike, had his 'jongleur' (or 'joglar') whose profession was to go from town to town and from castle to castle, to gain a hearing—for his own profit, of course—for the compositions of the masters of his art."

The jongleur flourished in the 12th and 13th centuries, for "in former times these worthies were known by other names; later, in the 14th century, they formed a brotherhood and became minstrels." (Hence, of course, were created various "guilds" of musicians.) "But in the time of the troubadours and trouvères the jongleurs had no recognized status or organization; they were isolated individuals, essentially rovers and vagabonds. They were "the genuine bohemia of the art-world."

Occasionally, we learn from this author, jongleurs turned troubadour and wrote their own verses and music. "A jongleur who became a trouvère gained promotion thereby," but usually the jongleurs existed "either as companions of some noble trouvère and interpreters of his works, or as journeymen on his behalf, hawking their musical wares from castle to castle. Sometimes, too, the great feudal household retained a jongleur who was attached to the person of some nobleman or king."

The jongleur had to learn his business, however, and our author quotes Laviois in saying "it is hard to believe that these artists of all sorts and conditions, who went the round of towns, castles and great houses playing and singing, these girls half strumpets, half musicians, who sang and piped when they were not turning somersaults . . . came straight from the episcopal or monastic schools."

"Without proper education no government which rests upon popular action can long endure. The people must be schooled in the knowledge and in the virtues upon which the maintenance and success of free institutions depend."—Wormon Wilson.

THE ETUDE



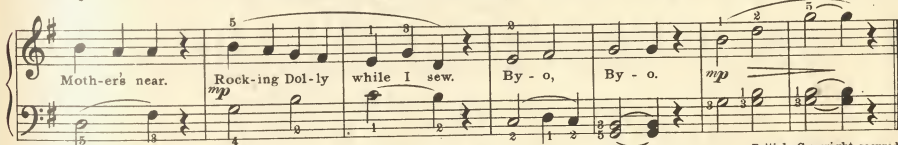
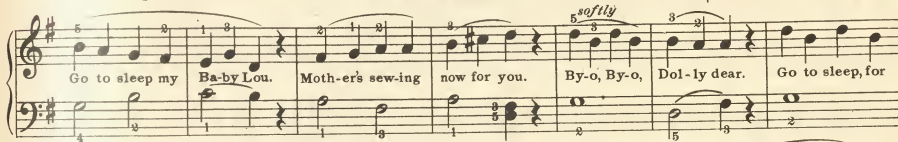
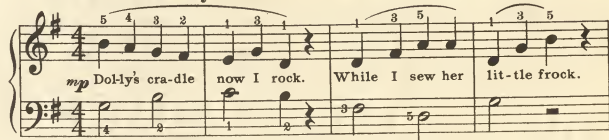
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MATHILDE BILBRO

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A little slowly

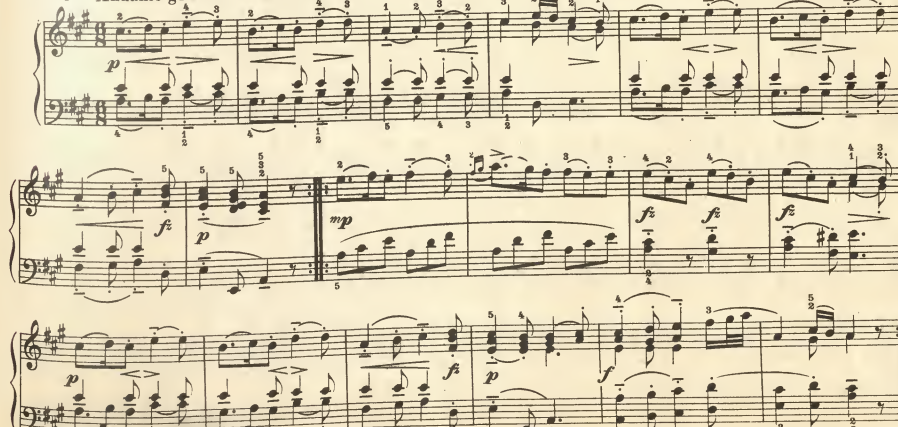


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THEME FROM SONATA IN A

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Other Music Sections in this issue on pages 91, 119, 127.

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The Journal of the Musical Home Everywhere

Chorismaster's Guide

FOR THE MONTH OF APRIL, 1928

(a) in front of anthem indicates they are of moderate difficulty, while (b) anthems are easier ones.

Date	MORNING SERVICE	EVENING SERVICE
F I R S T	PRELUDE Organ: Grand Cleave Harris Piano: Chorus of Answer Grey	PRELUDE Organ: Prayer and Cradle Song Lacey Piano: When Shadows Fall Roberts
	ANTHEMS (a) There is a Green Hill, Marks (b) In the Cross of Christ Morrison Glory	ANTHEMS (a) Gentle Jesus Gordon Nevin (b) Calvary Rodney
	OFFERTORY Acquiesce Now Thyself with God Riker (1. solo)	OFFERTORY Lord Ever Merciful Kountze (Duet for S. and A.)
	ANTHEM The Palm Trees Faure-Norris	POSTLUDE Organ: Recessional Sheppard Piano: Fragment from Violin Sonata in C Minor, Beethoven-Maszkowski
	POSTLUDE Organ: Serene Colborn Piano: Morning Song J. E. Roberts	
E I G H T H	PRELUDE Organ: (March in A) Barnes Piano: Golden Morning Hopkins	PRELUDE Organ: Retrospection Hogan Piano: Song Without Words Op. No. 2 Mendelssohn
	ANTHEMS (a) Christ Our Passover Ashford (b) As It Began to Dawn Vincent	ANTHEMS (a) Rejoice and Be Glad Berwald (b) New is Christ Risen, J. A. Clark
	OFFERTORY The King of Glory C. W. Coombs (S. solo)	OFFERTORY Alleluia Henrich (T. solo)
	ANTHEMS (a) God Hath Appointed a Day, Tours (b) Today the Lord is Risen Kountze	ANTHEM Hosanna Granter
	POSTLUDE Organ: Minuet from Symphony in E-flat Mozart-Barnes Piano: Chorus Anisim Rosen-Kale	POSTLUDE Organ: Minuet from String Quartet in E-flat, Beethoven-Bumetstein
F I F T E E N T H	PRELUDE Organ: Prelude in A-flat Stula Piano: Prelude, Op. 28, No. 6, Chopin	PRELUDE Organ: Prelude Française Erb Piano: Album Leaf, Meyer-Oberbein
	ANTHEMS (a) Praise the Lord of Heaven Borowski-Doddy (b) How Beautiful Upon the Mount- ains Spenny	ANTHEMS (a) All Thy Works Shall Praise Barnes (b) Saviour, Like a Shepherd Lead Us Barrell
	OFFERTORY Dear Lord and Master Mine, Berwald (B. solo)	OFFERTORY God's Love Jackson (A. solo)
	POSTLUDE Organ: March in A Ravina Piano: Capriccio Meyer-Oberbein	POSTLUDE Organ: Triumphal March Erb Piano: Andante Cantabile Tchekowsky
	PRELUDE Organ: From Improvisations, Op. 142 No. 3 Schubert-Barnes Piano: Promenade Musical, Henry Parker (Four-hands)	PRELUDE Organ: Meditation Gillette Piano: Choral and Interludes Rogers
T W E N T Y S E C O N D	ANTHEMS (a) O Praise the Lord, Tchekowsky (b) Jesus Meek and Gentle Pease	ANTHEMS (a) Save Me, O God, Tchekowsky (b) Blessed is the People Baines
	OFFERTORY The Heavens Declare the Glory of God Lehner (S. solo)	OFFERTORY Offertory Grey (Organ)
	POSTLUDE Organ: Minster March Wagner Piano: A Melody Arthur Foote	POSTLUDE Organ: Evening Pastoral Lemare Piano: Procession of the Saints Tchekowsky
	PRELUDE Ave Maria Schubert-Marcosson (Violin, with Organ or Piano Accept)	PRELUDE Organ: Berceuse Barrell Piano: Song Without Words Op. 102, No. 6 Mendelssohn
	ANTHEMS (a) In the Beginning Hopkins (b) O Saving Victim, Colborn	ANTHEMS (a) Lo, This Night, Waggoner (b) The Lord is My Shepherd George Nevin
T H I R D	OFFERTORY Search Me, O God, Marks (Duet for S. and A.)	OFFERTORY Thou't Like unto a Flower, Ruffenstein (Violin)
	POSTLUDE Organ: Grand Chorus in F, Sheppard Piano: Morceau Characteristique Sinding	POSTLUDE Organ: March of the Flowers, Harker Piano: Serenata Rheinberger

Anyone interested in any of these works may secure them for examination upon request.

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