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Volume 46, Number 03 (March 1928)

James Francis Cooke

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Recommended Citation

Cooke, James Francis (ed.). The Etude. Vol. 46, No. 03. Philadelphia: Theodore Presser Company, March 1928. The Etude Magazine: 1883-1957. Compiled by Pamela R. Dennis. Digital Commons @ Gardner-Webb University, Boiling Springs, NC. <https://digitalcommons.gardner-webb.edu/etude/754>

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Music Magazine

*The Journal
of the
Musical Home
Everywhere*

*March
1928*



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ETUDE MUSIC
A MONTHLY JOURNAL FOR THE MUSICIAN, THE MUSIC STUDENT AND ALL MUSIC LOVERS

Editor..... JAMES FRANCIS COOKE
Art Editor..... EDWARD FLINCHBATH HENNER
Vol. XLVI, No. 3 MARCH, 1928

Entered as second-class matter January 16, 1914, at the P. O. at Philadelphia, Pa., under the Act of March 3, 1879.
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Advertisements must reach this office no later than the 15th of the second month preceding month desired. Rates on application.

PRINTED IN THE UNITED STATES OF AMERICA PUBLISHED BY THEODORE PRESSER CO., 712-714 CHESTNUT STREET, PHILADELPHIA, PA.

THE WORLD OF MUSIC

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

THE WILLIAM MAZON CLUB, of New York City, is planning a special celebration next year of the hundredth anniversary of Dr. Mazon's birth. All former pupils of this master teacher are desired to communicate with Mrs. Cecil M. Bekren, 203 West 81st Street, New York. It is probable that no other native teacher of the piano has had so distinctive an influence on the teaching of this instrument in America as did Dr. Mazon. Mrs. Bekren, to honor her master in connection with this event, will give to any student of "Touch and Technique," the lesson given upon the principles of Dr. Mazon's teaching.

THE AMERICAN OPERA COMPANY spends a season of seven weeks of grand opera in January tenth, with a production of "Faust," their favorite in the repertoire, at "Madame Booth's" Theatre, at the "Palace Theatre," New York. The company is under the direction of Vladimir Rosing, with Frank St. Leger as conductor and Eugene Gossens as stage director.

AT THE RECENT NORWICH FESTIVAL, of England, the chief works presented were Bach's "St. Matthew Passion," Handel's "Messiah," Paganini's "Violin Concerto," Wagner's "The Mastersingers," (from the quietest to the end of the opera), and Granville Bantock's "Omni-Knight." The baton was in the hand of Sir Henry Wood, while Florence Austral was the leading soloist.

WILTON J. BALZELL, musical educator, author and scholar, died at his home in New York on January 10th. Born December 18, 1864, at Shrewsbury, Pennsylvania, he was educated at Lebanon College, the University of Pennsylvania, the New England Conservatory, and under Sir Frederick Bridge and William Shakespeare in London. After a period of successful teaching he became in 1887 the Assistant Editor of *The Etude*, and later was for many years Editor of *The American Musician*. A man of keen mind and liberal culture, he was also author of a complete *History of Music for Schools* and of a scholarly *Dictionary of Musiciana*.

THE PRAGUE TEACHERS' CHORUS, an unique organization of sixty schoolmasters, Czechoslovakia, under the leadership of Metod Dolezil, is announced to make a tour of America early in the season of 1929.

THE BERLIN PHILHARMONIC created the biggest sensation we have had in England for many years when it recently visited London with Sir Cosmo Gordon Lee as conductor. Queen's Hall concert and the concert at the Royal Albert Hall, seating more than ten thousand, was sold complete on the day of the concert.

D. HENDRIK EZZERMAN, eminent violinist, pianist and teacher, died at Philadelphia on January sixth, at the age of forty-eight. Born at Zierikzee, Holland, he was educated in the Conservatory of Amsterdam and then came to the United States some twenty-five years ago as violinist of the Philadelphia Orchestra.

THE BAYREUTH FESTIVAL of 1928 will begin July 19th and continue to August 19th. "Parsifal" will be given, the Wagner Festival, the Prince Regent Theatre, of Munich, will continue from July 30th to August 1st, with "The Little Children of the Abbey," "The Ring," "Meistersinger," "Parsifal," "Triton and Isolda," and "Lohengrin."

EATON FANNING, eminent English conductor, composer and teacher of music, died at Brighton on October 29, 1927. Born in London, in Cornwall, on May 30, 1850, he was educated at the Royal Academy of Music, of London. Many of his past songs, as well as compositions in other solo voices, have had wide popularity in America.

MMR. SCHUMANN WAGNER gave a concert for New York on December 10th. It was a typical Schumann-Wagner evening, with an enthusiastic audience of admirers of "The Great," with Walter Damrosch as spokesman presenting a book of letters of felicitation from the Governor of each state of the Union, and with Mme. Marcelle Semprich leading the applause of her fellow-masters of the art of song.

THE CHEROKEE, an eighteenth century opera, by Storace, has been revived in London. William Shedd's "The Cherokee" is a pure study of a pastoral nature, has followed it.

RACH NOW DRAWS AS WELL AS SINGS, according to statements found upon reports from the famous Pizzenne concert at Queen's Hall, London.

HIGH SCHOOLS OF THIRTEEN CITIES of southeastern Kansas—Chanute, Cherokee, Haysville, Coffeyville, Columbus, Cane, Neodesha, Parsons, and Pittsburg—have organized a joint orchestra, which plays in turn in the various communities.

MINA GREG, widow of the most famous of piano concert given in Yale, on the twelfth anniversary of her husband's death. Miss Greg is now eighty-two years of age. A cousin of her husband, in her early years she was known as a singer with "dramatic fervor and soulful delivery," who did much to bring Greg's work to the attention of the public. She is known throughout the musical world.

ELEANOR ALLEN, city organist of Topeka, Kansas, where she plays the largest organ in this state, has been recently elected a Fellow of the American Guild of Organists, a distinction usually reserved for artists of venerable years and experience.

CLAUDE DEBUSSY is to have a memorial erected to his memory, in the forest of St. Germain, near Paris, on the occasion of the centenary of his birth on March 25, 1862.

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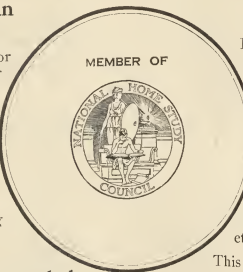
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IN THE HOME**

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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 Age to Begin

PERHAPS the most frequent inquiry that comes to this department is "What age do you think is the best for a child to begin music lessons?" Most mothers seem to be under the impression that, because six years is the definitely determined age for children to be received into the first grade of the public schools, some like age is generally accepted as proper for the beginning of music lessons. Furthermore, most mothers associate with the term "music lessons" the purely physical act of playing upon an instrument, usually having the piano in mind.

The facts are apt to be overlooked that music is a scientific subject of many phases and that the demonstration of it, either by playing an instrument or singing, is only one feature. Mothers fail to take into consideration the evidences of musical talent or the physical and mental capabilities of their children, which vary greatly in different individuals. All of these are important factors in determining the age to begin.

Beginning music lessons, for the average child, consists largely of rhythmic training by means of song, dance and tapping exercises, hand and finger drill for the development of muscles (done on the top of a table, often accompanied by a chart of the keyboard), ear-training, simple melody building and the acquiring of the early fundamentals by games and mechanical equipment.

This department is thoroughly convinced that every child, no matter how small the talent, should be given a trial in music. We believe the piano, for many reasons, to be the best instrument on which to start lessons, after thorough preparation for its physical demands have been acquired. But it is on the *when* and the *how* of beginning that the musically untrained mother needs advice, since, in many cases, the whole future of the child's success in the subject will depend upon the initial period.

Tools—Teacher—Tactics

THREE important factors will greatly enhance your child's musical career—an intelligently purchased instrument, a wise, experienced instructor and carefully supervised practice in the early grades.

The age to begin the study of music, as in the case of any other special subject, should be determined by the particular child, whose mental and physical condition should be carefully considered and understood before this subject is added to its required school work. Then the general characteristics of the child should be thoughtfully analyzed before a decision is made upon the manner of beginning. If it is the type that requires the spur of competition and like associations to develop interest and industry in a given subject,

then it should be enrolled in a school of music—possibly entered in class-room work. If, on the other hand, it is distinctly talented, craves lessons, has a rhythmic and melodic sense decidedly marked, and is sufficiently interested to enjoy working alone, then it will be better placed with an understanding, private teacher.

Most mothers make the mistake of beginning actual lessons too early. The average tiny tot, say, from five to seven years, should be put in a class of one of the learn-while-you-play methods where it will get a firm foundation in rhythmic and a background in musicianship before it is taxed mentally and physically with the technique of an instrument and the strain of practicing. On the other hand, actual lessons should not be delayed too long, if any real facility is to be expected, because of the necessary training of the muscles and ligaments of the fingers, hands and arms while they have the flexibility of childhood as well as of the active, plastic mental processes of early youth. Also there is a certain psychology in acquiring the "baby work" before the self-conscious years are reached.

According to the Child

KEEPING the foregoing in mind the best time to begin would seem to be, only in rare instances and under ideal conditions, from five to six years of age. If the child is robust physically and mentally well-developed, the ideal time is from seven to eight years of age. Where any doubt concerning the child's strength and vitality exists, from nine to ten years of age would be the time to start. When the child is being crowded to retain its grades in school, music study should be deferred until later and then taken up in the vacation period. But lessons should begin before twelve, if facility and musicianship in the technique of an instrument is to be expected.

This department will welcome communications from parents and teachers on this important question. Mothers who have had several children who have studied music might tell us what they have discovered and proved through their experiences. Teachers of beginners might give the results of their efforts and their conclusions therefrom.

M. E. N., Columbus, Ohio.—It is a great pleasure to direct you to sources where you can get material upon the subject of "Music In the Home." If you will look over the past issues of THE ETUDE you will find many practical articles that touch on some phase of the topic. If you will write Mrs. John P. Budington, Chairman, Committee on Music in the Home, National Federation of Music Clubs, Marion, Virginia, she will also help you.

(Continued on page 235)

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Throughout the printed pages of the book there are numbered spaces and it is play for the juvenile to cut out of picture sheets provided, the one hundred and some odd pictures and paste them in proper spaces in the book. These attractive illustrations arouse an interest in the things and individuals and instruments pictured, and while they apparently provide play with scissors and paste, they are leading the child to a wealth of information on things musical.

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M. M. ♩ = 108
Fine
Pod. ad lib.
In Neapolitan style
mf con calore, a little slower
D. S. ♯
D. S. ♯
Trio ben marcato, somewhat slower
mf
rit
a! Oh! Mussolini, etc.

* From here go back to ♯ and play to A, then go to Trio. ★ For a finish (last time) go back and play the Intro.
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Other Music Sections in this issue on pages 203, 211, 243

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mf *a tempo* *ritard.* *poco ritardando* *Fine* *mf a tempo* *pp* *una corda* *Cantabile* *Trio* *M.M. ♩ = 100* *ritard.* *D.C. al Fine*

* From here go back to *S* and play to *Fine*, then go to *Trio*
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With a broad expressive melody in the middle voice. The sweeping chords must be duly subordinated. Grade 4
Moderato espressivo M.M. ♩ = 63

mf marcato il canto *rit.* *a tempo* *dim. e rit.* *mf* *p* *ritard.* *D.C.* *cresc. molto* *friten.* *mf* *ritard.* *rall. e dim.*

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A MESSAGE TO THE PIANO TEACHERS OF AMERICA!

THE responsibility of keeping America truly musical rests squarely upon the shoulders of the piano teacher. Through the piano, the basic instrument of all music, young America can be educated to become musically appreciative.

It has been demonstrated that thousands of promising students of piano have been early discouraged in their attempts to learn to play because the piano upon which they studied was inadequate and hopelessly out of playing condition. No child, no matter how talented, can scale the barrier set up by an obsolete instrument.

The National Piano Manufacturers Association is broadcasting a message to the mothers of America which will result in a greater love for music and a truer appreciation of it. It is urging every parent to give their children an opportunity to express their inborn desire for music through the piano. This is possible only if the piano upon which

the child is learning is of a proper standard—equal to the production of harmonic and beautiful tones by which a child can gain a true conception of what music really is.

The Association is appealing to the piano teachers of America to see that the home study of their pupils is done on a piano that has not outlived its usefulness.

When a child comes to you to study, he must of course have hands, eyes, ears and a willingness to learn or you could not take him as a pupil. Is not an essential requirement a good properly tuned piano at home?

National Piano Manufacturers Ass'n.
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LYNNWOOD FARNAM

Composers of the seventeenth and eighteenth centuries wrote for the clavichord and the harpsichord—predecessors of the modern piano.

The tone of these ancient keyboards, according to leading musicians, is more faithfully reproduced on the harp than on any other modern instrument.

Today it is the harp which most nearly captures the spirit of Couperin, Corelli, Handel, even of Bach. Among concert artists the harp has won a secure place as a solo and ensemble instrument.

EDITORIALS

A Guitar and a Bottle of Rum

Behold this representative specimen of modern futuristic art!

IT is by an accepted painter and is published in Lugano. Lugano is a lovely little Swiss city, at the north end of an entrancing Italian Alpine lake. The people, for the most part, speak Italian and French and lead a delightful and somewhat placid existence. The town is orderly and almost orthodox in its rational aspects. Futuristic art, however, is like the turtle's egg in the hen's nest. It may hatch anywhere.

We must confess that we have not advanced to the state where such a work of art as "A Guitar and a Bottle of Rum" has any poetic significance to us. Its symbolism may be obvious to some. The guitar is slightly distorted and is labeled "Rum." The note on the staff covers four lines and we must assume may be played that way. The star of Bethlehem and the ace of spades make queer bedfellows; but doubtless there is something mystically significant about it all. In the background there is a symbolical patch for a pair of tweed breeches. (If it is not that, what in the name of all the pagan Gods in the Pantheon is it?)

This picture is reprinted from a representative German magazine of high standing, which means that it has been given earnest consideration by people who at least take themselves seriously. Its art value is utterly lost upon us. The only impression it makes is of a hopeless and useless jumble which any small boy might make with chop-sticks and a blacking brush.

This picture looks to us just the way much of the futuristic music sounds. Moreover, we are not "bamboozled" one little bit by the nonsense of these propagandists of noise and chaos, who try to humble us by pointing to the failure of past generations to recognize the genius of such men as Beethoven, Chopin and Wagner.

It is no sign of progressiveness to make a practice of swallowing any kind of musical nostrum that any clique of fanatical enthusiasts passes off as high art.



Much of the futuristic music designed for children, which has gotten into print, seems to us like music designed for the children of chimpanzees and gibbons, rather than for the children of human mothers. When will this preposterous fraud upon the public be stamped out! The normal child likes beautiful things—novel and fresh, we grant you. But what kind of child is it that clamors solely for the ugly and imbecile stuff that some composers seem to think they ought to have. Lord, spare us our reason!

The gullibles in art and in music are numberless. Like the "suckers" around a "phony game" at a street fair, they literally leap forward and lay down their money only to be defrauded over and over again. Several times disgusted composers have "faked" supposedly

modern compositions and produced intoned musical caricatures, hopelessly without artistic value, only to have their jokes accepted as masterpieces.

In art the case of Paul Jordan Smith, the novelist, has recently received international attention. One of the fine modern paintings of his wife was criticised by a futuristic critic as being old-fashioned. The indignant novelist, wholly without painting skill, daubed up a caricature of futuristic art which was hung conspicuously in a representative exhibition and attracted enthusiastic praise from futuristic magazines here and abroad. He was hailed at once as a new and powerful master.

We are convinced that with a chisel and a bung-starter we could produce upon the keyboard masterpieces equal to many of the futuristic compositions we have seen in print, particularly if we happened to be seized, in the moment of inspiration, with a violent spell of fits.

The lovely flights of the finer things of Debussy, Ravel, Stravinsky and Scriabin thrill us with new joys. But the deliberate clap-trap of composers who try to capture public attention by side-show tricks appalls us.

Taking up Music in Later Life

IN FULL SWING

AGAIN the music season is in full swing. From now until next June, the music worker will be actively engaged every moment.

America's enormous prosperity, the well-filled books, the lower prices, all make it possible for the home of moderate means to insure the musical education of the child.

We are greatly blessed in this. No other nation in the world has been so fortunate.

It is possible for almost every child in the land to have a musical training, if the parent is wise enough to see the great dividends that come from the study of music.

The teacher, the manufacturer, the publisher and the dealer, in America, all are working harmoniously to bring the parent to realize that his duty is not done when he clothes and feeds his child, and gives him a common school education. They are making it clear that through music the child is insured certain mental and personal developments which are quite as important as anything that may be derived from the performance of his other obligations.

Even during the most active part of the season the teacher should endeavor to do something every day to spread this message.

Our present musical prosperity in America is due to the fact that we recognized years ago this life value of music—that we brought the public to understand that music is not a jumping-jack.

We are glad to receive the most sanguine reports of widespread activity from our teacher readers. This promises to be a banner year for the teacher of unceasing activity.

FREAK MUSIC

THERE was a Scotch tradesman who thought himself very wise. He made a trip to Germany and found that the Germans were manufacturing various kinds of cloths with extremely bizarre patterns. He saw that the Germans liked these cloths and bought them in very large quantities.

"Ah," said the canny Scot, "here is a fortune for me." He bought a large stock and took them back to Edinburgh. "Here," he said, to his customers, "here's something far and away finer than the tarlatans you love so much. The tarlatans are hopelessly old-fashioned, and therefore ugly."

His scheme was a wonderful one and he would have become a rich man, save for one thing. His customers did not agree with him.

The music teacher must realize, first of all, that music is a human need; that musical taste may be gradually developed, but that it cannot be forced. He must be rational, if he is to succeed. If he happens to visit the studios of a few musical snobs, who go into artificial rhapsodies over "cubist" music, which in many cases they do not even understand, but which they extol because a group of extremists pronounce it, "the thing," he must not bewail his fate if his public begins to fall off, when he tries to feed that public the same music.

Let him go through the exhibitions of cubist paintings—ugly, out of perspective, freaks and curiosities—and ask himself if he would pay real money to possess one.

It is all very well to go to see the Bearded Lady, the tattooed man, and the dog-faced boy, in the side show, once a year; but, goodness gracious, we don't want to invite them home to live with us!

The music that lasts is music founded on the human desire for real melodic and harmonic beauty.

DOES IT SOUND WELL ON THE PIANO?

DURING a recent extensive European tour, the Editor of THE ETUDE had the privilege of talking with many of the foremost living composers. Naturally, modern music was the basis of many extensive discussions. Somehow, most of the men volunteered the remark that if music does not sound well, when adequately played upon the piano, it is not music which is likely to endure.

In the great ocean of music there is always a wave of inspiration for you. Find it every day.

Several considered this an infallible test. Orders noted that, in contrapuntal choral works, such as those of Palestrina, the voice was really essential and that the piano did not stimulate the timbre of the voice. Therefore such music lost hopelessly in being transferred to the keyboard.

Others noted, however, that all of the works of Bach, Beethoven, Liszt, Brahms, Wagner, Schumann, and Rimsky-Korsakoff could be arranged for piano for two hands or four hands, so that the magnificent organic structure of the composition might be comprehended entirely without the tone-colors of the orchestra. Naturally, when painted from the musical palette, as intended, they are more beautiful; but the music itself, as sheer music, heard through a monochromatic instrument, is beautiful enough to stand in every instance as an art work.

Music that depends entirely upon orchestral color is often no more permanent than the clouds in the sky. Perhaps this is one of the reasons why one so rarely hears the gorgeously orchestrated compositions of Berlioz, despite the fact that they were written by the greatest press agent in musical history.

KEEPING CHEERFUL

IN all probability the average person imagines that the work of the music teacher is a pleasant snore—an innocent calling, involving very little labor and less strain.

Those who know realize that music teaching calls for so much intense attention to exactness, so much giving out of inspiration, so much in the way of painstaking explanation, that we doubt whether there is any other branch of the teaching art which makes such a ceaseless drain upon the pedagog's energies.

Many teachers are so carried away by their calling that they become imprudent. They overdo. They become tired, "worn out," taciturn, cynical.

The next step is a chronic bad disposition. People naturally shun an ugly temper. Therefore, it should be obvious to every teacher, who aspires to the greatest possible usefulness and real material success, that above all things he should keep cheerful. If he cannot keep cheerful, he should not expect prosperity.

The great English journalist, Lord Riddell, says in "Some Things that Matter."

"The merry, eager, inquiring mind goes all the way; the dull, bored mind soon gets tired."

If you find yourself getting dull or bored or pessimistic—look out! No matter how hard you work you will defeat your own purposes. Form the habit of looking on the bright side of things, trusting people instead of doubting them. Hold fast to your faith in the goodness of the Almighty.

America particularly is a land of optimism and faith. Let those who do not appreciate what this has meant in our development seek other shores and find a civilization to their liking. Alas! Such a civilization exists.

PICTURES IN MUSIC

THE first writing of man was picture writing. He made a into stone in a way that has endured thousands of years. Substantives were easy. "We often wonder how he began to express his verbs and adjectives by means of pictures."

Picture-writing is the first penmanship of the child. His scrawls and scratchings on sheets of paper are rarely made to imitate script, but are initial attempts to make pictures. Does it not seem reasonable, therefore, that the appeal of pictures to the little one is so innate that it should always be recognized in any kind of musical education?

Thus it happens in musical instruction books now; from books that are designed to command the immediate interest of the little child, pictures will never be omitted. But pictures, for pictures' sake alone, have very little value in education. They must be conceived as a part of the general psychological plan. The child's interest must not be detracted by pictures; it must be stimulated. Generally speaking, the book with the most pictures is the one with the largest appeal to the child.

"It is a priceless experience to be able to go to the keyboard and permit great masterpieces to sing through your fingers."



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"Much of the Great piano playing of the world has been done by Virtuosi long past sixty."

An Interview With the Distinguished American Educator and Novelist

JOHN ERSKINE

AUTHOR OF "GALAHAD," "THE PRIVATE LIFE OF HELEN OF TROY," "DEMOCRACY AND IDEALS," "THE KINDS OF POETRY," AND OTHER WORKS. PROFESSOR OF ENGLISH LITERATURE AT COLUMBIA UNIVERSITY. CHAIRMAN OF THE BOARD OF THE JULLIARD SCHOOL OF MUSIC

"SOME MONTHS ago THE ETUDE MUSIC MAGAZINE editorially took 'Who's Who in America' to task for failing to mention in its excellent biographies of outstanding Americans (26,915 in number) the significant fact that many of the leaders in our national life had been excellently trained in music and had followed it as one of their beloved avocations. The 1927-1928 edition completely ignores the fact that such notables as John Erskine, Owen Wister, Charles M. Schwab, Ralph Modjeski, Vladimir Karapetoff and many others set out in life to become professional musicians. All men who have gone through this musical experience have repeatedly couchanted their enthusiastic appreciation of the value of such a training in preparing them for the mental problems in other callings.

The instance of Professor Erskine is one of the most remarkable. THE ETUDE MUSIC MAGAZINE takes great pride in present-

ing the following interview upon a subject of real and direct interest to thousands of its readers. John Erskine was born October 5, 1879, in New York City. He studied at Columbia University, receiving his A. M. degree in 1901 and his Ph. D. in 1903. After three years as an associate professor of English at Amherst, he returned to his Alma Mater where he has been ever since, save for a period in France as Educational Director of the American Expeditionary Forces, at the University of Beaune. Although widely known in the educational world, it was not until the publication of his famous novels that he became an international figure in the broader sense. Professor Erskine's own relation of why and how he returned to music should prove a great inspiration to thousands of readers of THE ETUDE MUSIC MAGAZINE.

"TAKING UP MUSIC in later life play some instrument; but I haven't the time to give to it." "This pathetic excuse, 'no time,' all too often points to a real lack of will or to a disorganized life plan. We all make time to do the things we really want to do. I

am confident that anyone who very much desires to play will find the way and the time. Many are deterred by the thought that it is too late. 'I am too old!' they exclaim. Ah! but don't you know that music, of all arts, is the one which is the most rejuvenating? More than any other study, it calls for alertness, and alertness is one of the marks of youth.

Alertness Through Technic
"IT IS NOT to be supposed that one who has had no musical training

whatever in youth can in a few months obtain the kind of a technic which will insure passable playing. Building a fine performing technic is no trifling matter. It takes hours and hours of close and sometimes laborious work. It is just this concentrated effort which makes musical training of such educational significance. No study calls for closer attention and concentration. However, if you 'would give anything' in order to be able to play, the practice minutes at the piano become a very trifling price to pay for the great advantage that comes with the accomplishment. The fun is not merely in reaching the goal but also in the work of getting there.

"The advantage of early musical training can not be gained, fortune to the child brought up amid musical surroundings. By this I mean an atmosphere that incites the child to study for the delight of playing rather than practice because he is forced to, since the family happens to have the means to pay for music lessons.

Musical In Boyhood

"IT WAS a matter of good fortune for me that my father not only was extremely fond of music but also took great delight in singing. He found relaxation in his engrossing undertakings of the day in the music of his home. He had a really beautiful voice, and I recollect that through most of my boyhood and youth I looked forward to hearing him sing almost every night. My father was a business man of Scotch descent. My grandfather was a simple Scotch weaver. He was very fond of the violin and found much joy in 'fiddling,' as he expressed it. In my grandfather's home there was an organ, with two manuals, just over the river from New York City; and there I commenced the study of the piano. Much of my work was done under Carl Walter, of New York, an extremely painstaking and unusually broad-minded pedagogue. His process of instruction was very sound, and I now recollect it all with profit. Like many boys I began to grow very rapidly in the age of ten and 'shot up like a weed.' I had very little energy and it was some concern to my parents that I spent so much of my time outside of school hours in reading books and in playing the piano. However, I managed to devote enough time to building up my physique, and I now believe that my out-of-school studies were as profitable as those in the school. I soon developed the ambition to become a musician and expected to devote my life to the art. When I went to Columbia, I had the great good fortune of coming under the instruction of Edward MacDowell, with whom I studied composition and orchestration.

MacDowell's Instruction

"WHETHER MacDowell was a great teacher is a matter of opinion. If one had had careful training, that is, if one came to him with a certain amount of knowledge and technic which he did not have to foster himself, he was most inspiring. It is hard to encounter a pupil who had to be put through the routine training. This was something for which he was unfitted; and it was, in fact, a waste of time to take him under a great man to expect him to do work of this sort. At one of the very first meetings with MacDowell, I asked him what composers out of the whole mass should be studied by the student who wished to

gain modern ideas of music. He replied that only two are really necessary: That first is Palestrina; but for really modern music, study Bach.

"MacDowell was devoted to the simple grandeur of the polyphony of Palestrina. He procured for the library a magnificent set of the works of the early Italian masters. The intellectual drill that the study of Palestrina demands also appealed to MacDowell.

"Once he met the professor of mathematics at Columbia, and asked him, 'Have you any students who study mathematics for the beauty of the subject?' The professor replied in the affirmative. Then MacDowell remarked, 'Then there is hope for music.'

The Background for Composers

"ONE DAY MacDowell stopped me after class and remarked in his somewhat reserved manner, 'You ought to go for music.' This was indeed 'grace from Sir Hubert,' and I was inspired by it. But then he continued, 'You have no musical talent, but would make a good musician if you were not so smart.' Finally he remarked, 'There will be no great composer in America until we have made thousands and thousands of good musicians.'

"At one time during his incumbency of the professorship at Columbia, he decided to organize a men's glee club, to be devoted to music of the higher class. No doubt he had in mind an intent similar to that of Dr. Davidson of Harvard.

"We met in an old building, since torn down. Preparations for this work were started with the usual student enthusiasm and the voices of the members practicing were to be heard in different parts of the campus. MacDowell, passing down the hall, as carried down by the wind, sang, 'Tis Beaming Eyes.' It had been transposed from the key of F, in which it was written, to the key of A-flat. The composer ran up the stairs singing, 'Tis Beaming Eyes.' It should be kept written in the key of F. It should be kept in F. If one paints a picture in brown and white, no one has a right to change it to gray and blue.

The Stupid Professional

"IN MY junior year at college I was invited to play at a charity concert in New York. Everyone else in the program was a professional musician. I endeavored to engage many of them in conversation and found that they were so seriously lacking in knowledge and general culture that they could only be put down as patently stupid individuals. Remember, that was in the day when professional musicians were trained as professional musicians, as a kind of trade. They were expected to know their trade, and with the exception of some of the men and women at the very top, were not supposed to acquire, either through academic means or self-study, what the world understands as a good education. This was a discouraging prospect for me, and because of the friendship of Prof. George Edward Woodberry in the English Department at the University, I made the decision to make letters, rather than music, my life work. Possibly things would have been very different if I had not started this at that time; because the educational environment of a musician of today and his interest in cultural affairs are as broad as those of any other profession.

"Since I resolved to become a writer and a teacher of English, I gave up my practice; and, when I gave up my practice, my technic faltered and naturally I did not enjoy hearing myself play. From 1900 to 1923 I went literally without playing and devoted my time to writing and teaching. I had been able to play compositions as finished as *Andante Spinto*

in E-flat by Chopin, *Etude in D-flat* by Liszt, and other compositions of similar difficulty. It did not occur to me, until four years ago, when I had been telling my pupils at the University to cultivate my arts and to practice them, that I was neglecting an art that I had cultivated with delight and that had permitted to go to waste for nearly a century of a century.

"I realized that I had made a mistake in the repression of this art I had loved so much, and I decided to start again to do so. I was past forty, and many were the prophecies that I never could play well again. However, I concluded that, since man lives but once, I would not let the joy of music pass without the joy of playing music. I began by deliberately practicing arpeggios and finger work, as well as some of the Czerny studies, for six months. Then I went to my friend, Ernest Hutcheson, and told him that I wanted to study again, expecting him to laugh at me. He did not, however, and took my proposition seriously. He started to straighten out my technic and I became a willing pupil.

A Shocking Performance

"AFTER THREE lessons someone in the Columbia University music department surprised me by asking me to play Schumann's *Piano Trio Concerto* with the college orchestra. In a moment of aberration I accepted. I didn't dare tell Hutcheson. I practiced for five hours a day, but it was not until the concert approached that I realized the hazardous position in which I had placed myself. Here my work was to go before a serious audience started with the usual student enthusiasm and the voices of the members practicing were to be heard in different parts of the campus. MacDowell, passing down the hall, as carried down by the wind, sang, 'Tis Beaming Eyes.' It had been transposed from the key of F, in which it was written, to the key of A-flat. The composer ran up the stairs singing, 'Tis Beaming Eyes.' It should be kept written in the key of F. It should be kept in F. If one paints a picture in brown and white, no one has a right to change it to gray and blue.

"When one starts to take up music after thirty, the difficulty is not only technical in nature. According to popular imagination, one's fingers become stiff, but the real difficulty is that the nervous system fails to respond to the key, even boy. This, of course, is a great mistake; because, with proper practice, flexibility and quite an adequate agility may be restored. Much of the great playing of the world has been done by players of this past sixty. However, there is one great advantage that I had which must not be disregarded, and that was the training in harmony and composition. This gave me an understanding of the inner structure of music, and by means of this the digital dexterity at the keyboard may be greatly reduced.

"If you have been denied opportunities in your earlier years, making an earnest effort to learn to play, later life is earnestly very much to be desired. You may not, perhaps, do all that you hoped to do, but every moment you spend in trying should prove a delightful adventure. There are certain compositions that come from the knowing how to play, that are almost impossible to describe to those who have never gone through the experience. There is consummate fun in mastering the rhythmic problems at the keyboard that is unsurpassed by anything else. The intoxicating swing of a new work is really thrilling. There is as such exhilaration in an exciting Liszt *Etude* as there is in a five-hundred-yard dash.

"An Emotional Outlet
"I heard many times the reason why a musical training is regarded so highly by educators in these days. In addition to inducing rapid thinking, developing concentration, stimulating the memory and training accuracy of movement, there is something about being able to play that is altogether unique; that is the liberation of one's emotions through music. It is a priceless experience to be able to go to the keyboard and permit great masterpieces to sing through your fingers. All in all, I have found it a most beneficial achievement. We are living in an age of artificial repressions. We are bound by stupid conventions. When we break through these conventions unmutually, we turn to harmful excesses. Musical expression with an instrument provides a wholesome outlet for normal emotions; and it gives me the greatest pleasure to confess, for the benefit of the literary and musical public, that I have found the study of music to be a most valuable to my life work. In fact, in many of my writings have been given by musical experience.

"This is most valuable to one who understands its relation to literary structure. For music is not only a language, but it is a copy out loud to itself. In this way, it is able to catch sound sequences and word values that are difficult to weave upon the printed page. The effect is unconscious, and it is possible to create with words the effects of a piano, a crescendo nuance and various other effects analogous to music. It is well known that many of the poets and authors, and even the judges of law, have been influenced by music.

During a Case of Nerves

"SOME TIME after my experience at Columbia University, I was invited to participate in a very different kind of recital to be given at Steinway Hall, at that time the only place to stop me in the New York Times, Mr. Ernest Cohn, managing editor, and I went to play. I was to play for sweet charity's sake, before an audience composed very largely of musicians. Again I found myself in an embarrassing position as in the audience were pianists like Josef Hofmann, Lehar, and others, and I was asked to play a piece of music.

"If I went upon the stage I could hear my mind murmur, 'Now you surely are God's gift!' Naturally I was nervous, but I braved it out. This was indeed the test of fire. If I could play before such an audience I would never be nervous again. I found myself in a very peculiar position, and I was with him a couple of years, and picked up a great deal about music, and the different instruments, note-reading and so on; but doubtless I learned very little about how to play the piano.

"After this I was taken to Karl Mikuli who was Director of the Lemberg Conservatory. Mikuli, you remember, had been a pupil of Chopin. As a very young man he had been a medical student in Vienna, but his great desire to become a musician caused him to give up medicine and to devote himself entirely to music. In 1848 he went to Paris and studied with Chopin and composition with Reicha. He became an excellent pianist and made successful tours in Russia and other European countries. In 1858 he was appointed head of the Conservatory at Lemberg. When I was brought to him, his verdict was that I had enormous talent but played the piano as though I had been taught in a forest. Perhaps you would say in the backwoods.

Chopin Traditions

"NOW MY STUDIES in piano playing began in deep earnest. Mikuli had the Chopin traditions of touch and legato playing, of phrasing and of interpretation, as far as a talent can understand. In Chopin, in his teaching, insisted on a perfect legato.

We know that a pure legato is one of the touchstones of all legitimate piano technic and is something that every pianist should try to acquire. Mikuli was very careful, very thorough in giving me a good foundation and in requiring me to cultivate the pure legato touch. This he accomplished through many technical forms

The Training of a Virtuoso

A Glance Over a Pianistic Career

An Interview with Moritz Rosenthal Transcribed

By HARRIETTE BROWER

and exercises, which I had to play in all keys, both major and minor, and with much Czerny and continuous study of the Bach Pages.

"I worked very industriously at my musical studies and was able to make my debut as a youthful pianist in Chopin's *Rondo for Two Pianos*, in which Mikuli played with me.

With Joseffy

"IN THE MEANTIME I heard Joseffy and was fascinated by his playing. The year 1875 found me in Vienna, where I became a pupil of the Hungarian pianist Josef Josef, though instructed by Tausig, had had various masters. He had studied in the Leipzig Conservatory under Wenzel, at the same time having some lessons with Moscheles. After this he studied a few years with Tausig, and spent several summers with Liszt in Weimar. These last two masters had a great influence over his technical and his interpretative ideals. Joseffy found my new master had ideas of touch quite different from the former one. Whereas Mikuli had always insisted on the closest legato, the most exact connection of tones, Joseffy taught a half-staccato touch, which was quite the opposite. The former was more smooth and flowing. The latter more scintillating and incisive. The former more in the Chopin manner, the latter in the manner of the great virtuoso. Naturally this new manner of touch added a new aspect to my style of playing. Not that I entirely gave up my legato manner, but I endeavored to cultivate also the detached, brilliant, delicate style

of which my new teacher was such a master. "I made my debut in Vienna in 1876, playing, among other things, the Chopin *F minor Concerto*, after which I made a tour of Roumania, which proved to be successful.

"Every young pianist at that time looked toward being with Liszt, as a goal to lead up my musical career. Indistinctly, I never for a moment did I think of giving up my musical career, on account of this interval of study.

"When I had completed the philosophical and other courses, I was again in a position to play again, it was said I had made great strides in the mastery of the piano and its literature. I really felt I had gained in every way during the time. For three consecutive summers I went to Liszt in Weimar and Rome, profiting by his wonderful knowledge and advice.

The Various Editions of Chopin

"THE EDITING of the compositions of a great master is an arduous task. So much depends on the knowledge and understanding of the editor. If the composer has written for the piano, the editor should be well versed in piano playing—should be an artist. And not only this but he should have had access to all existing editions and data, in order to compare them and to find the most authentic and the most meaningful.

"Karl Mikuli, as personal pupil and friend of Chopin, felt he understood the master's meaning, through constant intercourse with him, as few others were able to do. Hence we have the Mikuli edition, interesting for many reasons. Much earlier came the edition edited by Karl Kindworth. This is a masterly but sometimes willful work, and one can hardly recommend it. If he could possess but one edition, I would choose that of Kindworth.

"It has been charged that Kindworth is rather peculiar in the manner of his fingering, in places where the same finger should serve just as well. He seems thus to advise the most difficult way to play a passage, instead of finding the simplest way. Probably he reasoned that the latter manner would not develop the fingers or technic so well, and would tend to indolence on the part of the player. On the other hand, if the passage required more intricate fingering, this would be more beneficial for the pianist, for the last finish of a legalissimo passage is really this seemingly so complicated fingering.

"In the matter of using different fingers on the same key, there are various opinions. When the finger is lifted from the key—only enough to permit another finger to take its place—there is almost no break in the tone connection. If, however, the same finger is used several times in succession on the same key, a perfect legato is necessary. Kindworth advised changing fingers on the same key—so did von Bülow, as is found from his editing of Beethoven. This makes the execution more difficult, but more finished and reliable.

"One principle naturally enters into the work of the editors, if they are pianists, and that is the formation and development of their own hands. They doubtless

fingering and phrased the passages to suit their own particular hands, irrespective of whether such fingering and phrasing were adapted to other players or not. When you come to think of it, how can there be a universal fingering when each hand is different and when what is convenient for one may not at all suit another.

American Students

"IN SOME QUARTERS it has been the custom to consider America as so young a country as to be incapable of appreciating what is greatest and highest in music and other arts. Doubtless those who hold such opinions are quite unacquainted with conditions in this country and have no real knowledge of the high state of musical cultivation found in many of the large cities and in fact all over the land. I was impressed with the understanding and appreciation I found here, even when I first came to America, and I have seen it develop in a wonderful degree, as I visit you from time to time.

"The same spirit of deprecation has been directed toward American students of music, for their alleged lack of seriousness of purpose, patience, perseverance and willingness to work. I want to state that I have found quite the opposite to be true. "As may be perhaps well-known, I have been teaching this season. I have had excellent talent to deal with, especially among the young women students. A few of them have the highest gifts, musical imagination and poetic feeling. They are most eager to be taught, seem to have a great deal of patience and are willing to work. "We often hear it said that foundational music training in America is far from thorough and that pupils here are poorly prepared and not ready for the artist teacher, when the opportunity comes to study with one. This may be true in smaller towns and cities over the country, but I have not found it so in my work. Naturally there were points in each pupil that needed some adjustment. But I have been able to bring about a co-ordination of their resources that already has produced very satisfactory results and that promises well for the future."

SELF-TEST QUESTIONS ON MR. ROSENTHAL'S INTERVIEW

1. Upon what principles did Chopin base his teaching?
2. What technical "trick" is peculiar to Klindworth's editing of the Chopin compositions?
3. What peculiarity of editors must be taken into consideration in trying to adapt their work to the individual hand?
4. What distinction was peculiar to the methods of teaching of Mikuli and of Joseffy?
5. What is the advantage of changing the fingers on repeated notes to be played legato?

Not Quantity But Quality

By LEONORA SILL ASHTON

"How many times did you practice that?"
"How long have you practiced each day?"
Almost every teacher who reads these lines will admit that he or she has asked these questions again and again during the teaching week.
When shall we learn to keep the element of time out of such questions and ask instead:

"How did you practice that piece?"

"How did you practice each day?"

One of the hopeful signs of the times in our country is that students in all branches of learning are realizing the fact that thorough work is essential to the development of any principle or idea. The sooner the teacher of music can imbue his scholars

with this understanding the more successful he and they will become.

This is all a matter of applying the much-worn word, "concentration," to the pupil's efforts. But sometimes a word, as well as a human being, is freshened up by a new dress. Let us call the activity "clear thinking," and look at it in the light of these words. Clear thinking implies unclouded inner sight, the gazing at an idea in our minds without other thoughts forming a mist around it.

How are we to accomplish this mental feat, which means so much to the life of a student? This is not, as you might suppose, a simple matter of clearing the mind, but by a deliberate effort to disperse the mists of unrelated thoughts. It is no more an effort of the will to remove a thought from the mind than to remove a piece of music from the piano. Let us learn to do it!

First, let us choose a definite musical object upon which to work—a scale, an arpeggio, an exercise—to give the hand good position. Then let us time ourselves by the clock and for two or three minutes think only of this and of the best possible way in which it may be performed. It is all a matter of practice, this looking directly at a thing with the mind's eye. Let us train ourselves to the effort day after day, and then, just as the fingers grow firm and strong upon the keys, so will our understanding grow strong, clear and distinct.

Art and Music

By ETHAN W. PEARSON

Would you not have a great deal to say against the art student who never finished a sketch or painting or who deliberately made a streak of ugly color across the sky of his landscape—as you did with your piece when you distorted that cadenza with false notes? What would teachers of art say if their pupils brought to a lesson a careless dash or caricature of some masterpiece and wanted to tackle another each week in the same manner?

"But," you say, "visual work brings more attention to what is being accomplished. One can see what one is doing." But can you not hear what you are doing in music? You realize that a fine piece of work on any instrument is observed and appreciated by understanding souls. What satisfaction is there in fooling yourself and the ignorant and unappreciative by a "trust to luck" performance?

One fine picture is worth more than all the chromes in the world. So, one piece, played well, is of much more value than many half learned. Do not think you must play all the music ever written. The great virtuoso does not attempt that. Some of their repertoires are very limited, but they are letter-perfect in those.

If you do what you do well, if you review often, if, in short, you work as slowly and carefully as the art student, you will then give pleasure to others and find a satisfaction well worth the required effort.

We Have 'Phones!

By SARAH A. HANSON

THE pupil's non-appearance at lessons without notice, for flimsy reasons, real sickness of course the exception, regardless of whether or not the tuition is paid for, is a frequently vexing point to teachers.

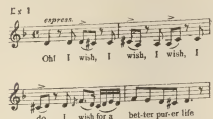
The pupil may consider the matter of common courtesy. He may well reflect on the benefits lost to himself, as well as the convenience of the teacher who could have done other things during the missed lesson period.

Many of the greatest masters have been obliged to do hack work, notably Wagner and Dvorak. Remember the words from the Talmud: "Do not be ashamed of any labor, even the dirtiest. Be ashamed of only one thing, idleness."

An Impression of Max Bruch's Tone-Poem, "Kol Nidrei"

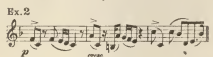
By DOROTHY F. CAKE

This delightful piece of music seems to me to portray a mental struggle or a deep soul yearning—a longing for a brighter, better, purer and nobler order of things. Note the appealing tone of the *Recitative*, with which the solo instrument enters:



It is then given in a lower register which seems to make the appeal more intense. Then, follows a contented melody; this too, is given an octave lower, but this time it rises to "D" which seems to carry out the idea of a longing to get beyond present existence. Then note the poignant effect of the B-flat in the next phrase (measure 21) which still breathes this same spirit of longing.

Now, the initial theme again appears with added earnestness towards the end. Then, after the orchestral "Tut-tis" are two suave piano melodies, the second higher than the first and marked *crescendo*. Now follows a very characteristic part.



A Good Instrument for the Beginner

By J. B. CRAGIN

If there is anybody that needs a good instrument it is the beginner, especially when he is a brass-wind or a reed-wind player. As proof of this it is a notable fact that most of the prize-winning bands in the state contests in recent years have had the advantage of good instruments from the beginning. The better grade instrument is easier to blow, has superior in-

tonation, and in general furnishes a stimulus to the player which has proved of tremendous advantage to those so equipped. Theodore Thomas, the late conductor of the Chicago Symphony Orchestra, was very insistent in this matter, insisting that the beginner always be furnished with the best possible instrument. Good instruction with a poor instrument is pathetic.

The Recoil

By RALPH KENT BUCKLAND

WHAT is done after the stroke is of more importance in the conserving of energy than is generally believed. We are inclined to concentrate on the production of the note or chord indicated by the score, and that, accomplished, we are careless as to what happens. But the "what happens after" is unfortunately the beginning of "what is to come." A careless recoil leaves the hand ill-prepared for striking the next note.

Fannie Bloomfield-Zeiser has said that we must have ten times as much technique as our selection or our recital program requires. That is a rather large order for almost all of us. Unless we watch every chance to cut out inconsequent, meaningless antics, how are we ever to arrive in the rarefied atmosphere of high art?

Particularly does this question of recoil apply in the left hand where there is a rapid skip from a low keyboard lying chord root to its accompanying chord

further up in the bass and back again in rhythmic iteration to repeat the figure or one similar in structure. Waltz movements and marches are replete with such rapid left hand changes as are also portions of many of the larger works.

Note carefully your finger after it has struck its chord root and is about to reach for its accompanying chord, and again the chord having been struck, note all your fingers as they prepare themselves for the return to a down keyboard position. In nine cases out of ten you will find that they do not prepare themselves at all. They simply fly purposelessly out in an unguided reflex. Though not to be. It is a time waster. The note or notes having been struck the fingers should at once relax for the rapid dive (it really is a dive) to a new position. They should curve loosely inward instead of stiffening outward. Once this fault is brought to the attention its eradication is merely a matter of care and persistence.

THE ETUDE



A MAGNIFICENT NEW ETCHING OF FRANZ SCHUBERT

This notable Masterpiece, by Narn Bauer, is one of a Series of Imported Art Works to be presented in The Etude

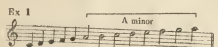
New Lights on Scale Playing

By ISADORE FREED

SCALES SHOULD indeed be completely mastered. But there are various ways of doing it. The worst of these ways undoubtedly is the endless, unintelligent repetition of scale after scale so characteristic of the practice of a certain school of pianists. Much better is the intellectual mastery of the problems of scale playing followed by the working out of the mental and mechanical problems of the intelligent coordination of the mind and the playing mechanism. For the scale, although a complicated combination of various technical difficulties, is after all constructed along lines both logical and systematic. The mastery of scale playing therefore depends upon the degree with which scale principles have been assimilated.

It is interesting to analyze these scale principles in order to see what technical elements are used in scale playing. On what principle are the various scale fingerings based; also, on what musical principle are scales constructed?

Musically, scales are very simple. Major scales have half tones between the 3rd and 4th degrees and 7th and 8th degrees. Minor scales are really of three kinds: natural, melodic and harmonic. The natural minor is based on the major scale beginning with its sixth note, thus:



It is, however, a very primitive and unmelodic succession of sounds because of the absence of the leading tone, that is, a half step between 7 and 8. For *Melodic* reasons, therefore, the 6th and 7th degrees are raised with this result:



When the scale goes downward it is unnecessary that there be a leading tone; so the scale reverts to its natural construction (Ex. 1). When harmonizing in minor keys this change is somewhat confusing. It is difficult to decide when the raised sixth is used and when the natural sixth obtains. A third minor scale, the harmonic, has therefore been called into being. This scale does not change like the melodic but is derived from the natural minor by raising the seventh degree, thus providing a leading tone.

Beside the major and minor scales there exist the chromatic, the whole tone scale and such unfamiliar ones as the pentatonic. Technically, scales present many problems, which the pianist will do well to solve. Proper scale playing presupposes the combination of certain muscular movements, synchronized and rhythmically controlled, by the mental faculties. These movements are, first, the finger stroke which must be perfectly managed from the metacarpal knuckle and the thumb stroke which must also be so controlled that it can be entirely independent from the rest of the arm.

The thumb should be capable of reaching out for each new series of notes with the utmost ease and smoothness so that there will be not the least jerk or fall of the arm when the thumb moves. Then the elbow should be so well controlled that it can move the forearm, the only means of

going up and down the keyboard with utmost ease. Thus we see that a scale is played by the combined movement of the fingers, thumb and forearm.

If these three elemental movements are completely mastered before scale playing is attempted, the technical difficulties connected with scale playing will almost entirely vanish. Scales can then be practiced more as a test of one's mastery of these three elements than as a technical problem in itself.

Scales, as they are usually practiced, require the working out of these three fundamental movements during the actual playing of the scale. This is not easy. If, however, the technical difficulties are studied as separate units they are much more quickly mastered, and a great saving in time and nerve energy can be effected.

Most confusing of all of the scale's difficulties is the question of fingering. Here, too, a few simple basic rules will be found very helpful. Since both major and minor scales consist of only seven sounds repeated octave after octave, it, of course, becomes self-evident that the fingering, first a group of three notes and then of four notes, should be repeated octave after octave until the last note is played by the fifth finger.



The fingering for every scale is based on the idea that the seven notes comprising the scale are divided into these two groups, 1, 2, 3, and then 1, 2, 3, 4.

For the scales beginning on the white keys this rule holds good with but two exceptions, the scales of F major and B major. But for the scales beginning on the black keys, we find it awkward to use the thumb for the first note and therefore it would seem that our basic principle does not function here. Not so, however. The fundamental idea of 1, 2, 3, and 1, 2, 3, 4 does not change. It only undergoes some modification. In the D flat major scale which should be fingered as follows:



we should consider the fingering to be the usual 1, 2, 3-1, 2, 3, 4-1, 2, 3-1, 2, 3, 4, with the first 1 missing (2, 3-1, 2, 3, 4-1, 2, 3-1, 2, 3, 4). This one sees that the basic fingering principle is strictly adhered to.

Let us cite an example from a rather well-known piano composition, the Sixth Hungarian Rhapsody, by Liszt.



The following chart gives in detail the fingering for every scale which varies from the usual 1, 2, 3-1, 2, 3, 4.

To use this chart, follow the line of any particular scale from beginning to end. For example C2, right hand, begins on second finger with the following fingering: 2, 3, 1, 2, 3, 4, 1, 2, 3, 1, 2, 3, 4, 1, 2.

Minors and majors utilize the same fingering except B flat and E flat minors, left hand.

Right hand scales C, D, E, G, A, B, and left hand scales C, A, G, F, E, D, begin on the first finger (in the first group). All other scales are indicated in the above chart.

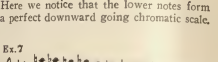
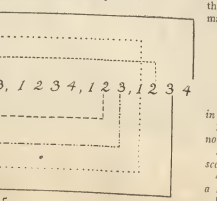
The chart is extremely simple. For example, the E flat major scale begins on 3 of the group of 4 sounds, 1, 2, 3-2, 3, 4. The fingering is 3, 4-1, 2, 3-1, 2, 3, 4. All the other scales follow the same plan. Thus it is apparent that the fingering of all scales is the same in principle but that each scale begins at a different place, which is not at all surprising, since each scale begins on a different note.

After scales have been mastered musically, technically and digitally, interesting things can be done with them. They should be played hands together in similar motion and in various rhythms. They should be played at various speeds and with various rhythmic changes. A very difficult scale to think is the melodic minor, contrary motion.

Then, too, there are scales in thirds, sixths, double-thirds and double-sixths, all built up on the very same principle as the simple major scale. It is, of course, self-evident that only when scale principles have been completely absorbed by the pianist can he make use of his scale knowledge in the playing of the master works.

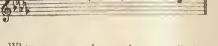
The ability to read at sight (considered by all who lack it, an elusive, incomprehensible and inexplicable quality in our musical makeup) is directly dependent upon the amount of scale and chord knowledge which the player possesses. Let us consider for a moment an average piece of rather difficult piano music. Here we find that the right hand is called upon to play a great deal of passage work while the left hand accompaniment is a series of chord and broken chord (arpeggio) groups. Sometimes the order is reversed, the left hand and right hand exchanging their roles for the time being. Now what is passage work in the last analysis? Is it not a series of scale and arpeggio passages, often broken and distorted, yet nevertheless basically scale and arpeggio work?

Let us cite an example from a rather well-known piano composition, the Sixth Hungarian Rhapsody, by Liszt.



Here we notice that the lower notes form a perfect downward going chromatic scale.

The upper notes all form a diminished seventh chord on A.



When one can play scales so well that they almost flow from one's fingers (as they should if one is to have a fluent and practical technique) similar passages offer no obstacles which the good pianist should not be able to overcome almost at sight.

This naturally leads to the question so often discussed among music teachers: "Should scales be practiced from scale books or from memory?" If practicing scales from scale books means that the pianist will remain oblivious to the principles underlying scale construction and scale playing—in other words, if the pianist will blindly follow the notation and fingering given in the book without taking the trouble to think about what he is doing—then, most emphatically, that person should never be shown the inside of a scale book. If, however, the pianist merely wishes to use the book for reference or else wishes to make use of it for some quite unusual fingering which it gives, then it can be of benefit.

Altogether the subject of scale playing is one upon which the ambitious pianist should reflect. One should not consider that scale playing is merely a question of running up and down the keyboard.

I recall a story told by a friend of mine, a pianist, who was examined by Tchaikovsky for entrance into the Moscow Conservatory.

"Can you play scales?" Tchaikovsky asked.

"Yes, sir," came the reply.

"All right then, play the E flat minor scale, melodic form, contrary motion."

My friend passed the examination just the same—Tchaikovsky being a kindly man.

SELF-TEST QUESTIONS ON MR. FREED'S ARTICLE

1. What three movements are comprised in scale playing?
2. What is the basic grouping of the notes of a scale?
3. What are the possible variations in scale practice?
4. How is sight-reading dependent on a knowledge of scales?
5. When should scales be practiced from memory and when not?



DANCE OF THE NYMPHS
By JEAN BAPTISTE CAMILLE COROT

Fairies in Music

By GRACE OVERMYER

"IT SEEMS she is a fairy, out of the Queen in 'Lolante'."

In recalling this sage and literary observation, we trust we shall not be accused of oversteering for the hardy perennials, Gilbert and Sullivan. The remark seemed somehow to make a felicitous lead for an article essaying to discuss some of the colored fairies—out of Andersen's 'Folk-tales', Masterpiece, and many other good story tellers' libraries—about whom composers, past and present, have woven webs of sound.

We did not need, however, the musical fairy folk of this revived comedy, nor yet its metamorphosed lords, to remind us that the sum of fairy music is increasing, that modern composers, even very serious ones, are inclined more and more to make the fabric of fantasy the background of their musical tapestries. Evidence of this is contained in some of the most interesting program music of recent years.

Fairy Music

BROADLY CONSIDERED, perhaps, the phrase, "fairy music" might seem to include all music, since music is the stuff that dreams (hence fairies) are made

of; or, if not all music, then at least all compositions of lightness character and evanescent theme, whether or not encumbered with a program, and whether named in honor of a distinguished fairy personage or merely designated by an opus number.

The present article, however, will regard as fairy music only such compositions—operas, ballets, symphonic suites, or tone poems—as are founded on, or in some way related to, legends or tales whose characters are fairies, sprites, or any of their minute and supernaturally endowed kindred. It will not attempt to analyze the compositions musically, but will merely endeavor to trace to their literary sources some of the best-known fairy folk who have stepped out of book covers and spread their wings to serve as framework for musical creations, which, in their turn, have often materially enhanced the fairies' original fame.

Fairy music is one of the closest links between literature and the younger art and is often appropriately international. It is known that the seventeen-year-old Mendelssohn, in writing the 'Midsummer Night's Dream' overture—which, with the subsequently composed incidental music and *entr'actes* for Shakespeare's fairy

drama, is the most famous of all fairy music—was directly inspired by his joy in reading the fantastic creation of the English dramatist. Weber's 'Oberon', in which, as in the Shakespeare-Mendelssohn combination, the king and queen of the fairies, aided by Puck, the sprite, interpose in the tangled loves of mortals, was written around a play in English by James Robinson Planché, founded on an adaptation by the German poet, Wieland, of an old French romance. The 'Nutcracker Ballet', by the Russian, Tchaikovsky, from which his popular 'Nutcracker Suite' is taken, is after a French version, by the elder Dumas, of a German fairy tale by E. T. A. Hoffman—'Nutcracker and Mouseking'.

First Fairy Opera

GOING INTO the history of fairy music, however, one finds that the earliest fairy opera, which may be accurately described as such, is not international but purely an English creation. This is Purcell's 'Fairy Queen', and its libretto is an anonymous adaptation of 'Midsummer Night's Dream.' It was written in 1692 and first performed in that year, 'by Their Majesties' Servants,' at the Queen's Theater in London. In the spring of 1920, at

Cambridge, it was revived in all its quaint charm. Oberon, Titania and Robin Good-fellow (replacing Puck) singing, instead of speaking, their parts, following Shakespeare's text closely at times, and at others departing considerably from it.

Chronologically, Mozart's 'Magic Flute' (written and first produced in 1791) comes after 'The Fairy Queen' in the list of fairy operas. Mozart's strange operatic fantasy has long baffled musical analysts endeavoring to decide whether it should properly be called an opera of rare parts, a musical allegory with allusions to Free Masonry, or a fairy extravaganza with some extraordinary music and a libretto written by despondent. The fairy element is emphasized in the current revival of the work at the Metropolitan Opera House in New York. By this revival also is recalled the same family of fairy tales, the Schikander, the librettist, adapted from a tale by Wieland, of the ordeals suffered by the prince, Tamino, to win the love of Pamina, daughter of the Queen of the Night; of the eventual fairy-tale triumph of the royal youth's 'own purity of purpose,' outwardly represented by his magic pipes, "which had the power to control men, animals, birds, reptiles, and even the elements."

Fairy Opera

WITH THE EXCEPTION, however, of "The Magic Flute" and "Oberon" (both better known to our parents and grandparents than to opera goers of the day), fairies do not figure to any great extent in the world's most famous operas, those which, in this country, at least, may be said to constitute the standard repertoire.

Wagner, to be sure, goes back to early Norse mythology for the subject matter of the opera comprising his "Ring of the Nibelung" cycle; but these music dramas, although peopled by giants and dragons, flying horsemen, and birds that talk, are conceived on such heroic scale that they can hardly be called fairy operas. Regarding as representative those other composers whose works are most often performed at America's greatest opera houses—Verdi, Donizetti, Bizet, Gounod, Meyerbeer, Massenet, Puccini—it will be observed that none of these is distinguished by a fairy opera; rather are their illustrious names associated with the musical adventures and emotions of such merely semi-mythical creatures as beautiful Ethiopian slaves, bull-herders, courtisans, devils, artists, and occasional murderers. It is generally in the slightly less beautiful, though in most cases no less beautiful operas, that fairies achieve greatest prominence.

A Children's Opera

HUMPERDINCK'S "Hänsel und Gretel" comes to mind as a foremost opera founded directly on a fairy tale, though this has been considerably perverted in Europe, and also produced in America, it is said that Humperdinck, when he wrote it, intended it for the entertainment of his own children.

Built upon the simple Grimm tale of the "Babes in the Wood," this story, in its operatic adaptation by Adolf Ritter, is essentially rarely charming. The two German peasant children, sent into the woods to pick berries, are lured to sleep by the bewitching and watched over by the fairies and angels. In the morning, awakened by the Dew Fairy, they discover the candy house inhabited by the Witch who eats children. At the end the Witch is pushed into the oven, where she turns into a lovely honey cake, and all the ginger-bread children, whom she has enchanted, are restored to human form.

Humperdinck's other fairy opera, "Königskinder," which has a libretto by Ernst Rosmer, is the story of a king's daughter forced by an old witch, who can cast a spell over her, to go to a great girl in a forest, where eventually she is discovered and loved by a king's son, also enchanted and living as a swineherd. Through the wicked machinations of various evil spirits, the royal lovers, still kept from their inheritance, are lost in the woods, die together, and are buried under the same tree where they had died. This opera's first performance on any stage was at the Metropolitan Opera House in 1910.

Dickens in Opera

"CRICKET ON THE HEARTH" (*Hinchen am Herd*) with German text by M. Willner, after Dickens's story, was done into a fairy opera by Carl Goldmark, Hungarian composer, and first produced in Berlin in 1886. The fairy element in this work enters in the "person" of the cricket, who is the guiding spirit of the play, and in the invisible chorus of elves. "The Cobbler and the Fairy" (*Crépin et la Fée*) is a brief opera by the Brothers Ricci, text by Francesco Piave, is historically somewhat notable because it is an Italian operatic creation employing a fairy theme. Its story is of an impetuous cobbler, trans-

formed by a fairy into a physician with miraculous power to heal, of his deeds, good and bad, and of his awakening at the end to find himself once more only a cobbler.

Russian both in story and music, and perhaps the most highly technical of the fairy operas, is "The Snow Maiden" (*Sniegovichka*) for which Rimsky-Korsakov provided the very beautiful musical settings. Founded on a Russian fairy tale, this opera concerns the daughter of King Winter and Fairy Spring, who has been brought up in the woods because Summer has decreed her death with the first rays of sunshine and love, which shall touch her. Permitted at length to join the gay shepherd and village girls at their play, she wins the heart of a mortal youth but cannot return his love. When finally she is granted her wish to love as a mortal, the sun breaks through the clouds and she melts away, body and soul.

Another of the fantastic concepts of the modern Russian school, which is also enhanced by the delightful musical embellishments of Rimsky-Korsakov, is "Le Coq d'Or" (*The Golden Rooster*). This opera, pantomime, quite familiar to opera goers in this country, is founded on a fairy tale by Pushkin, its story concerning the amusing adventures in love and war of King Dedan, a silly old king, who when an astrologer presents a golden cock which crows to warn the king and country of the approach of war. Though not exactly based upon a fairy tale, it has a lightness and a rarely fantastic quality which seems to justify its inclusion in a discussion of fairy music.

The Birds of Stravinsky

STRAVINSKY, the Russian modernist, probably the most highly technical of living composers, has apparently an especial liking for magical birds, for he has cast them in the title rôle in two of his controversial ballets—one, the brief opera, "The Nightingale," and the other, "The Fire Bird." The former is from the Hans Christian Andersen story of the Nightingale in the palace of the Chinese Emperor, the supernatural bird which sang so sweetly that it performed many miracles, even, at the end, restoring the dying Emperor to life. When this combined offering of the Danish story writer and the Russian composer was first presented in America last spring, a writer for a New York newspaper feelingly declared it "one of the most beautiful tales come to life."

The vogue of Stravinsky, according to the American critic, Mr. Lawrence Gilman, dates from the production in Paris in 1910 of his ballet, "The Fire Bird" (*L'Oiseau de Feu*), after a scenario by Michel Fokine. The lovely Russian legend on which the scenario is based concerns a wondrous bird whose feathers blaze with golden light "so brilliant that a single feather can illumine a dark room." This bird feeds on golden apples and often flies into a garden at night "lighting it up as brilliantly as could a thousand stars."

In the ballet a prince captures the Fire Bird, but, releasing it, finds himself with two of the magic feathers. He is soon in the park of an ancient castle, from which come forth thirteen beautiful maidens who dance and play with him and make him gifts of golden apples. The maidens are in the enchantment of an ogre who turns people to stone. He is warned the prince because of the feathers of the Fire Bird which he holds. At length, after a moment wild dancing by the captive slaves of the ogre, the prince, directed by the Fire Bird, escapes, and the simple process of breaking the magic of the ogre's spells is the ogre to die. The stone captives of the ogre are restored to human flesh and the prince is rewarded with the most beautiful of the maidens.

"Blue Bird"

Also in the category of fairy opera, and a magic bird being featured at the end, is the strange Masterlink's "Blue Bird," of which the operatic version and music are by Albert Wolff, once conductor of French opera at the Metropolitan Opera House, where it had its first production in 1919. The opera follows the familiar story, allegorical and richly imaginative, of the brother and sister, Tytil and Mytil, who, guided by Light, and accompanied by the faithful Dog, Cat, Fire and Sunbeams, go forth in search of the Blue Bird which shall bring happiness to the sick child; their journeyings taking them through the fantastic and beautiful regions of the Land of the Land of Memory, The Palace of the Night, The Kingdom of Happiness, and The Kingdom of the Future.

Masterlink's other fairy opera, "Ariane" (*Ariadne* and *Blue Bird*), the text an entertaining version of the old legend of Blue Bird, has music by Paul Dukas, French composer, now living, who has taken in this country chiefly through his symphonic poem, "The Sorcerer's Apprentice." Masterlink's adaptation of the tale of Blue Bird proved an opportunity, fully improved, it is said, in European productions, for some fantastic and lovely scenic effects. In it Ariadne, Blue Bird's sixth wife, uses the six silver keys he has given her to unlock the six doors of the castle, which are cascades of jewels, from each door a different jewel. Finally with the golden key she unlocks the forbidden chamber where Blue Bird's other wives are imprisoned and offers to set them free. The wives come forth and adorn themselves with the jewels, but decline the proffered freedom, preferring to remain with Blue Bird.

Orchestral Fairies

PROCEEDING from operas to ballets and symphonic poems, one finds many modern offerings celebrating fairy lore. Possibly composers of today and audiences of today are more inclined to "believe in fairies" than those of a generation ago.

Of the modern French composers, both Debussy and Ravel have produced exquisite tone pictures with fairy-like backgrounds. Of these Debussy's *L'Après-midi d'un Faune*, for small orchestra, is most famous. If a faun isn't a fairy it is something closely akin to it, and Debussy's elusive strains take as their program the poem by the French symbolist, Stéphane Mallarmé, a poem briefly summarized as "the monologue of a faun who lies drowsily in the afternoon sunlight, half sleeping, half dreaming of his conquests in love." Debussy has also given the world *La Danse de Pâques*, for piano, a composition which the British composer, Ralph Vaughan Williams, in his essay on Debussy and Ravel, describes as "sheer fantasy of the most ethereal delicacy," declaring that "Mendelssohn's mean delirium of fairies, is heavy-handed by comparison."

Ravel's orchestral suite, "Mother Goose," familiar to those who frequent orchestral concerts in this country, illustrates in each of its five movements an incident from a fairy tale. An editor's note on a Boston Symphony Orchestra program objects that "Mother Goose" in English does not tell fairy tales, and indeed, the titles of the five movements of the suite—Sleeping Beauty, Hop o' My Thumb, Empress of the Pagoda (a French story), Beauty and the Beast (a French story), and The Fairy Garden—are not traceable to that famous book of nursery rhymes which, for some of us, formed a first introduction to literature. These fairy tale titles, however, lend themselves with exceeding effectiveness to delineation in tones, and the auditor is reconciled with-

out difficulty to a slight variance in classification.

Dukas' "Sorcerer's Apprentice," already referred to, is a symphonic poem after Goethe's ballad of the middle-class apprentice who, in the absence of the master, made a broom bring buckets of water, but forgot the formula to stop the flow. Panic stricken, he split the broom head with an axe, and then there were two brooms, both bringing water, the impending flood being only averted by the timely return of the sorcerer. Dukas has another fairy ballet, "La Péri," founded on a biblical story which has but two characters, the hero, seeking the flower of immortality, and the fairy, symbolical of love, who, in the end, in sleep with a lily flower in her hands.

The "Nutcracker Suite"

THE STORY of that popular classic of international origins, Tchaikovsky's "Nutcracker Suite," has been told many times in orchestral program notes; but for American readers it probably will be well to refresh the memory of Marie, "the mayor's little daughter," who, on the night after Christmas, finds herself lost at the glittering tree where all the toys and sweetmeats come to life and dance. In Hordes of mice invade the room and Marie's own favorite gift of a homely Nutcracker leads the forces of the toys against the intruders. The Nutcracker is about to be vanquished by the Mouseking, when Marie throws her slipper at the latter and kills him. Whereupon the Nutcracker leads into a beautiful prince, with Marie flies far away, "over the silent, snowy forest, to the distant, shining kingdom of Sweetmeats and Lollipops, where they are welcomed by the Sugar Plum Queen and a dance of the Sweetmeats is arranged in their honor."

Simple enough, it has remained for an American composer, Deems Taylor, to take one of the most remarkable fantasies in English—"Alice in Wonderland," or rather, its equally fanciful sequel, "Alice through the Looking Glass"—as the source of a symphonic poem. Mr. Taylor's "Looking Glass" employs as its program those parts of Alice's adventures in which the young lady talks to the Tiger Lily (and is informed that flowers can talk as well as anybody who doesn't say anything worth talking to), discovers the looking glass insects, is warned against the terrible Jabberwock, and meets the smiling White Knight. This obviously is material in programmatic possibilities, and the manner in which it has been improved is known to many concert goers in the United States and Europe, though the story was composed not more than five years ago.

"Rip" and deKoven

NOTABLE particularly as an "all opera" product is the "folk opera" which the late American composer, Reginald deKoven, and an American poet, Percy Mackaye, built around the American story classic, "Rip Van Winkle." In this old story of "Rip Van Winkle" and his twenty years' sleep is somewhat changed to meet the exigencies of opera; but the essential elements of the story remain, and the little men of the mountains roll their nine pins as in the original story. Hendrick Hudson and his ghostly crew join the party of the bowlers, and at the end Rip, awakened by a fairy, is rejuvenated by magic means and joins the sister of the sweetheart of his youth. This work, commissioned by the Chicago Opera Company, was first produced in Chicago in 1920. At least five other operas, with

(Continued on page 233)

THE ETUDE

THE GREAT MASTERS AS STUDENTS OF MUSIC

Edward Grieg (1843-1907)

By HERBERT WESTERBY

THE FRAGRANT and breezy music of Grieg appeals to all ages and all classes. It breathes the salt of the Norse Fjords, and with it we are lifted to the towering moorland heights of Narseland. To the musician it appeals, as Tchaikovsky said, with its "inimitable and rich musical imagery" and the "beaming vigour" of its harmony; and all this because Grieg expressed himself through the striking and unique Folk Song of his native land. He was one of the first to cultivate and really popularize the national folk music. We have only to look into contemporary history to find out what a bold unexpected step it was.

Wetzelmann's "History of Piano-forte Playing and Piano-forte Music" appeared in 1863—the one authority of the period, though now quite out of date. In it we find reference to the Polonaises of Ogelski as "describing 'the character of that people, and that Chopin lost 'most faithful and animated pictures of his nation in the Mazurkas';" but that is all. Again, in additions made by Otto Lessmann in 1887, reference is made to Grieg by the name of "German pianist," but whose compositions "invite closer scrutiny," and who employs "Norwegian motives, interesting both in melody and rhythm; but in them, too, the ear is unpleasantly gratified by strikingly unmelodically incorrectnesses."

The "Burns of Music"

THEN the historian was too near to gain an unbiased view. To-day, as with Wagner, we do not discuss the "unconventuality" of his music, but on these charming compositions of the Norse master for which we would willingly exchange much of the classics. It might be said that Grieg was the "Burns of Music," though the analogy holds only in a limited sense, as the medium used by Burns, that is, the Scottish dialect, was not universal, whereas the charm of Grieg is understood by all.

In one sense Grieg was Scottish (partly), that is, by descent; his great-grandfather hailed from Aberdeen, and fled from the Jacobite field of Culloden to the United States, where he died. The connection with his motherland was however maintained. The strength of his attachment is shown by his later annual voyage to Scotland to take part in the Commemoration at his own Kirk. His son and grandson (Edward Grieg's father) both successively held the post of British Consul.

His First Tutor

HIS MOTHER, again, from whom he derived his musical talent, studied in London on her visits there with her husband in his capacity as British Consul. As a concert artist of no mean standing she was the responsible teacher of the first of his musical studies. His first lessons at the age of six, and the impressions gained from his mother's weekly *unitedes*, prepared the soil—the boy had heard the simple but mysterious results of harmony at the piano. "First a third, then a chord of three notes, then a full chord of four, ending at last with both hands—Oh-joy! a combination of five, the first chord of five," exclaims the composer in reminiscence.

"When I found that out my happiness knew no bounds." His mother had set her heart on making him a musician—but a relative is never the best teacher, except perhaps for the earliest stage. There is always the question of discipline, which the outside master can better dictate and secure.

Given, as he was, to dreaming the happy hours away, they would be only dissipating with regard to his mother that "There was no trifling with her if I had spent the time in dreaming at the piano instead of busying myself with the lesson set."

A Frail Constitution

WHEN HE afterwards went to Leipzig he found that he needed the necessary foundation for advanced work and unfortunately there were not then facilities there for obtaining it. No doubt the boy had to be cared for. He was delicate and of weak constitution—a state prophetic of the pathetic pictures we have in later years of the little, fair-haired, thin, swooping, round and narrow-shouldered man who was so asthmatic that he could not talk as he walked, but had to stop on every occasion for a word or two.

At school, he confesses, he was "just as idle as at the piano." As a dreamer, school life was repugnant to him; and possibly like other school boys who may not be dreamers, he jumped at the opportunity to get wet through before the rain, in order to get sent home, until his trick of standing under dripping roofs was discovered. Fortunately he had inherited from his mother great energy, spasmodic though it was, which did not fall him at the pass, or as he himself puts it "in passing from dreams to deeds."

Early Compositions

YOUNG EDWARD wanted to be a musician, but amidst himself by writing at the age of thirteen, *Variations on a German Melody*. But, upon producing it in school, he was told forcibly and effectively, to "leave such rubbish at home." The decision, however, came at the age of fifteen (1858), in the visit of the world

famous and eccentric violinist "Ole Bull," when the boy was enchanted by the story of his tours and adventures in America. Bull was the prototype of the equally famous and eccentric Hungarian violinist, Paganini, and later years, when the writer met several times in different parts of South Africa. To resume, Ole Bull must needs hear his "juvenile pieces," after which, as Grieg himself related, he became quite serious and talked quietly to my parents, after which "suddenly Ole Bull came to me and shook me in his own way and said, 'You are to go to Leipzig, and become a musician.'"

In Leipzig

WE ARE NOW at an important stage in his career as student. Arrived in old-fashioned and medieval Leipzig, of which the market place is still in evidence, the little man in his Norwegian house and a belt, and without "the slightest idea what it meant to study music," soon found out his deficiencies—and strange to say it was boy students from London, by name, Arthur Sullivan, Franklin Taylor, John Francis Hanriot, and Edward Dannreuther—"who spurred him on to hard work and fame." As the son of a British Consul, who was frequently in London and of part Scottish descent, he was naturally drawn to these boys all of whom achieved distinction in later life.

He got to Leipzig the elemental and necessary foundation in technique from Plaidy and further from Wenzel, also in theory from the noted theorist, Hauptmann (author of "The Nature of Harmony and Metre"), and last, but not least, from Carl Reinecke, the conductor of the Gewandhaus Concerts, pianoforte composer and noted player of Mozart.

The writer once had the fortune to hear Reinecke's practice of Mozart's Concertos every day for a week, with his wife taking the orchestral part on a second piano. At that time, twenty-two years ago, he discussed with the veteran pianist, who was then eighty-four years of age, his experience with his pupils. Whether it was owing to Grieg's lack of systematic preparation in the classical style or

not, Reinecke mentioned Grieg's devotion to the "big pom-pom-pie," meaning massive effects as contrasted with the thematic development of the older style. Grieg did not excel in the more developed forms, though he wrote a pianoforte sonata—and a concerto—and also essayed the antique in his Holberg suite for strings. No, Grieg's preeminence is in his charming miniatures, sufficed to the Scandinavian folk songs and instruments. The rhythm of the Scandinavian dances, the Polska, Halling and Spring Dances, also is frequently heard.

His Pet Breakers

GRIEG now treasured energy into his work, to make up for lost time, so much so that he worked day and night and ultimately broke down. That was in the spring of 1860. His mother, distressed to his bedridden condition, had his attack of pleurisy left him henceforth with only one lung. His delicate constitution was seriously undermined; he, however, recovered sufficient to work and pass his examination with credit.

His schooling is now (in one sense) finished, and he must needs put his acquired knowledge to the test. We next find him as an organist in Copenhagen at the Friedrichskirche from 1862 to 1864. It was there he met Gade the Dane, the leading Scandinavian composer, who wrote in the prevailing Germanic-Mendelssohnian style of the period. Gade's suggestion that he should "go home and write a symphony" spurred him on to get going again, so to speak; but it was not until he went to Norway alone to meet the patriot, Nordraak, that he entered upon the most important stage in his studentship, the one in which he was to discover his *miel* and set upon it—that is, the cause of national pride, the period. Gade's idea was the year in which he composed the lovely song *Ich bleib dich* and dedicated it to his cousin, Nina Lagerup, whom he married later, in 1867.

Gade and Grieg

GADE DID NOT always encourage Grieg in his Norwegian ventures. He thought Grieg a pianist and very attractive little sonata "too Norwegian" and was even more emphatic over his "In Autumn," as told by the Rev. W. A. Gray, in the "Vaman" at Home, 1884. W. Gray, the then Free Church Minister of Elgin, Scotland, described to me his visit and produced a manuscript "Dirge" given to him by the composer; but the story as related is as follows:

Grieg was spending the summer in Rungsted, a Danish village. "Within eleven days," he says, "I had composed my *Sonata for the Violin*, and very soon afterward, my first *Sonata for the Violin*. I took them both to Gade, who was living out at Klampenborg. He glanced through them with satisfaction, nodded, turned me on the shoulder, and said, 'That's very nice indeed. Now we'll

"See 'Scandinavian Piano-forte Music' in the writer's 'History of Piano-forte Music'."



EDWARD GRIEG AND HIS WIFE

go over them carefully and look into all the seams."

"So we climbed a small, steep staircase to Gade's study where he sat down at the grand pianoforte and played with absolute inspiration. I had often been told that, when Gade was inspired, he drank copious draughts of water. That day the Professor emptied four large bottles of water."

Later on, however, on being shown the score of the Overture "In Autumn," Gade shook his head and said, "No, Grieg, that won't do. You must go home and write something better."

Grieg was dejected, but soon after he sent a pianoforte duet arrangement of the same work to Stockholm in a comrade for the last Overture, of which Gade was one of the judges, and—got the prize. Justice had come home.

In Norway

IN 1886 he gave a concert with the help of his fiancée, his cousin, who was a well-known singer, and Madame Norman Neruda (who afterwards became Lady Halle), with the following notable program:

1. Grieg, *Viola Sonata*, Op. 8
2. Nordraak, *Songs*
3. Grieg, *Haustræker (Piano)* Op. 6
4. Grieg, *Songs*
5. Grieg, *Sonata for Piano*, Op. 7
6. Kjerulf, *Songs*

The success of this concert and his appointment as Conductor of the Philharmonic Society made his position secure in Christiania, though his way was not all roses. He married his cousin the next year, 1887, having won through, shall we say, to an artist's "living wage" or competency.

In 1868, an encouraging letter and invitation from Liszt were received, which, sent out before the authorities, secured government help for Grieg to visit Rome where Liszt was in residence. Arrived there Grieg was received in Liszt's genial manner and asked to play.

"So I started," says Grieg, "on his splendid American Grand (Chickering). Liszt was most encouraging and I observed that he was the national peculiarity he liked."

A Government Pension

GRIEG was now well established, and in 1874 (at the age of thirty-one) a government pension was bestowed on him, so that he could give up teaching and devote himself to composition. Once more Grieg tied to Bergen, and here he wrote the incidental music to Ibsen's "Peer Gynt," which, more than any other work, helped to make him famous. *Solveig's Song*, *Julia's Dance* and *Morning* are known to all musical people.

Grieg visited London, in all five times. Cowen the song composer describes him.

Why a Boy Should Study Music

By FANNY E. DIMMICK

THE great philosopher, Socrates, had dreams in which he heard voices saying, "Socrates, apply yourself to practice music." Although this advice was uttered many centuries ago, we recognize its value no less to-day, for we know that the study of music is good for the soul. Socrates well knew the value of the practice of music as a character builder and a mind trainer. A natural trait of boyhood is a certain amount of crudeness and roughness. The practice of music has a refining influence on the character, for, through music, the boy expresses his better self and develops the finer qualities of moral strength and character. The value of the study of music as a mind trainer is well-known among educators.

The practice of music trains the boy's mind for clear, quick thinking, the fingers for digital skill and dexterity, the eyes for quickness of perception, the ears for keenness of hearing, the feet for quick action.

The imagination is trained by bringing out the thoughts and ideas of the composer. The imagination is made accurate, so that the imagination of the interpreter may be led to bring out the thought of the composition.

Childhood is the time to begin the mastery of music. Time to spend in youth will mean unlimited joy to the young man. The boy who passes by the opportunity to study music will deeply regret it when he reaches manhood. "Why didn't my mother make me practice?" is the cry of many men. In nine out of ten cases, Mother wished with all her heart, and Father, too, that their boys would apply themselves to music. But the opportunity slipped by.

The study of music in the young college student develops a taste for art; it is an aid toward clear thinking and it increases the power of concentration. College students are taught dead languages and higher

"He was not a great pianist but he could play his own music with much effect. The popularity of his compositions, too, made everyone curious to see him in person, and added not a little to the success he achieved."

Grieg could not be persuaded to venture to America, being afraid of the long voyage; and his fragile health did not permit him to take liberties. The rendering of his own concerto was, according to the *Times*, "a revelation"—and the work "one of the most beautiful specimens of its kind." And yet his old master, Rodecke, could not, or would not, say anything in its favor—but then Reinecke was of the old school.

A Miniaturist

GRIEG was essentially a miniaturist. He excelled in the sketch, the diminutive piece and song. His work is lyrical, or song-music, permeated with the dance rhythms of the north; but, above all, it glows with rich harmonic color. It is intimate music, for the home rather than the concert hall—and most of it is inspired. There are moments when he seems to fall back on the Schumann-Mendelssohn style of his student days, but it is not for long—and even then it is graceful and ingratiating.

Every piano student should know something of Grieg. It is perfectly possible to mention a few fairly easy pieces, such as *Waltz in 4 Minor*, *Eften Tanz*, and *Al-*

bum Leaf, of the Op. 12, also the *Haustræker*, No. 3, in C; *Solveig's Song*, and *Morning*, from the "Peer Gynt Suite," *Valkyrie*, *Waltz in E Minor* (Op. 48), *The Solitary Wanderer*, *Little Bird*, and *To Spring* (Op. 48); also Nos. 1, 2 and 3 of *pretty Summer's Eve* in the Op. 7. These make a charming beginning with Grieg's works, and they not only initiate one into the atmosphere of Norse Song and Dance, but also into the equally attractive realm of the characteristic or descriptive music so much developed by Schumann. One can well arrange "An Evening with Grieg" by taking some of his beautiful songs, his violin sonata, and some of his piano pieces illustrating Norwegian dances and characteristic pieces.

Many in that old-fashioned era were so much known to need enumeration, but they are such as in their essential freshness and charm will appeal to all ages and tastes.

*See the *Sea Song* in the "Seven Children Songs," Op. 61.

SELF-TEST QUESTIONS ON MR. WESTERBY'S ARTICLE

1. In what way may Grieg be said to be "The Burns of Music"?
2. What characteristics did Grieg exhibit as a child at school?
3. To what did Reinecke refer in mentioning Grieg's "Pom-pom" style?
4. What was Gade's estimate of Grieg?
5. In what type of composition was Grieg particularly successful?

ten to his eighteenth year. Mr. Longworth said: "A joy for music and a musical training always have seemed to me to have an unquestioned value for the man of affairs who has been fortunate enough to possess them."

The practice of music is of vital importance to the boy, indispensable to the young man and still more indispensable to the young father. The father who studied music in his youth will be an inspiration and help to the children in their study of music. His knowledge will be an incentive to the young son and daughter to practice music.

Longfellow once said: "Show me the home where music dwells, and I will show you a home that is happy, peaceful, and contented." Let us have more homes where boys and girls express themselves through music and thus satisfy the longing we all have for happiness, peace and contentment.

staff; 4, point out words on the staff as before. Teach the treble staff likewise, then the grand staff. This work may be begun before the treble lines are finished at the blackboard.

Have the letters placed on the lines in the chart; play single keys, then words blackboard may be substituted for the chart, but the latter is a change and is more tidy. Teach spaces as well as the lines, but wait until the lines are thoroughly learned. Use the same devices for relating lines and spaces.

The game of *Allegro* (as explained in the directions under "Game B") may be played in two ways. Eliminate rests. 1. Cards having the same name are

grouped; groups of four count more than groups of two or three. 2. Each card must be named when drawn.

Reciting forward and backward from memory should be the "setting up" exercise for every lesson. Teach leger spaces by reciting up or down from staff spaces, as *f, a, c, e, g, c, e, a, f*, later use the cards placed on the staff. Later use the cards placed on the staff. Teach lines similarly: each staff between lines above and below devices. Notes between the staves should be demonstrated to be the same whether located down from the treble or up from the bass. Children are assisted by reciting forward when reading above the staff and backward when reading below.

How Rimsky-Korsakoff Taught

An Intimate Personal Picture Showing the Enormously Painstaking Teaching Methods Employed in Russian Conservatories

By BORIS LEVENSON

A PUPIL OF RIMSKY-KORSAKOFF

MY FIRST meeting with the great Russian composer, Nicolai Andrievitch Rimsky-Korsakoff, was in the Fall of 1901. Every September from many of our country there came, almost like a pilgrimage, many pupils to try examinations for admittance to the Conservatory at Saint Petersburg. Among the pupils were composers, singers and future virtuosi on the piano, violin and other instruments.

On the morning that I arrived in Saint Petersburg I went directly to the conservatory grounds. It is hard to conceive with what awe I, a small-town boy, looked upon the imposing grandeur of the conservatory and its surroundings. First, the building itself was a huge, five-story, marble edifice. Just opposite the conservatory was the famous Imperial Maryinsky Opera House, and between these two stately buildings stood the statue of Michael Glinka, the father of the Russian opera.

So overcome was I with the strangeness of these new surroundings that I did not realize that it was only seven o'clock when I rang the conservatory bell for admittance. After some delay the door was opened by a very important looking man in a military uniform with epaulettes and many gold and silver medals. I thought he must be some very important official of the institution (later I discovered that he was the janitor). Rather impatiently he advised me that I would have to wait until nine o'clock, the time for the examination to begin.

There were about fifty young men and women seeking admission to harmony and composition classes, all hoping to secure Rimsky-Korsakoff for their teacher—just as all violinists here go to see Professor Auer's classes. When we were all called into the examination hall, the triumvirate, consisting of Rimsky-Korsakoff, Glazounoff and Liadoff, were seated at the large examination table. The sight of these three great men was enough to terrify the hardest of us.

On the left sat Anatole Liadoff. He was of medium size with the features of the old Tartars (and his pupils found out later that he had the temperament of a Tartar). On the right was Alexander Glazounoff. In contrast to Liadoff he was a large-built man and stout. From his appearance he would never impress one as a composer, but we found out later that he had a wonderful personality and great ability and was greatly loved and respected. Between these two great celebrities sat the greatest of all—Nicolai Andrievitch Rimsky-Korsakoff. The master was tall and slender. His face was thin and he had a full beard in the manner of the old patriarchs. He wore glasses, which added to the sternness of his appearance.

We sat staring like hypnotized subjects at these doctors of music who held our fate in their hands. One by one we were called to present our compositions and display our knowledge.

At that time I was a boy of seventeen and rather small for my age. When my turn came I tremblingly presented my first *Symphony in F*, a full orchestral score. It was rather unusual for a student to

present as formidable a work as this, and at once all attention was centered upon me, which added greatly to my confusion. They looked dubiously at the score and then at me and showed plainly that they doubted my authorship. I was put through an inquisition, and finally I convinced them I was the originator. At once I was admitted to the composition classes of the Conservatory.

The Master's Solitude

RIMSKY-KORSAKOFF himself took me aside and questioned me concerning my family, my education and my finances. When he learned that my parents were quite empty at that time, because I had left my home against the will of my parents, he assured me that I need not worry and that I would gain a scholarship including free tuition, board and lodging.

It is easy to imagine my extreme gratification which was, however, soon somewhat damped, when I learned of the rule which compelled me to spend a preparatory year in the harmony class of Liadoff before I could be admitted to the

class of the great master. When the master perceived my overwhelming disappointment he said the following words which I will always remember: "It is always good to go over a thing twice, even if you think you know it, especially in harmony and composition. The second time a new idea may come to you which never occurred to you the first time. Do not worry; you are so young. Next year you will surely be with me."

I did as the master said. While the year spent under Liadoff's guidance did not bring me much benefit on account of Liadoff's habitual absence from the class, my courage was kept up by the thought that every day was bringing me nearer to the time when I could study with "the" master.

At last the day which with "the" youngster I had anticipated arrived, and the Fall of 1902 I entered the class of counterpoint under the master himself.

At the beginning the class consisted of about twelve pupils, of which I was the youngest. The first lesson progressed in awe-inspired silence and we all listened with eager attention to every word of the master. He was very serious about

the work and seldom smiled during the lessons.

The master hated slovenliness and demanded accuracy, neatness and legibility from all his pupils. I will remember the instance of one pupil—now a well-known European composer (whose name I do not mention)—who had a bad habit of bringing in his homework in counterpoint on a little scrap of dirty paper stained with grease and ink-spots, which he usually had buried in some pocket. When the master called for the work of each pupil individually, each one of us had it ready for him. When it came to the turn of this particular pupil he began to fumble from pocket to pocket, growing more and more nervous under the master's stern and darkening gaze. If he was able to find it at all, it usually came out a much folded and dilapidated affair which oftentimes he himself was unable to decipher. The master would get angry and refuse to read the work. Finally he put out the offending pupil altogether.

The master demanded work and more work. He used to say that he who has the most talent must work most. The popular idea is that the talented man has work little because it comes easy to him, but this rule certainly does not apply to music—at least not to composition. Because here the technic must be gained through constant and constant effort.

The two years spent in the study of counterpoint and fugue-writing represented the hardest years' work in the study of composition. As the master said, the work on polyphonic style develops the flexible technic without which one cannot hope to write any choral or symphonic work. His words inspired us so much that we used to work days and nights on two, three, four, five and six part inventions, imitations and canons in the old clefs—soprano, alto, tenor and bass.

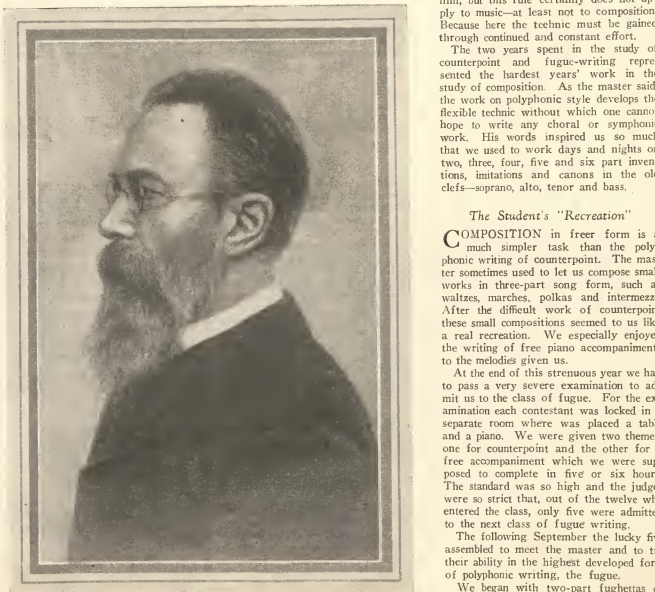
The Student's "Recreation"

COMPOSITION in freer form is a much simpler task than the polyphonic writing of counterpoint. The master sometimes used to let us compose small works in three-part song form, such as waltzes, marches, polkas and intermezzi. After the difficult work of counterpoint these small compositions seemed to us like a real recreation. We especially enjoyed the writing of free piano accompaniments to the melodies given us.

At the end of this strenuous year we had to pass a very severe examination to admit us to the class of fugue. For the examination each contestant was locked in a separate room where was placed a table and a piano. We were given two themes, one for counterpoint and the other for a free accompaniment which we were supposed to complete in five or six hours. The standard was so high and just was so strict that, out of the twelve who entered the class, only five were admitted to the next class of fugue writing.

The following September the lucky five assembled to meet the master and to try their ability in the highest developed form of polyphonic writing, the fugue.

We began with two-part fuguettes of rather small size; then we started gradually to increase the number of voices and



NICOLAI RIMSKY-KORSAKOFF

Fun in Reading Notes

By EDITH JOSEPHINE BENSON

IN ORDER to surmount pleasantly the difficulties of re-reading the following equipment should be obtained: piano, table, blackboard, chart with staff, inked pasteboard slips to be used for lines, pasteboard clefs, baton, small letter cards, the game "Allegro," and a note-speeller.

The bass staff should be taught first to accustom the children to thinking up. Lines are learned before spaces, to avoid confusion, by the following a. Recite the names of the notes several times from the blackboard and baton. b. From memory. c. Recite forward and backward similarly. d. Erase letters. Repeat 1 and 2; then skip about naming the notes. 4. Point out words (i-a-d, d-a-b, and so forth) on the staff, for the class

to spell. 5. Dictate words and have the lines filled by pointing to the correct lines. Numbers 4 and 5 may be varied by having a pupil take the place of the teacher in using the note-speeller. Teach the treble staff likewise. Add middle-C and review the grand staff similarly.

To associate keyboard and staff, locate middle C and the second G below; then have bass lines played and named. If the keyboard means nothing, recite the first play single notes, then words, reciting the names. Then review both eyes closed. Use the blackboard and baton as before. 1. Skip about and have pupils find the corresponding keys. 2. Dictate words to be played. 3. Play the single notes and have pupils find the location on the

their length; this obviously added to their difficulty. The master was very strict and demanded two fugues each week. This required so much outside preparation and intense concentration that two pupils were compelled to leave the class in the middle of the term. The master encouraged and inspired us through this critical period of study by telling us repeatedly that he had gained his proficiency in composition chiefly by his untiring devotion to fugue-writing.

As the time passed and our fugue book got fatter and fatter we felt that we were gaining a satisfactory technique in combining three, four and even five independent voices the supreme mastery of which still belongs to the incomparable Bach.

The year passed with fugues for breakfast, lunch and dinner. By day we originated fugues and by night we dreamed of fugues until the final day arrived. After examination there were only two survivors to enter the class of free composition.

The free forms of composition were divided into three classes which required a year's study for each class. In the first class we started to write small compositions, like waltzes, marches, intermezzi and songs with piano accompaniment in two or three part song-form. This work was very pleasant and entertaining after the struggles and sufferings which we had endured with the fugues.

Since the class had been reduced to only two members who had had the courage, perseverance and ability to complete the previous three years' training to meet the high standard of the master's demand, the master became more friendly and sometimes after the lessons used to talk to us and tell us anecdotes.

"Song of India" in Paris

I WELL remember one day when the master was talking to us about the satisfaction which comes to composers. He told us that one of the greatest joys of his life was to listen to his own composi-

Impassioned Youth in the Conservatory

AFTER THE unfortunate Russo-Japanese war which ended with the shameful defeat of Russia, the students of

the shameful defeat of Russia, the students of the Conservatory followed the example of the students of the high schools and uni-

SELF-TEST QUESTIONS ON MR. LEVENSON'S ARTICLE

1. What was Rimsky-Korsakoff's advice to the young student on his entering the conservatory?
2. On what trait of character did the master most forcibly insist?
3. What is the great advantage of studying polyphonic style?
4. In the Russian Conservatory what forms the student's "recreation" in composition writing?
5. What different stages are entered upon in learning to write fugues?

Late in the night when the fires are out,
Why does he gallop and gallop about?

*"Whenever the trees are crying aloud,
And ships are tossed at sea,
By, on the highway, low and loud,
By at the gallop goes he."*

By at the gallop he goes, and then
By he comes back at the gallop again."

"The Wild Horseman" is a story of two horses, a phantom horse which seems to appear three times, and a real horse whose loud hoof-beats seem to be heard twice. Would this not make a suitable selection for a Halloween musical in conjunction with such pieces as *Jack O'Lantern* (Gaynor), *The Witch* (Tehaikowsky) and *Dance of the Goblins* (Saint-Saëns)?

By attentive listening we hear three periods of two phrases each: first, the melody in the right hand; second, the melody in the left hand; third, the melody again in the right. The rhythmic pattern is the same for each phrase and the primary accent falls on count one, first beat of each measure.

*"God sent his singers upon earth
With songs of gladness and of mirth,
That they might touch the hearts of men
And bring them back to heaven again."*

DEPARTMENT OF
BANDS AND ORCHESTRAS

Conducted Monthly By

VICTOR J. GRABEL

FAMOUS BAND TRAINER AND CONDUCTOR

An Appreciation of School Bands

PART II

A Doorway to Professional Life

T SHOULD not be understood that music training in the public schools has the purpose of preparing the student to enter the musical profession. It is intended, rather, for its cultural value. It is true, however, that many students have been able to enter the profession solely as a result of the training received in these school organizations. Many students, also, have been able, in consequence of their ability to play an instrument well to pay

erty to play an instrument well, to pay their expenses while attending college or university. The superintendent of schools in a town of less than four thousand population has told me that no less than thirty-seven graduates from their high school band were now earning their living as professional musicians. The majority of these student musicians will continue to play only in an amateur way after their class-room days are over and discontinue altogether. Even so their lives will have been greatly enriched as a result of their musical experience.

should be so grossly spurned by those in charge of our educational systems.

The rapid growth of school bands has brought to our attention the lamentable shortage of well-equipped bandmasters to direct this work. In my capacity of judge, at a number of school band contests, I observed a considerable number of instructors who are accepting money under false pretenses.

Good quality of tone and good intonation are the first requirements of a band. Without these, these things it can do nothing else well. Yet, some of the bands heard are sadly out of tune. Some of the would-be directors do not know even the rudimentary principles of baton technique and are lacking in knowledge of the various musical expressions and the correct methods of tone production." To be very plain, a considerable number now engaged in this work are utterly lacking in the attributes of a musician and would be doing much better in some other line of occupation for which they have some talent.

When the Band Toots Its Own Horn

WHEN A man, in conducting his band, publicly parades the fact that it is his conviction that ear-splitting noise constitutes music and that band students should be taught to blow rather than play, I cannot but lose patience and feel that such an one could be adequately punished only by being placed in stocks and confined in a room of steel walls in which

there should be in incessant operation thirteen electric riveting machines, nine sirens, four airplane motors, nineteen fog horns, six buzz saws and three jazz orchestras. The poorest band I ever heard had no difficulty in playing loudly. Only the good ones can play *pianissimo* well in tune.

While we understand that school boards and superintendents are not, in many cases, competent to pass judgment upon the fitness of an applicant for the band or orchestra department, it is patent that they should exercise the same care here as is shown in the selection of a teacher of history or literature. They should seek men competent to fill these positions.

⁵ The Conductor's Stock of Knowledge

THE WELL-EQUIPPED band conductor (and teacher) should possess a knowledge of each instrument used in the band.

(Continued on page 229)



RICHLAND CENTER (WISCONSIN) SCHOOL BAND, PETER I. MICHELSEN, CONDUCTOR

SCHOOL MUSIC DEPARTMENT

Conducted Monthly by
GEORGE L. LINDSAY
DIRECTOR OF MUSIC, PHILADELPHIA PUBLIC SCHOOLS



THE ETUDE

THE ETUDE

MARCH 1928 Page 801

Musical Competition or Coöperation or Both

By PETER W. DYKEMA

Professor of Music Education
Columbia University

MUSIC EDUCATION instructors are working hard to stimulate greater interest in music in this country, no more significant means having been used than the revival and expansion of the competition movement. Employing much the same methods of those which have been widely used in athletics, music competitions have attained a position of surprising vitality, vying in interest in many places with competitions in athletics. In fact, music "meets" in certain sections of the country apparently excite even greater interest than athletic games.

Just as there are many doubters who question the wisdom of lasting athletics largely on competition, so there are large numbers of musicians who not only doubt the wisdom of competitions in music but are even strongly opposed to it. They admit that students apply themselves assiduously to the winning of a contest, and that, through this spur, greater attention is given to the working out of fine details of performance.

But they maintain that music being conceived as an expression of the finer side of man's nature is harmed when feelings of rivalry are associated with it. They point out that competitors are seldom interested in noting and appreciating points of superiority in the performance of their rivals, but are almost completely absorbed in the question of winning. Music, like art, they say, is intended to excite a free appreciative spirit which is almost completely blasted by the spirit of competition and resulting strife.

The writer is not unaware of these criticisms and has, nevertheless, maintained and still believes that there is a legitimate place for competition. It is, however, not a universal method of aiding music. There are times when cooperation, reinforcement of the efforts of other groups, rather than competition and endeavoring to surpass each other group, is more effective and more effective. A recent experience of his will give point to this observation.

All-State Chorus

IN THE SPRING OF 1927 the president of the South Dakota Teachers' Association, Mr. H. D. Focht, at the invitation of some of the music supervisors of that state, decided to include on the Association's program an all-state high-school chorus. Doubtless influenced by the fact that New York is a long distance from South Dakota and that the fame of a prophet increases almost in proportion to his distance from the scene of his appearance, the president wrote to the head of the Music Education Department in Teachers' College, who welcomed the opportunity of cooperating in the experiment. The supervisor of music in Aberdeen, where the Association was to hold its meeting, cooperated from the first and was of the greatest assistance in the successful and carrying it through to a successful conclusion.

For the three appearances of the chorus on the general program it decided to have twelve musical numbers. In selecting these the following points were borne in mind:

(1) The material should be within the capabilities of the high school singers,

should be attractive when learned and should be interesting and stimulating during the process of learning. It should be so varied in character as to lend itself to the three contemplated programs.

(2) If possible, this material should appear in a single publication in order to avoid expense, differing editions and the possibility of losing single sheets, which is the main disadvantage of octavo music.

(3) It would be a great help if orchestral arrangements were available for the chorals numbers.

After considering a number of publications, the "Green Book" of the Twice 35 Community Songs" was selected. In this 25c collection was to be found material which apparently met all of the requirements specified above.

Twelve Numbers Chosen

THE TWELVE numbers chosen were as follows:

(1) That stirring patriotic chorus *To Thee, O Country!* by Eichberg, who, although born in Germany, passed almost forty years in this country and wrote here a large amount of his music. The sweeping lines of this melody and the effective use made of the voices, together with the introduction of the piano figure in the chorus and the fine climax (made, at the end of the third verse, by having the sopranos follow the line of the accompaniment with corresponding changes in the other parts) all combined to make this number an excellent one for opening the first concert.

(2) The old Netherlands *Thanksgiving Prayer* with its stately unison opening and surprising harmonic close made an excellent combination number for the more rapidly moving Eichberg patriotic chorus.

A simple contrast was obtained by having the boys sing the first verse alone, the girls the second and all combined, the third.

(3) The *Polka Boatem's Song* arranged as a canon was properly treated as a dramatic pattern which the treble voices were first heard softly in the distance and again dying away at the close, as the group of tollers passed up the river.

(4) The British *Lullaby* in a simple, effective, three-part arrangement formed a beautiful contrast through its quiet mood.

(5) A strikingly different mood was presented in the sprightly *Dancers* by Lacome, who, though a Frenchman, has written in the dashing Spanish style.

(6-7) Two beautiful love songs were Schubert's *Who is Sylvia?* and Pissini's *Good-Night Beloved!* both of which present in a way that appeals strongly to

high school students, the idealized devotion of the young to his maiden.

(8-9) The religious element was well represented because the first of the concerts was at the Sunday evening convocation, the also solo *O Rest in the Lord*, and the tenor solo *With All Your Heart*, both from Mendelssohn's "Elijah," gave opportunity for the use of the alto and tenor sections in telling solos.

(10) *Love's Appeal* from Gounod's "Redemption," calling for a quatuor and chorus, sounded the keynote of peace and good-will which had special significance in the voices of youth.

(11) The thrilling chorus from Gounod's "Cathie" gave opportunity for using eight beautiful soprano voices on the solo and then bringing in the whole chorus with magnificent sweep.

(12) Finally, David Stanley Smith's graceful setting of Christine Rosset's text *I Hope Carol* gave opportunity for beautiful tone and great variety of interpretation. A fine American composition for American youth.

Call for Quartets

AFTER THESE twelve numbers with many moods and many degrees of difficulty were selected, in the spring of 1927, the supervisors of music and the principals of the high schools throughout the State were informed that this was the material which was to be used at the State meeting in November. Any high school which could produce a group of four singers who could stand to the tune and sing all twelve of these numbers adequately would be eligible for inclusion in the chorus. Normally, the groups were to come in quatuors. Only in exceptional instances would the smaller schools be allowed to send portions of quatuors. It was pointed out that the benefits to the local school would be much greater and all preliminary rehearsals much more effective if the idea of quatuors was held to strictly.

All the different means that were used to teach those boys and girls the parts can hardly be enumerated here. In fact, they are not all known to the writer. But it was evident, from the way these young people sang, that there had been much careful preliminary work. So great was the interest in the idea, so alluring the prospect of meeting new mates from other cities and taking part in this choral work before the State Teachers' Association, that, although this was the first time the plan had been tried in South Dakota,

there came together some 240 boys and girls in an excellently balanced chorus. Most of the towns sent one or two, at most, three quatuors. Aberdeen being the city of the convention contributed a larger number and helped to overcome some slight inequalities of some of the other towns. For the opening rehearsal there was almost an even division of parts with possibly 65 sopranos, 60 altos, 50 tenors and 55 basses. The director might have called for almost any town and asked that the quatuor from that group rise and sing any designated number.

Plowing New Ground

THE DIRECTOR heard one quatuor in particular with great pleasure. This was from a town which was between 30 and 40 miles from a railroad. Of this quatuor two members had never seen an elevator nor a railroad train, this being their first journey away from their home town. Moreover, it was the first time that their school had had any musical organization to represent it. A music supervisor, and though only recently appointed, had, nevertheless, during her first three months, picked out and trained this high school quatuor. No one of the young people had had any music in the grades and at least two of them knew nothing about reading music.

On their trial they were asked to sing *Who is Sylvia?* because it makes a definite but not over difficult demand upon each voice. The soprano soloist had clear but rather metallic voices which added desirable quality to the ensemble even though they were not as yet ready for the best solo work. The tenor had an unusually beautiful voice and would have been capable of singing a solo. The voice of the bass was a fine instrument, but the possessor of it had not yet learned how to use it skillfully. So long as it was a piano accompaniment, in his right hand, or a neighboring voice to remind him of the proper tone, he was safe, as regards quality. The tone itself was thrillingly good.

He was a lad of probably eighteen, of the size and stature that we attribute to Abraham Lincoln—tall, lank, raw-boned—but with a voice made not only to cope with the elements of a wild country, but one that, when trained, was like the tone of a great organ pipe.

Here was a quatuor from one of the least well-prepared sections. Alone it had many faults, but in cooperation with the others it was a most valuable adjunct. In a competition this group would have had practically no recognition, but in combination it was as highly honored as any other group.

It is interesting to know something about the procedure by which these 240 quatuors were brought into a united chorus. There are, of course, many methods which could have been used. The one which is here suggested may not be the best one, but it may be applicable to other conditions. It will, at least, serve as a basis for comparison with other plans.

(Continued on page 225)

Brushing up One's Playing

I am a lone housewife, with somewhat desultory musical education, far in the past, and have kept up my music to a certain extent by teaching beginners and by playing small church organ. I am naturally self-taught in organ playing but a genuine love for the instrument and diligent practice, together with a faithful perusal of our town's organ department for years past, have helped me to play it, if not brilliantly, at least acceptably.

But for years I have neglected piano practice, seldom playing anything but such church music as had to be worked up at home. Occasionally I find it necessary to prepare a solo for some public affair; and, although I can play organ voluntes with confidence, I find myself haggardly nervous, even over selections of moderate difficulty, such as Tchaikovsky's *Andante*—although I have happily "fired" well enough at them. I suppose I am conscious of my daily technical shortcomings.

Could you suggest some material for practice that will help me to regain a fair technique and build up short repertoire, so that I need not be so nervous about playing in public? Since I have but little time for practice, it is necessary to use technical exercises and etudes that will not be too complicated to accomplish the same end, by studying these pieces? If so, what pieces would you suggest? I am a right hander, do not attempt to play anything much beyond C major.

If you hire a carpenter to repair your house, you will find that the first thing he does is to see that his tools are all in A-1 condition. Just the same, you should begin each day's practice, however short it may be, by preparing arms, hands and fingers for the fray. Most important of all, start with some relaxing exercises, following these by a few scales or arpeggios. This purely technical work may be confined to but five or ten minutes; but it is indispensable.

Now apply what you have said by working on some technical study, say by Cramer or Czerny. Or, you may proceed directly to some piece that is largely technical in nature, such as Cyril Scott's *Deux nigres*, Grieg's *Pavane*, MacDowell's *Hensie*, or Schubert's *Impromptu*, Op. 90, No. 4. For pieces within your grasp that combine technical work with considerable musical interest in the way of lyric passages, I suggest Liszt's *Third Horatius*, Moszkowsky's *Air de Ballet*, Op. 36, No. 5, and several of Chopin's waltzes.

Music as a Life Work

I am a young man twenty-eight years of age, and have been playing the piano from memory of my ear. I was six years old when I first began to play, and I have been playing for four or five years. I can play it. I am not one of the best, but I am not a novice.

I have had about two years' piano lessons, but find reading music very difficult. I understand the notes, but I cannot play from memory, like myself. I am good enough to play by ear, but I cannot read that which cannot play without notes.

I have been wondering whether it is advisable for me to continue with my studies, or to give up my life work. I have a great desire to learn the piano organ and also to touch piano and organ. I am exceedingly poor and short-read, and this fact causes me to be at times discouraged.—J. W. C.

You evidently have real musical taste and ability. Whether, however, with your

The Teachers' Round Table

Conducted by

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

desultory preparation, you could successfully make music your life work is another question. You need an artistic course of training, under the guidance of a teacher at a first class conservatory—a course extending over several years—before you are fitted to take an honorable place in the profession. If you have time, means and perseverance to fulfill these conditions, go ahead. But you had better pursue some less exacting occupation than that of turning out a fourth-rate musician.

How to Teach Scale Fingering

Two solutions of the problem of fingering have recently been received. First comes one from Elvin A. Sherman, of Fallowne, New Hampshire, who sends the following rules:

1. For scales beginning with a white key, the fingering is 1, 2, 3, 4, 5 in the right hand ascending and left hand descending. Exceptions are F major and E minor in the right hand, and D major and C minor in the left hand, in which the fingering is 1, 2, 3, 4, 1, 2, 3, 4. In scales extending more than an octave, the fingering is illustrated for the fifth finger in beginning the scale.

2. For fingering scales that begin on a black key, start with the thumb and finger, the thumb taking the first white key in the right hand ascending and the left descending, the first white key in the left hand ascending and the thumb taking the first white key after a black key thereafter. For example, in E-flat major, the thumb in the left hand, in which the thumb starts on the second white key. This does not always apply the scale at the end of the octave with the finger that began it, but, as I have said, this gives no trouble.

Teachers differ as to whether or not the scales beginning on black keys should always use the second finger for the lowest note in the right hand and the lowest in the left. Personally, I have found it more advantageous to use the same fingering throughout the scale—first finger in the right hand and C-flat in the right hand with the fourth finger.

The next solution is by T. Allen Hawkins, of Jamestown, New York, who says:

After reading Miss Margaret MacDowell's article in the August *Etude*, I am reminded that just such ideas have been suggested to me, and that perhaps my own particular rule for fingering scales may be helpful to others.

When using the typewriter, one can put a great deal in a limited space. One can read it readily. One can use a two-colored ribbon, so that it is easy to check from line to line.

One of the scales the fourth finger is used but once in the octave. In the right hand, the fourth finger in the right hand, the first finger in the left hand, when used as an substitute for the thumb, is used with the thumb, however, and as the highest note of the scale, it has the most important position in a similar way.

"Perhaps the right hand might put the scale-fingering may be right points in scale-fingering (piano keys).

2. Correct fingering. 3. Correct fingering. 4. Correct fingering. 5. Good fingering, good quality of tone, no notes slurred. 6. Good position of the hand, the wrist well out, fingers slanted in, instead of straight. 7. Prompt movement of the thumb under the fingers. 8. Swing of the arm from the shoulder, not from the thumb; no shaking of the wrist. —J. W. C.

The writer appends a table of the scales, with the fourth finger typed in red, as

he suggests. His system emphasizes the advantage to a teacher of having a typewriter at his command and of learning to use it at least enough for practical purposes. Letters and manuscripts of all kinds are more convincing in type than in ordinary handwriting. With the many rebuffs and portable typewriters now on the market at moderate prices, every teacher, surely, should have one as part of his equipment.

Position at the Piano

(1) What is the best thing for me to do with several of my older pupils who are careless about keeping their fingers curved properly? The girls are very proud of their fingernails, which are long and make a disagreeable clicking sound.

(2) Also, what is the best way to get beginners to practice with their hands held properly? What are good exercises to use? I see many of my pupils want to flatten their fingers. They do very well when taking their lessons, but I am anxious to do something to insure their posture sitting correctly.

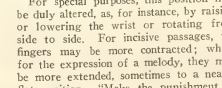
It is useless to attempt to play the piano with long fingernails; you will have to convince the pupils of that fact. Nothing is more annoying than a continual clicking of the nails on the keys while playing.

But I am wondering whether you are not insisting on an extreme position. When I was a boy, I was taught to keep my fingers as curved as the ends were directly below the second finger joints. From this position, they were to be raised in a perpendicular line as high as possible, for the first and second finger joints. I feel that when I went to a teacher who had the good sense to relax this constrained position and to allow the fingers, while still curved, to assume a more natural attitude.

Most piano pedagogues now agree that the normal position at the keyboard should be that in which the upper line of the forearm and the back of the hand are practically level, the knuckles protruding a little and the fingers moderately curved, thus:



Hand rotates to the right, thus:



The exercise may be performed at first legato and afterwards staccato. While you asked especially about the fourth finger, the exercise may well be applied to any other pairs of fingers, in either hand.

After you have practiced the exercise for a few days with these extreme motions, it may be quieted, with a moderate motion, and then played at a moderate pace, with the rotating motions only slightly apparent. But you must always think the rotation, and be sure to keep the rotation from one key to the next. Otherwise there will be a lack of clearness of utterance, just as a picture comes out blurred when the focus of the camera is not sharply defined.

Rotation Movements

I am an adult beginner teaching myself to play the piano and I have just completed *Teacher's Beginner's*

THIS DEPARTMENT IS DESIGNED TO HELP THE TEACHER upon QUESTIONS RELATING TO "HOW TO TEACH," "WHAT TO TEACH," ETC., AND NOT TECHNICAL PROBLEMS RELATING TO MUSICAL THEORY, HISTORY, ETC., ALL OF WHICH PROBABLY BELONG TO THE "QUESTIONS AND ANSWERS DEPARTMENT." REPLY MUST BE MADE BY MAIL AND ADDRESS MUST ACCOMPANY ALL INQUIRIES.

Keep Your Piano in Tune

By WILLIAM BRAID WHITE

William Braid White is the Technical Editor of "The Music Trades Review", Associate, American Society of Mechanical Engineers; Chairman, Wood Industries Division, A. S. M. E.; Member, American Physical Society; Member, National Piano Technicians' Association; Consulting Acoustic Engineer to the American Steel and Wire Company.

HERE IS A very informative article by a noted authority, upon a matter of real importance to the musical home. It is reprinted, by permission, from *The Music Trades Review*. The Editor has called attention continually to the fact that people who would not dream of falling to have their automobiles gone over regularly by experts, in order to keep up the value of their investment, often fail entirely to realize that a piano (even of the most superior and desirable make) demands the regular care of a piano expert. In fact, the finer the piano, the more deserving it is of regular attention.

Millions of dollars have been invested in pianos, in America. We do not hesitate to state that millions have been lost through ruthless neglect of fine instruments. Every piano student should be taught the main principles of the construction of the piano. Few of them ever dream that an ordinary piano, when tuned to concert pitch, has a strain on the wires amounting to twenty tons—the weight of an ordinary electric street car.

We now give way to Mr. White:

IN ORDER to understand why a piano goes out of tune, it is first necessary to remember that the whole instrument is always under a varying strain. The two-hundred-and-thirty-odd strings are stretched at an average tension of from one hundred and fifty to two hundred pounds apiece; so that the iron plate, together with the heavy wooden framing, carries a strain totaling from eighteen to twenty tons.

"Now this stress is not constant, for the reason that the steel wire is highly elastic. The sound board is merely a thin sheet of spruce (pine) averaging three-eighths of an inch in thickness. If it be properly constructed, the whole board becomes something like a highly elastic spring. The more elastic it is, the freer and more agreeable will be the tone emanating from the piano.

Sensitivity to Atmospheric Changes

UNFORTUNATELY, however, this very construction is extremely sensitive to all changes of temperature and barometric pressure. Thus, in summer time, throughout the greater part of the country, there is much moisture in the air most of the time, and rain is frequent. Wood, in these conditions, swells up, nor will any kind of coating protect a wooden sound board from these influences. On the contrary, when the heat is put on during the colder months, the air in the interiors of rooms

becomes much drier, owing to the evaporation of moisture and failure to keep on hand open vessels of water, flowering plants or other moisture retainers or evaporators. Consequently the moisture in the sounding board rapidly passes off, the board shrinks, the strings slacken down, and the pitch drops.

Continual Variations

NOW IT IS perfectly evident that even where conditions are not extreme, even in climates which have only a comparatively short range, this process is continually going on.

"Every change of a degree in temperature, or of one-tenth of an inch in a barometer, has its effect. The sound-board of the piano, then, is always slowly rising and falling through short distances, and, constantly, therefore, suffering variations in its ability to hold the strings up to proper pitch.

"On the other hand, if the piano be neglected, unless it be tuned AT LEAST ONCE EVERY CHANGE IN SEASON, SAY FOUR TIMES A YEAR, during Spring, Summer, Autumn and Winter, IT WILL NOT STAND DECENTLY IN TUNE.

The Truth About Standing in Tune

FROM THE layman's standpoint, four times a year should be sufficient. The tuner knows, however, that if

he had time to tune his own piano as often as his ear tells him, he would tune it once a month at least.

"From a strictly scientific point of view, it is probably true to say that no piano ever made stood in tune, without a drop or a rise, for more than twenty-four hours, unless it were maintained at constant temperature and constant barometric and hygroscopic conditions, in a laboratory.

The Neglected Piano

"O much then for the frequency and need of tuning. If now a piano is neglected, if it be allowed to go through from one season to another, say, from Spring to Winter without tuning, it will probably at the end of that time be considerably lower in pitch than it originally was. It will have gone through a rise, followed by a fall, and the fall will be greater than the first rise was.

"No matter what any salesman may say, no water how finely the piano be made, no water in fact, what the physical circumstances be, or the price or the domestic conditions may be, there is no such thing as a piano standing month after month in tune. The better the piano, the more frequent and careful tuning it should have.

"A fine piano is a work of art. Therefore to

treat it roughly, carelessly or negligently is to commit a crime against a beautiful piece of expensive craftsmanship. To pay a lot of money for a fine piano and then allow it to go to ruin for lack of expert care is not merely aesthetically wrong—it is bad business.

The editors of *THE ETUDE* have been promoting a campaign to give its readers more and better information about the pianoforte. Thousands of inquiries have been received already, and answers to these have been prepared by a piano expert of long experience and sent to the writers. The only thing that *THE ETUDE* does not do is to make comparisons between one make of piano and another. This would not be fair to the manufacturers, because the piano which makes a particular appeal to one consumer might not at all please another.

The Best Guarantee

ON THE WHOLE, the best guarantee of worth in a piano is the reputation of its maker for producing an enduring instrument, capable of fine artistic effects. Do not expect to get a superior piano for very little money. It can not be done. The materials that go into a good modern piano come from all parts of the globe. The ivory may come from Africa; the woods, from South America and India; the wool-belt, from Australia; the steel, from Pennsylvania; the paint, from Illinois; and so on to the end.

It is a fact that some items in the raw materials used may have become a little cheaper in recent years; but the cost of a fine instrument has been kept up by the increased wages paid for expert workmanship. When about to buy an automobile, one naturally consults an automobile expert, not the street cleaner who dodges them all day. In the same way, when one is buying a piano, the advice of the musical friend or of the unbiased piano expert becomes important.

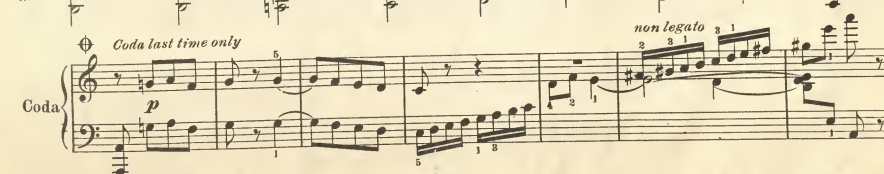
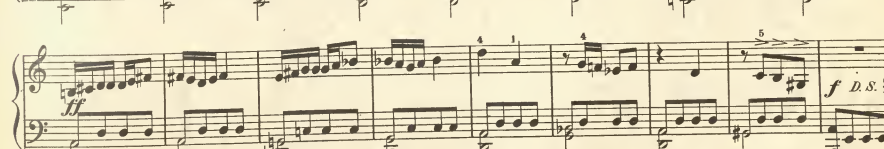
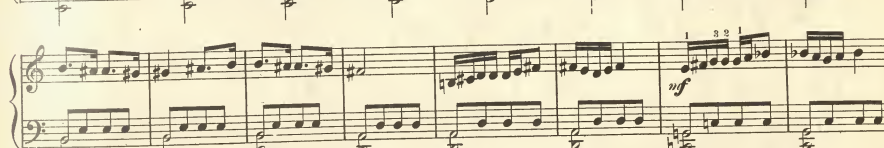
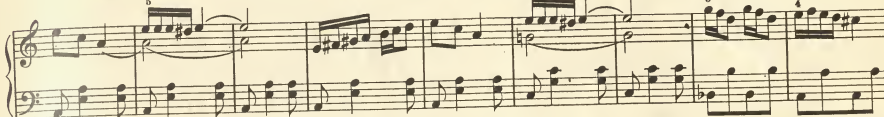
While the outside case of the piano should be in good taste and of fine materials, what really counts is the inner construction of the instrument. Naturally there are many pianos made in all countries, in which there is no particular pride taken upon the part of the maker other than to produce something which will be a commercial success. Other makers look upon piano construction as an art and take pride in securing the most superior and desirable materials. That is the reason why the piano dealer's reputation is so valuable to the purchaser.

MAURESQUE

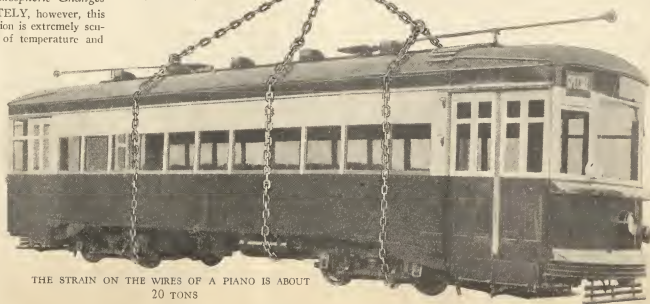
MAURICE YVAIN

In Moorish style. Grade 8.

Allegretto M. M. $\text{♩} = 108$



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Other Music Sections in this issue on pages 175, 211, 243.



THE STRAIN ON THE WIRES OF A PIANO IS ABOUT 20 TONS

THE GIPSY BAND

DANZA UNGHERESE

A Virile Recital Piece by the famous Italian Composer Adolfo Bossi of Milan. Grade 5.

C. ADOLFO BOSSI, Op. 24, No. 6

Andante grave (quasi in 4) M.M. ♩ = 60

ff pesante

rall.

sempre più piano

Moderato con espressione M.M. ♩ = 88

pp legato

rall. assai

mf

cresc.

dim. o rall.

Allegro vivace M.M. ♩ = 144

con sord.

ff

Andante grave (quasi in 4)

Allegro vivace

allargando assai

fretando

IMPROMPTU

THE ETUDE

See a portrait of Schubert on another page of this issue. *Op. 90, No. 4*, is a brilliant piano solo, always enjoyable. Grade 7

Revised by F. Liszt

Allegretto (mosso)

FR. SCHUBERT, Op. 90, No. 4

non legato
pp

cresc.

f

non legato
pp

cresc.

f

Pedal with every measure

THE ETUDE

2

scen do
pp
cantando

ore

scen do
f

cresc.
ff

descrec.
p
pp

p

Pedal with every measure

THE ETUDE

Musical score for page 208 of "THE ETUDE". The score is in G major (one sharp) and 2/4 time. It consists of six systems of piano and vocal staves. The piano part features a steady eighth-note accompaniment in the left hand and a more melodic line in the right hand. The vocal part enters in the second system with the lyrics "cre scen". The score includes dynamic markings such as *cre*, *scen*, *do*, *p*, *f*, *cresc.*, *ff*, *decresc.*, and *un poco agitato*. A section marked "For Fine only" appears in the fifth system. The piece concludes with a final chord in the sixth system.

THE ETUDE

Musical score for page 209 of "THE ETUDE". The score continues from page 208 and consists of six systems of piano and vocal staves. The piano part continues with the eighth-note accompaniment. The vocal part has lyrics "piu agitato" and "decresc.". The score includes dynamic markings such as *piu agitato*, *decresc.*, *cresc.*, *p*, *f*, *calmato*, *decresc.*, *cresc.*, *f*, *passionato*, *cresc.*, *decresc.*, *un poco*, *Tempo I.*, *rallentando*, *pp*, *p*, *dim.*, and *D.C.*. The piece concludes with a final chord in the sixth system.

BARCELONE ENDORMIE

BARCELONA ASLEEP

From *Souvenirs d'Espagne* (two impressions). The music of the dance is heard very softly, as though from a distance. Grade 4.

FELIX FOUDRAIN

Allegro misterioso M. M. $\text{♩} = 72$

Copyright 1916 by Max Eschig, Paris

THE ETUDE

THE ETUDE

OUTSTANDING VOCAL AND INSTRUMENTAL NOVELTIES

GOD'S LOVE

ERNEST H. JACKSON

Moderato

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Other Music Sections in this issue on pages 175, 203, 243

sva bassa
British Copyright secured

TO SEVILLA

J. DESSAUER

Tempo di Bolero

1. In fair Se - vil - la, in fair Se - vil - la, Is a cul - et lit - tle street,
2. In fair Se - vil - la, in fair Se - vil - la, Is a charm - ing lit - tle cot,

dolce
Where the neigh - bors friend - ly greet, Maid - ens from their win - dows neat, Sprin - kle flow - rs so gay and sweet, -
All the co - zy rooms so light In that cot my maid - en dwells, At the door a knocker bright, -

dolce
There my anx - ious heart would be, 'Tis there! 'Tis there! 'Tis there! 'Tis there!
When I tap my love ap - pears, Tis there! Tis there! Tis there! Tis there!

un poco rit. f a tempo p
My heart so longs to be to be, to be, be!
My heart so longs to be to be, to be, be!

un poco rit. a tempo pp p ff

ritard un poco più lento e molto espress.

ritard
In fair Se - vil - la, in fair Se - vil - la, Where re - sides my best be lov - ed,
p un poco più lento

dolcissimo
At her feet all lowly kneel - ing, And with accents soft ap - peal - ing, My fond love re - veal - ing

p
There my heart would be, 'Tis there, 'Tis there! Fond love to her re - veal - ing

pp un poco ritard a tempo
'Tis there! 'Tis there! My heart so longs to be, to

un poco ritard
be, to be, My heart so longs to be so longs to be, My heart so longs to

p
be, to be, My heart so longs to be so longs to be, My heart so longs to

f confuoco ff calando
be, My heart so longs to be so longs to be! *rit. rit. a tempo*

THE LONELY HOUR

TOD B. GALLOWAY

CHARLES S. BROOKS

Moderato

CHARLES S. BROOKS

Moderato

1. Where flies the light when the can-dle's out, And where lies the love that is
3. Where flies the light when the can-dle's out, And shad-ows lie thick on the

dead? heart? For one re-calls and the oth-er for-gets The word, and the hour that has fled— 3. But
And oh! my dear, you have gone. a - way And a lone- -ly hour that is dark.

2. And one who holds the hour in thought, The word that has sped so

fast. Must bur-y it deep, be - yond the light, And hide it in the past. Must

bur-y it deep, be - yond the light, And hide ' it in the past.

3rd verse only

oh! my dear, you have gone a - way And a lone - ly hour is dark.

GARDEN OF ROSES

IRENE M. RITTER

Trans. by ROB ROY PEERY

Very popular as a piano piece. Equally effective for Violin.

Moderato

Violin

Piano

Moderato

D. str. leggiero

a tempo

mf

poco accel.

a tempo

poco rit.

accol.

a tempo

V. pos.

rit.

Fine

accol.

Fine

mf

schierzando

mf

schierzando

TRIO

D.C.

rit.

p

rit.

a tempo

rit.

a tempo

molto rit.

a tempo

mf

a tempo

D.C.

D.C.

cresc.

f

CHANT SLAVONIQUE

SECONDO

THE ETUDE

PAUL du VAL

Allegro moderato M.M. $\text{♩} = 126$

* From here go back to § and play to A; then go to B
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THE ETUDE

CHANT SLAVONIQUE

PRIMO

PAUL du VAL

Allegro moderato M.M. $\text{♩} = 126$

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

EDUCATIONAL STUDY NOTES ON MUSIC
IN THIS ETUDE

Prepare: { Sweet-Tun
Great-full except Reeds
Ped. Bourdon 16'
Sw. to Gt. Sw. to Ped.
A useful *Postlude or Processional*.
Arr. by EDGAR A. BARRELL

Maestoso moderato

Maestoso moderato

MANUAL
Swell (2nd time Great, Gt. to Ped.)

PEDAL
Swell (Sw. box closed) Great (Swell)

(add Sw. to Sw. 4') open Sw. box Great rit

Full organ, except great Reeds
ff *a tempo* Off Sw. to Gt. Sw. to Ped. Gt. to Ped. Fine

Sw. Cornopian 8' (or Trumpet) con *espress*
mf Gt. or Ch. Soft 8' poco rit.

Ped. Bourdon, uncoupled

ten. On Sw. full and Sw. to Ped. D.C.

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(Continued on page 247)

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."

About the Accompanist

HOW OFTEN do we hear people say, "Oh, most anybody can play the accompaniment." The truth of the matter is that a good or bad accompaniment often spells the difference between success and failure in a public violin performance.

We constantly hear people who know little about music talk of the great assistance it is to the violin student to have someone at home who plays the piano to help him with his studies by going over his pieces and exercises with him and playing his accompaniments when he appears in public. Now this is quite true if the pianist at home is a good pianist, musician and accompanist, but if he is not, the situation is not so good. Too often we find that the helper (?) is an ambitious mother, father, grandmother, sister or brother who has but a slight smattering of music and piano playing and knows nothing at all about accompanying. His participation often results in paralyzing every attempt toward virtuosity which the talented violin student might make.

Fond mamas, especially those who know little about music, are among the worst offenders in this respect. They have helped their children with the first rudiments of music and played the accompaniments to their first childish pieces, but, as the young violinist advances, they soon get beyond their depth in trying to play the increasingly difficult piano parts. Many of them hate to give up and be forced to recognize the fact that their children have gone beyond them and that their efforts, instead of helping, are holding back the young violinists. How often do we hear a really clever performance of a young violinist stop hopelessly ruined by the bungling of a fond mama, an ambitious sister, a brother or friend who is simply unable to play the accompaniment.

"What is worth doing at all is worth doing well," and no young violin student should attempt to play in public without a good accompanist. The student's violin teacher, if he is able to play the piano accompaniment, would be the logical person to do it, since he knows the music and the pupil with all his shortcomings. He would know every weak spot in his pupil's rendition of the piece and would know just how to help him over the spots where he would be liable to break down. The pupil or his parents should be willing, if necessary, to pay the teacher for the time spent in this way. Often the teacher is willing to do this accompanying gratis, if it does not occur too often, as it is the very best form of advertising for him.

The Paid Accompanist

IF the violin teacher is not available as accompanist, a relative or friend can be secured, but this should be done only if he is experienced, competent and a good musician. Failing to find a friend or relative, it is best to fall back on a professional or semi-professional. A piano teacher, church organist or public accompanist can always be secured. If he is paid for his time, and he is usually willing to do the work for a very modest fee. Occasionally such an accompanist will play an accompaniment free of charge out of friendship, for love of the work or for the publicity it gives him. Payment should always be offered in such cases whether it is accepted or not. It is a very good plan for every violin student, if he has no one at home competent to accompany him and can afford it, to take his pieces each week for practice with a good accom-

pianist, the writer being paid for as a lesson at the accompanist's usual fee.

A fine accompaniment is of the greatest importance. It is like a fine setting to a beautiful jewel. There are often introductions, interludes, *tutti* and solo parts for the piano (with the violin rests), which add greatly to the beauty of the work if well played by a good accompanist. A bungling pianist makes sad work of all such parts and this detracts much from the effect of the composition as a whole, even if the solo violin parts are well played.

Of all fallacies, the belief that "anybody can play an accompaniment" is the worst. Musicians and intelligent music lovers, and, of course, know the extreme importance of a good accompanist, but there are a vast number of people who have the idea that, because some ambitious young Miss can "play at" some solo by Liszt or Chopin at a church social, she is entirely capable of playing the accompaniment to any violin solo, no matter how difficult. Of course some of these young piano students are really musical and are able to accompany fairly well, but a great many of them are unable to play effectively the accompaniment to the simplest violin piece. They stumble through with scant attention to nuances, ritards, accelerandos, the pauses, the gradations of tone, the climaxes—in fact anything which makes music worth hearing.

"The poorer the solo player is, the better should be the accompanist," is an axiom to be constantly remembered. A really fine accompanist can make a composition, which would be intolerable with a bungling accompanist, sound passably well.

The Vibrato and How to Acquire It

By OTTO RINDLISBACHER

THE VIBRATO, once thoroughly mastered, is a distinctly subjective expression of the individual. It comes from within, not from without, and its individuality gives it its value.

But, contrary to the general opinion, there is a necessary medium, a technique that can be taught. And this must inevitably be acquired, no matter how great a genius or how overwhelming the emotion. The general impression is that the vibrato cannot be studied as a thing apart, then, so to speak, clamped on to the tone for the purpose of beautifying it. This may be true to a certain extent, but the medium must be mastered before the effect can be studied as a tone quality in itself, a manifestation of emotional intensity.

Vibrato is an Italian term derived from *vibrare*, "to vibrate." From a mechanical point of view it is a slight deviation from the true intonation, a little above and a little below the exact note, causing a series of musical waves, rising and falling alternately above and below a fixed line.

These infinitesimal waves must be smoothly flowing, not agitated nor artificial. When mastered, the vibrato varies in rapidity and character according to the personality and mood of the player.

Though "Nature herself suggested it," the use of the vibrato must nevertheless be governed by good taste, not allowed to degenerate into a mannerism entirely contrary to common sense. It may be employed *continuously* with degrees of intensity, emotion and rapidity, excepting, of course, in quiet passages and *trills* or *staccato* notes. Great virtuosi (including those who sometimes argue strenuously against it) use it constantly. To prove that this is true, we need only take a violin record played by a great artist and find that the vibrato is plentifully textured throughout the entire selection. When played at its proper speed, these

waves are sometimes so minute that we might fail to recognize them. Nevertheless, they are present—a beautiful part of the tone itself.

The vibrato is produced by firmly stopping the note, while the tip of the finger is rolled and down on the string with quick oscillations of the hand from the wrist. When this is accomplished rapidly and evenly, the difference in intonation vanishes.

In order to insure perfect control of the speed, the best way to practice is to begin slowly, gradually increasing and then decreasing the movement. Care must be exercised to prevent gripping the violin neck between the thumb and first finger. Rather, if the instrument needs support from the hand, it should rest lightly upon the thumb, this member being drawn a trifle more than ordinarily beneath the neck.

An excessive rocking motion is not necessary. On the contrary, it is detrimental by causing too noticeable a variation of pitch. Shaking the instrument causes a further effect upon the bowing and it to be avoided.

Place the first finger upon the string as in the accompanying illustration.



The great violinist, Sarasate, had as his accompanist for many years Mme. Bertha Marx, whom he took on all his world tours. He was finding an accompanist in the various countries he visited.

Leopold Auer, famous violinist and teacher, employed Mme. Wanda Stein as his accompanist for twenty years. He was concertized in Europe. Mme. Stein is now Mme. Auer, the violinist having married his accompanist in this country two years ago.

The violinist who has a really trustworthy accompanist has one of the best keys to success.

Gaining Speed

ONCE ABLE to produce smooth, even waves with a slow motion, the next step is to gain speed. After considerable systematic practice, always keeping in mind that you must have perfect and absolute control of the movement of the hand, you will finally gain a speed causing such tiny waves as to be hardly perceptible.

Generally the lower the note is the slower the vibrato should be. In high positions the vibrato is usually less rocking. A violent vibrato in the higher positions causes entirely too much deviation from the true intonation. Naturally, here the waves must be much shorter and the motion of the hand faster. Notes which have their union or octave on an open string, such as A played on the D-string, need less vibrato for the reason that the open string itself reinforces the effect. Again, if a vibrato

(Continued on page 227)

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Solidness

By SID G. HEDGES

"Solid" playing is a type of execution which most musicians seek to use but few understand. It is not loudness nor violence, but a quality suggesting power and mastery of expression. One thing that is noticeably distinctive the first-rank professional, whether he be a string player or a pianist, is the "solidness" of his playing.

Observe, for instance, the powerful playing of the second-violins in a good theatrical orchestra or the manner in which an experienced solo-pianist contrives to make his playing sound full and sufficient. Feeble playing, on the other hand, usually results in chords being performed *arpeggiato*; that is, the notes sounded in succession. The best cure for this is plenty of chord-playing. Hymns are especially useful if care be taken that the fingers drive down their notes with great vigor and absolute unanimity. Slow scale playing in double thirds and octaves can also be of much benefit.

Nervousness and fear of making blunders is a big hindrance to good playing, but it should be remembered that a sonorous tone will make every right note sound much better, and cannot make the wrong note sound better. For the string-player, double-stopping, slow *fortissimo* scales, and chord-playing will soonest produce a good, solid style.

Story of the Bow

BELOW we have a pictorial history of the violin bow, showing its gradual development, from the crude implement resembling a bow made for shooting arrows, to the modern bow. The bows pictured above are in the museum of the Conservatoire in Paris and are as follows: No. 1—Bow of the 15th century; No. 2—of the 16th century; No. 3—of the year 1650; No. 4—of the year 1680; No. 5—of the year 1700; No. 6—of the year 1770.

The two bows at the top, it will be noted, have sticks with a large curve. With such bows, artistic violin playing, as we know it to-day, would be impossible. Broad, sonorous tone could not be produced with such bows, nor could the various forms of staccato bowings be properly executed. Looking from the top down, it will be noted that the outward curve gradually grows less, until it disappears altogether; and, in bow No. 6, an inward (concave) curve takes its place.

The modern violin bow was invented by Francois Tourte, the greatest bow maker who ever lived. Tourte is known as the "Stradivarius of the Bow." He gave it its deep inward curve, the "lucky curve," and settled all details of length, weight and dimensions of the stick. So well did he do his work that his bows stand supreme, having never been improved on. It is the ambition of every serious violinist to own a genuine Tourte bow. These bows command prices of from \$300 to \$1,000 each.

Violino and How to Acquire It

(Continued from page 226)

is desired on an open string, it may be brought about by stopping its octave or another string. For example, play the open G-string, at the same time stopping G on the D-string and there producing the vibrato.

A great help in gaining control of the

muscles is to move the hand forward and backward whenever this is called to mind during the course of the day. Such practice is also a great aid in gaining speed, is less tedious than with the continual use of the violin, and is accomplished without inconvenience and with but little effort.

"Be original. We would not care to hear more than one artist if all played alike; and remember, 'It is not what another gets out of a piece; it is what you get out of it.' Your own interpretation may be the original and acceptable than his. Be original."—MICHAEL PETRUZZI, in *The Violinist*.

There's music in the sighing of a reed;
There's music in the pushing of a sail;
There's music in all things, if men had ears;
Their earth is but an echo of the spheres.
—LORD BYRON.



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Fairies in Music

(Continued from page 194)

directors and music by both American and European writers, have been founded on Washington Irving's story.

Possibly the great Norwegian, Grieg and Ibsen, never heard of the nine-pin men of the Cadillacs; but there is in Grieg's "Hall of the Mountain King" (from the "Peer Gynt" suite) a certain suggestion of the setting of the American classic. Grieg composed this work together with the rest of the suite upon the request of Ibsen as incidental music for the drama of "Peer Gynt," and in this country the music is more widely known than the play. The entire suite might be regarded as fairy music, since the drama, Ibsen's own statement, is founded in part on a fairy tale; but the Mountain King movement is particularly fantastic in spirit and was written to accompany the scene described as "The Royal Hall of the King of the Dvergs." In this is discernible "a great assembly of troll courtiers, gnomes and brownies," with "the old man of the Dvergs on the throne, crowned and with sceptre in hand."

More American Fairy Music

THE CONCEPT of a castle, half cloud, half mountain and mostly dream, is reminiscent of the work of another American, the late Charles Tomlinson Griffes, and his symphonic poem, "The Pleasure Dome of Kubla Khan," after Coleridge's "Kubla Khan." Griffes himself has stated (again we are indebted to a program note) that the basis of this work is in the lines, "the stately pleasure dome," "the sunny pleasure dome," "caves of ice," the "miracle of rare device," and that in composing the musical setting "imagination was given free rein in the description of the strange place, as well as of the purely imaginary revelry which might take place there. It is this 'purely imaginary revelry' which we think permits taking this composition out of the classification of absolute music and including it in a discussion of fairy music.

It is not necessary to seek any such justification for cataloguing Henry Hadley's "Culpeper Pay" with the musical fairy folk. This American composer found the inspiration for his symphonic tone picture with this title, in a word poem by Joseph Rodman Drake. The story is of a culprit fairy "whose elfin purity has been sullied by the glance of a mortal maiden's eye"; of the penance exacted of the culprit by the assembled council of fairies; and of the fay's own miraculous feats in meeting their demands.

American "Fairy Opera"

RESEARCH reveals the existence of other, somewhat less famous, music by American composers. Among this is a three-act opera entitled "Fairyland," of which the music is by Horatio Parker and the book by Dr. Hooker. This opera was performed at a musical convention on the Pacific Coast in 1915. Though fairies figure in the work, it is symbolic rather than purely fantastic, its underlying conception being that Fairyland (the land of the Ideal) "is a metamorphosed state of real things and persons, rather than a fabled locality." Its characters are villagers, peasants, nuns, and a pair of human lovers, symbolically transported to Fairyland.

John Knowles Paine, pioneer in musical education in America, was one of several creative souls of his time to celebrate in music Shakespeare's fairy play, "The Tempest." His composition with this title is a symphonic poem. Sir Julius Benedict

composed an overture to "The Tempest." Sir Arthur Sullivan wrote incidental music for it, Tschakovsky, a tone poem inspired by the play. It was even made the subject of an opera, with music by Frobenius, and a libretto by Eugene Scribe. Nor have the most modern of moderns scorned the theme, for Arthur Honegger, composer of the famous "Incoherence" symphony, and late of the Paris group of six, has been represented on concert programs during the present New York season by a "Tempest" prelude.

Fairy or Folk Lore

TO SEPARATE fairy lore and folk lore and the various forms of mythology is not always a simple or easy matter; for these, when considered by themselves, without any thought of their employment as the framework for musical compositions, will sometimes merge and overlap. It is possible, however, and indeed necessary, in an article such as this, to make a few general distinctions.

Music based on Greek mythology, we believe, should not be classified as fairy music; neither should that concerned with angles or devils, with shades or other creatures of the nether world. It would be manifestly inappropriate to include in a discussion of fairy music, "Faust," "Meistersinger," or the other operatic works founded on Goethe's drama. Gluck's "Orpheus" should not be called fairy music, for furies are not fairies, no matter how fantastically they may dance in the tormenting fires of the life after death.

And this brings us to what is, if not an invariable, at least a frequent, difference between music founded on heroic myth and that celebrating those diminutive creatures of the imagination whom we call fairies. However elaborately programmed the latter, it is likely to be a nearer approach to the "absolute" in tonal creation. Heroes and gods in music may tower above the work of the composer; fairies in music fill the traditional role of fairies—lending magic and brilliance and wit, and flying away when their work is done.

Music of "The Fairies"

THE following is a list of "Fairy" piano compositions which have gained great favor among teachers, especially for recital purposes. The Roman numerals indicate their place in each system.

Airy Fairies, I,.....G. L. Spaulding
Brownies, III,.....H. Reinhold
Dance of the Midgets, III,.....C. W. Cadman
Dream Fairy, IV,.....W. C. E. Seabock
Elves, III,.....J. H. Rogers
Elfin Cloud Dance, III,.....C. H. Demarest
Elfin Dance, IV,.....A. Jensen
Elf's Story, IV,.....W. D. Armstrong
Fairies, III,.....J. H. Rogers
Fairy Footsteps, II,.....F. E. Farrar
Fairy Jubilee, IV,.....G. N. Benson
Fairy Pastoral, IV,.....W. G. Smith
Fairy Patrol, III,.....W. M. Felton
Fairy Princess, II,.....F. F. Harker
Fairy Story, II,.....L. Strickland
Fairy Tale, II,.....C. W. Leacock
Fairy Tale, III,.....H. Reinhold
Fairy Tale, II,.....L. Schytte
Flame Fairies, IV,.....A. C. Galbraith
Goblin, II,.....L. Ree
I Heard a Fairy Piper (Song), IV, Benings
In a Fairy Swing, IV,.....M. Ewing
March of the Dwarf, V,.....E. Grieg
On a Fairy Barque, IV,.....C. Hueter
Puck, V,.....E. Grieg
Sleeping Princess, III,.....M. Ewing
Ugly Dwarf, II,.....M. Ewing

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Coppelia (Valse Lente).....Delibes
Dance of the Hours (La Gioconda).....Ponchielli
Dying Poet, The.....Gottschalk
Forget Me Not.....Macchi
L'Ingenue.....Arduini
Menuet A L'Antique.....Padrevicci
Moment Musical.....Schubert
Nocturne.....Chopin
Norwegian Dance.....Grieg
Polish Dance.....Scharwenka
Romance.....Rubinstein
Scarl Dance.....Chaminade
Serenade Badine.....Gabriel-Marie
Serenade (Les millions d'arlequin).....Drigo
Serenata.....Moszkowski
Simple Aveu.....Thomé
Souvenir.....Drdla
Swan, The.....Saint-Saens
Why? (Mystery).....Schumann
Will O' The Wisp.....Jungmann

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Little Biographies for Club Meetings

No. 5—BEETHOVEN

OF ALL the great composers, you are probably more familiar with the name of Ludwig van Beethoven than with any other. He was born in Bonn, Germany, in 1770 (before the death of Haydn or Mozart) and lived during the time of the French Revolution.

He was very poor and had a most unhappy life. His father made him practice a great deal and play in public to make money, and he also played violin in a theater orchestra, which he did not like to do. Mozart heard him play the piano and said he would make "make a noise in the world." Haydn gave him some lessons in composition but considered him "extremely radical."

Gradually his hearing began to fail and on this account he became depressed and irritable. The deafness became so hard that he worked more or less using his music as a safety valve through which he

the sonatas have rather easy movements, and some of the older Janitors may be able to play the more difficult sonatas.

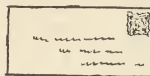
Some of his simple things are: *Allegretto* from "Seventh Symphony," *Andante* from trio, Op. 97, *Melody* from "Violin Sonata in C minor."

Minuet in G, *Minuet in E flat*, *Sonatina No. 1*, *Sonatina No. 2*, *Pur Elise*, Op. 173, *Turkish March* from "Ruins of Athens" (four hands).

DEAR JUNIOR ETUDE: I was reading your JUNIOR page and thought I would write to ask you what you think of the two pieces enclosed, which I composed for the violin. I am a crippled girl nine years of age and have to walk with crutches and wear two braces. I love my violin and play a little on the piano.

From your friend,
CAROLINA WOODS (Age 9),
7 Maple St., Bloomfield, N. J.

N. B.—THE JUNIOR ETUDE, for various reasons, does not criticize original compositions, but it is glad to hear that Carolina enjoys her music so much.



DEAR JUNIOR ETUDE:

I have been taking your ETUDE for nearly two years and have found it a very interesting and instructive paper.

I am seventeen years of age, and this year have passed the First Grade (For piano) of the Royal Academy Board of Music, London, and Associate (A. T. C. L.) of Trinity College, London, whose examiners come out to Australia to examine us. I also study the violin; but am not so far advanced with it.

I live at Manly, a seaside place, twelve miles from the city (Brisbane). We go by "bus" or train.

I have read a great deal about America, and some day I hope to visit there. If my ETUDE readers would care to write to me, I will answer their letters and give them any information about Australia, especially Queensland.

Wishing THE ETUDE all prosperity, I remain,

Yours sincerely,
SYLVIA G. A. ISON,
Carlton Terrace, Manly, Brisbane,
Queensland, Australia.

DEAR JUNIOR ETUDE:

During Beethoven week our high school band presented a program entirely of Beethoven's compositions, and the program went over unusually well. Our land won first place in the state band contest and seventh place in the national band contest. This seems unusual for a high school

band; but there are many school bands now being built up and they will be quite capable of doing such things. It is wonderful experience for a high school student. Our band raised twenty-seven hundred dollars at a Victory concert, to take us all to the national contest.

From your friend,
GRACE JEAN WILLES (Age 16),
Indiana.

DEAR JUNIOR ETUDE:

THE ETUDE has been a source of very great enjoyment to me during this summer's vacation. Each Saturday I go to a town seventy-two miles away, where I take my lesson. I return home on Sunday, making a round trip of one hundred and forty-four miles. This is quite a distance to go for a music lesson, but I am so interested that I don't mind the tiresome trip.

From your friend,
LELLA BOHON (Age 16),
Missouri.

N. B.—Three cheers for Lella and her interest in music! Who else goes such a distance for lessons?

NOTICE

Mrs. H. N. Stare has written for information concerning Junior Clubs but gave no address for a reply.

ANSWER TO LAST MONTH'S QUESTIONS

1. An arpeggio is an ascending or descending succession of tones of a chord.

2. A bassoon is a deep-toned, wood-wind, reed instrument.

3. Handel was born in 1685.

4. Mozart wrote "The Magic Flute."

5. Schubert died in 1828.

6. "A Capella" means "without accompaniment." It is usually applied to choruses.

7. The Sixtine Choir is the choir of male voices in the Sixtine Chapel in the Vatican of Rome.

8. A violoncello is tuned.

9. Liszt wrote thirteen Hungarian Rhapsodies.

10. The melody is from the "Surprise Symphony" by Haydn.

CLUB CORNER

DEAR JUNIOR ETUDE:
I represent the C. C. Club.

Our club consists of ten members. This is a very small one, but we like it just the same. The ages of the members range from ten to sixteen. I am the oldest. I am just sixteen.

I am the president of the club. The secretary is a little younger than I am.

We have a meeting once every month at the great members' homes, and usually on the last Friday of the month. We open the meeting with a musical program; then a business meeting; and, lastly, a social hour and refreshments.

It is quite hard to plan a social that will appeal to both the younger and older members. But we always try our best.

We are planning a public recital soon. We shall invite our parents and friends. We hope this will be a success, as we will be our first time.

From your friend,
DOROTHY KREIBEL (Age 16),
President, THE C. C. CLUB,
Massachusetts.

DEAR JUNIOR ETUDE:
I am very much interested in music and wish to tell you about myself and the music club I am a member of. I am in eighth grade in school and am taking voice lessons. Eleven girls, taking both voice and piano, have organized a Junior Music Club under the supervision of our teacher.

We give musical programs at our meetings and then study the life of a great composer. We have a limited time to our meetings, and we have any time left we have Melody Writing and Ear Training, and play musical games. We are benefited very much by our club and enjoy it very much.

From your friend,
IL VIRGINIA HAATVEDT (Age 13),
Iowa.

I love to practice very slowly. Each mistake to hear. I go so slowly you'd think that I was in "low gear."



PIANO ENSEMBLE

A number by two or more performers at a piano is always an interesting part of a program and at this season of the year there are many programs in which they may be used. A more complete list, including Piano-Four Hands, will be supplied on request. Below are reliable suggestions in Piano Ensemble.

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JUNIOR ETUDE—Continued

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

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

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

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

Do not use typewriters.

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

My Musical Ambition (PRIZE WINNER)

I have always had some musical ambition but since I have gotten older and since I have learned more about music and have the piano better, it has become larger.

My musical ambition is to be able to play the piano well and beautifully.

I want to be a great music teacher and be able to give my knowledge of music to others.

I want to be a good judge of music, and to be able to play the most difficult pieces, a musical education, because I think music is a very important thing, and I wish to make others see its importance.

I want as a whole to promote good music.

MYRAH HALL (Age 13),
North Carolina.

My Musical Ambition (PRIZE WINNER)

As we all know, especially in the musical world, that there is something that holds us together in our work. We call this our ambition.

My musical ambition is to teach. This means that I will have to prepare for it. It may be through endless hours of study. But if I really want to teach this way, I mean nothing.

In a few more years the younger generation will take the place of the older one. It falls upon us to keep up this musical world, and to educate ourselves to be able to teach.

So we can see how important it is for our musical education.

LOUISE IVY (Age 13),
Louisiana.

My Musical Ambition (PRIZE WINNER)

My musical ambition is to be a pipe organist.

The pipe organ is my favorite musical instrument. We get pipe organ recitals every week over the radio that I have learned to have the pipe organ better.

I first intend to take piano lessons four or five more years, so I will be able to play quite difficult pieces. I would like to study pipe organ in a Conservatory of Music and later to play in a large church or theater.

I am rather small for my age and not so strong, but my teacher says that I can do these things if I work hard enough.

I am looking forward to a time when I can play the pipe organ as well as the radio artists do and when I can produce rich, mellow and golden notes which always come from a pipe organ.

ALICE MARVIN (Age 14),
Montana.

SPECIAL NOTICES AND ANNOUNCEMENTS

PERSONAL FOR SALE OR WANTED

POSITION WANTED—Gentleman Teacher of Piano and Organ, 30, desires position. Good references. Can speak French and English. Write "J. E." care of Etude.

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Educational Triumphs of THEODORE PRESSER



THEODORE PRESSER (b. Pittsburgh 1848-d. Phila., 1925) long will live as one of the most important figures in America's musical progress. He was a practical teacher, the father of the "Music Teachers' National Association," and founder of "THE ETUDE MUSIC MAGAZINE" of which, to date, over 50,000,000 copies have spread the message of music.

He conceived, directed the preparation of, and created many tremendously successful educational works and, among many others than those named below, might be mentioned the widely-used "Standard Graded Course of Studies," the original and the most successful of all graded courses for the piano. In his authorship and editorial work he was most exhaustive in searching the entire literature of piano studies and compositions for just the right material to fit each step or point he wished to cover. His ideal was to aid the teacher by producing books that would insure the best possible results and the great favor with which those named below stand with thousands of teachers attests the achievement of his aim.

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FIRST STEPS IN PIANOFORTE STUDY

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A first instructor with an enviable sales record during the past twenty-five years and today a great favorite despite the many competitive works on the market. A concise, practical work of exceptional merit. Interesting melodious exercises, studies and pieces that aid the young pupil to progress rapidly and at the same time obtain a proper "grounding" in the "First Steps."

FIRST STUDIES IN OCTAVE PLAYING

By THEODORE PRESSER
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Material to build the third grade student up to an ability to handle the octave work that must be conquered in the later grades is furnished in this outstanding study work on octave playing. The studies cover several phases of octave playing and they are pleasing in character as well as in the manner in which they progress from the simplest possible octave forms to other difficulties.

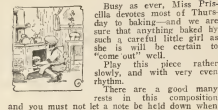
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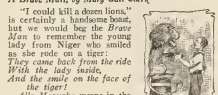
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EDUCATIONAL STUDY NOTES ON MUSIC IN THE JUNIOR ETUDE By EDGAR ALDEN BARRELL

Priscilla on Thursday, by Mathilde Bilbro



A Brave Man, by Mary Gail Clark



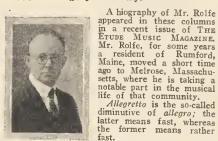
"I could kill a dozen lions," is certainly a handsome boast, but we would be the Brave Man to remember the young lady from Nager who smiled as she rode on a tiger. With the lady inside, the tiger is on the face of the tiger!

On the Sea-Sea, by Hans Schick



What easy keys the composer has used for this number! C Major and G Major. Surely no one but even Tom Layton, should find it a difficult task. And one which will help us to be better pianists and better musicians.

Happy-Go-Lucky, by Walter Rolfe



A biography of Mr. Rolfe appeared in these columns in a recent issue of THE ETUDE MUSIC MAGAZINE. Mr. Rolfe, for some years a resident of Rumford, Maine, moved a short time ago to Melrose, Massachusetts, where he is taking a notable part in the musical life of that community.

Allegretto is the so-called diminutive of allegro; the latter means fast, whereas the former means rather fast.

When the average pupil—if there is such a thing as an average pupil—reaches the right hand chromatic scales in the nineteenth measure, he will in all probability show the tempo of the point at which he can play these scales correctly.

This is a vicious practice—playing the easier parts of a piece in current tempo, and then requiring to any conveniently slower tempo for the hard spots. Let the teacher and pupil be aware of this practice. Each time it is allowed the habit will become more fixed, harder to shake off.

The very lovely theme in B-flat must be played with great feeling. The Codetta ("closing remarks," as we have occasionally termed it) consists of the last four measures. Notice the greater speed and intensity here indicated by the directions presto and con fuoco.

Buy as ever, Miss Priscilla devotes most of Thursday to baking—and we are sure that anything baked by such a wonderful little girl as she is will be certain to "taste" well.

Play this piece rather slowly, and with very even rhythm.

There are a good many rests in this composition, and you must not let a note be held down when there is a rest.

Minuet from Sonata Op. 49, No. 2, by L. van Beethoven

This characteristic and good-natured piece from Sonata Op. 49, No. 2, is in the form (A-B-A-C-A). The first two sections are in the key of C major, the third in the key of F major. It should be noted that it is not note for note the same as the second theme, which is transposed up an octave—a favorite trick of composers of all times. In measure twenty-eight the second theme enters. It is in the key of D major, though it commences in the dominant of that key, the chord being A, C sharp, E. The second theme should be played slightly faster than the first. The third theme is in the key of C major.

Make this minuet decidedly rhythmic. The C-sharp commences the last fourteen measures of the composition.

DEAR JUNIOR ETUDE: I have never seen any letters from northern California, so I am sending one. I have been taking lessons for about four years and am going to give my first recital soon. I practice all I can every day. I give up many things, such as school parties, for my music, so as not to omit my practicing. Last summer I studied under a very fine teacher in a large city. I hope to go away to a conservatory some day. I am determined to become an artist on the piano. No great artists ever come near here, because we are so far from the large cities. I go to San Francisco, over three hundred miles, once a year to hear some great artist. Children who live in cities certainly have wonderful advantages.

From your friend,
MARIE EUNICE TONG (Age 17),
California.

Answers to Can You Tell? Group No. 10

(SEE PAGE 171, THIS MONTH)

1. An unaccompanied vocal composition, in from three to eight parts, generally contrapuntal in form.
2. Ethelbert Nevin's "Peer Gynt" Suite, by Grieg.
3. "Peer Gynt" Suite, by Grieg.
4. "Lohengrin," by Wagner.
5. "Choral Symphony."
6. Rossini.
7. The "Foglio" (Italian for bundle), or Bassoon.
8. "The Pipe of Desire," by Frederick S. Converse, on March 18, 1919.
9. Largo (or Grave), Adagio (or Lento), Andantino, Andante, Moderato, Allegretto, Allegro, Presto.
10. Chopin's Sonata in B-flat Minor, and Beethoven's Sonata in A-flat Major.

Mr. Weidie is one of the most prominent Western composers and teachers, and her delightful and educational piano pieces for younger players have brought her an enviable renown.

In the twelfth measure, counting complete measures only—he is sure to make the left-hand part staccato. To accomplish this we write the note only, not an action. This way is not only correct, but very much easier.

In the first section of Master Soldier Man,

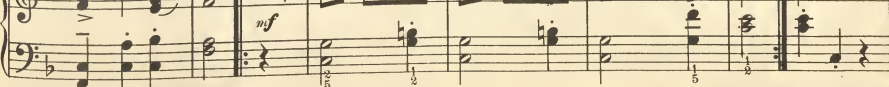
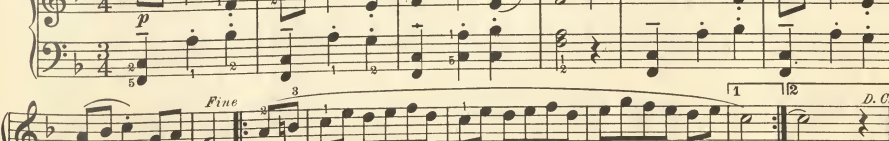
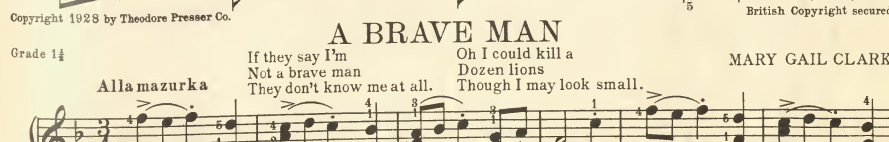
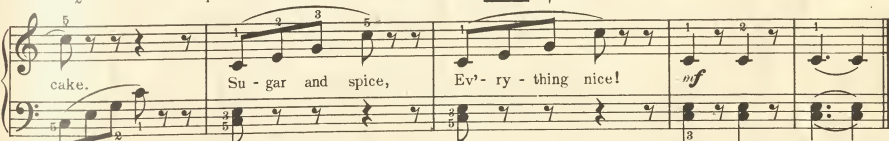
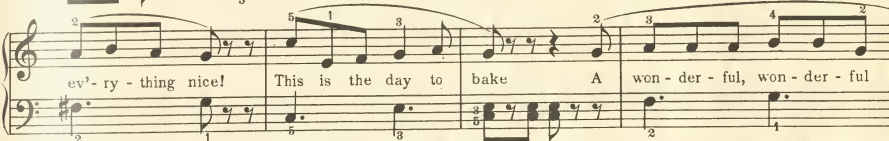
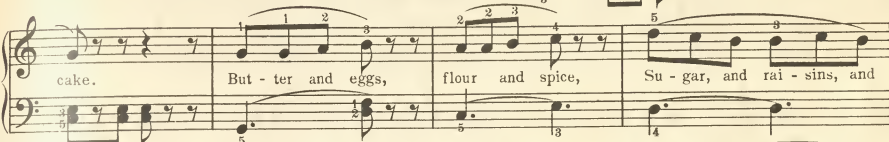
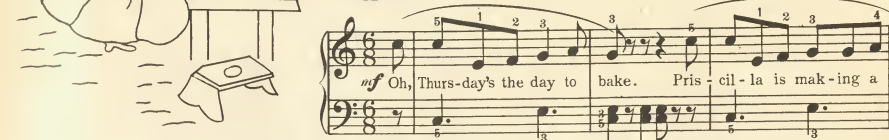
PRISCILLA ON THURSDAY



Grade 1

MATHILDE BILBRO

Moderato



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Other Music Sections in this issue on pages 175, 203, 211

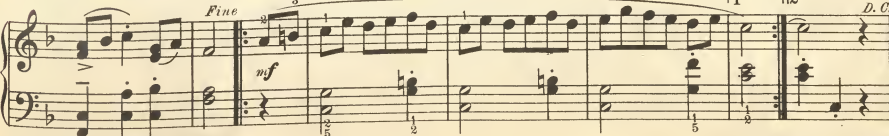
A BRAVE MAN

Grade 14

If they say I'm
Not a brave man
They don't know me at all.

Oh I could kill a
Dozen lions
Though I may look small.

MARY GAIL CLARK



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ON THE SEE-SAW

THE ETUDE

A very characteristic waltz number. Grade 2.

HANS SCHICK

Tempo di Valse M. M. ♩ = 72

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A useful study in touch and style. Grade 3.

HAPPY-GO-LUCKY

WALTER ROLFE

Allegretto con moto M. M. ♩ = 108

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THE ETUDE

MARCH 1928

Page 245

MISTER SOLDIER MAN!

Grade 1½

O, when I grow so very big.
So big as ever I can,
I hope to beat a big bass drum
Or be a soldier Man!

ORA HART WEDDLE

In Marchtime M. M. ♩ = 72

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MINUET

from SONATINA, Op. 49, No. 2

THE ETUDE
L. van BEETHOVEN

Tempo di Menuetto M.M. $\text{♩} = 112$

LITTLE LADDIE, LITTLE LASSIE

PETITE DUO

Almost, but not quite, on the "open strings" The first finger does most of the work.
In moderate time M.M. $\text{♩} = 54$

R. O. SUTER, Op. 34

VIOLIN *mp*

PIANO *mp*

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EDUCATIONAL STUDY NOTES

(Continued from page 219)

March of the Noble, by Frederick Keats.

dedicated to the memory of Theodore Presser, and originally composed for piano, this majestic march should make a lively appeal to all organists and organ lovers.

The joyful start of the opening section is fairly active, and you will do well to mark the most convenient positions for the hands, erasing the marks when the piece is mastered.

The registration given is only a suggestion, for all organs differ. However, it should be of help in planning your effects.

To measure seventeen and eighteen it will probably be the common tendency to hasten the speed, and hence we would call your attention to the fact that the composer has carefully stated these measures are to be played "a tempo."

The last word—when used in church this march will be more effective if the grace notes in the solo section are omitted.

Interest in the tasteful and beautiful studio shown in the illustration on page 815 of the November, 1927, issue of THE ETUDE, brings to attention the omission of a caption designating this as the studio of Caroline Beeson Fry at White Plains, New York. This studio is one of several others illustrating the chapter entitled "The Studio Artistic" in Doran K. Attridge's interesting book, "Teaching Music and Making it Pay."

Choirmaster's Guide

FOR THE MONTH OF MAY, 1928

4. In front of anthems indicates they are of moderate difficulty, while (b) anthems are easier ones.

Date	MORNING SERVICE	EVENING SERVICE
S I X T H	PRELUDE Organ: Chanson de Mathis...Gillette Piano: Morning Song, Op. 62 No. 4 C...Mendelssohn Te Deum in C...Neidlinger	PRELUDE Organ: Sarabande...Lott-Stewart Piano: Peace of Evening...Forester Magnificat and Nunc Dimittis in E-flat...Stults
	ANTHEMS (a) I Will Lift Up Mine Eyes to the Hills...Baines (b) Souls of the Righteous...Noble	ANTHEMS (a) Thou Wilt Keep Him in Perfection...Matthews (b) Holy Spirit from On High...Marble
	OFFERTORY Sachau, Like a Shepherd Lead Us...Hulchen Mohr (Duet for S. and N.)	OFFERTORY Like as the Hart...Roberts (Duet for S. and N.)
	POSTLUDE Organ: Tempo di Minuetto Piano: Processional March...Fitzinger	POSTLUDE Organ: Fugue, Triumphale...Armstrong Piano: Nocturne No. 1...Field
T H I R T E E N T H	PRELUDE Organ: Capriccio in C...Della Piano: Andante...Goldard	PRELUDE Organ: Andante...Masonnet Piano: Evening Whispers...Palmerston
	ANTHEMS (a) God Be Merciful unto Us, Pater (b) The God of Love...Lawrence	ANTHEMS (a) O Lord of Heaven and Earth...Maris (b) Lead Us, O Father...Roberts
	OFFERTORY O Jesus, Thou Art Standing...Jones (Duet for S. and N.)	OFFERTORY One Sweetly Solenn Thought, Ambrose (T. solo)
	POSTLUDE Organ: Grand Chorus in Edith...Homer Piano: Offertory...Wely	POSTLUDE Organ: Festival March...Nessler-Stewart Piano: March of the Nobles...Lumley-Holmes
T W E N T Y	PRELUDE Organ: Awakening...Eugensmann Piano: The Awakening...Engelmann	PRELUDE Organ: Hymn to the Setting Sun...Lacey Piano: Berenice...Kjerfutt
	ANTHEMS (a) Blessed Jesu, Fount of Mercy...Dvorak (b) Holy Art Thou...Handel	ANTHEMS (a) O Saviour of the World...Goss (b) Evening Hours...Goss
	OFFERTORY Then They that Fared the Lord (B. solo) Hosmer	OFFERTORY Benedictus...Rothsch (S. solo)
	POSTLUDE Organ: Recessional...Shepard Piano: Coronation March...Meyerbeer	POSTLUDE Organ: Capriccio...Gottmann Piano: Minuet...Beethoven-Burmeister
T W E N T Y	PRELUDE Pantlone (Violin, with Organ or Piano Accep.)	PRELUDE Organ: An Old Duet...Cooke Piano: Chanson Triste...Tscholdowsky
	ANTHEMS (a) Come Holy Ghost...Attwood (b) Awake and Sing...Stute	ANTHEMS (a) Orent in the Land...Boeck (b) Jesus Calls Us...Cummings
	OFFERTORY O Love That Will Not Let Me Go...Rockwell (S. solo)	OFFERTORY Romance (Violin with Organ or Piano Accep.)
	POSTLUDE Organ: Marche Brillante...Lowden Piano: Pilgrims' Chorus...Wagner	POSTLUDE Organ: In the Chancel...Lange Piano: Triumphal March...Krieger (Four-hands)

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

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to get in a magazine. He does not expect gratitude, nor does he ask the privilege of presenting his wares to you in the most engaging or straightforward manner possible. Advertisements, these days, must be something far above mere cleverness. They must buy your interest, your confidence and must move to accept the opportunity they present. Hats off Mr. Advertiser.

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