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### Volume 47, Number 10 (October 1929)

James Francis Cooke

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## *Music Magazine*



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VOLUME XLVII, No. 10

OCTOBER, 1929

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*Alla marcia moderato* M. M.  $\text{♩} = 96$

*pp misterioso*

*pp* *mf* *f* *pp* *mf* *f* *Fine* *mf* *f*

*D. S.  $\text{♩}$  al Fine*

*cresc. L.H.  $\text{f}_2$   $\text{f}_2$*

## DANCE OF THE BUBBLES

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A graceful modern dance. Grade 3.

Moderato M. M. ♩ = 108

M. L. PRESTON

The musical score for "Dance of the Bubbles" is written for piano. It begins with a treble and bass staff. The key signature has one sharp (F#) and the time signature is 4/4. The piece is marked "Moderato" with a tempo of 108 beats per minute. The score includes various musical notations such as notes, rests, and dynamic markings like *mp*, *mf*, and *f*. The score is divided into sections with repeat signs and first/second endings. The piece concludes with a "D.S." (Da Capo) instruction.

**TRIO**

\*From here go back to § and play to *Fine*; then go to *Trio*.



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Allegro moderato M.M.  $\text{♩} = 63$ 

*Allegro moderato* M.M. d.=72

Valse M.M. d.=72

*p*, *pp*, *f*, *ff*, *cresc.*, *mf*, *p dolce e grazioso*, *string.*, *Ped. simile*, *Meno mosso*, *Fine*, *p dolce*, *a tempo*, *cantando*, *rit.*, *D.C.*

A very playable left hand number. Grade 4.

# MARCH FOR LEFT HAND ALONE

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**Moderato** M. M. ♩ = 84

*very rhythmically*  
*f non legato*

*cresc.* *ff* *rit.*

*mf* *rit. e dim.* *mf a tempo*

*rit. e cresc.* *f a tempo*

*cresc.* *ff* *rit.* *p a tempo* *cresc.*

*dim. e rit.* *p a tempo* *cresc.* *ff* *rit.*

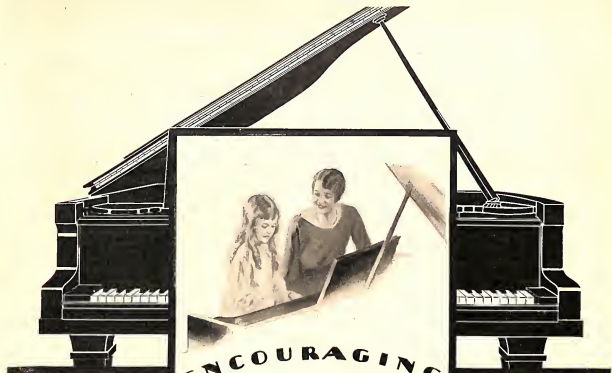
*f a tempo*

*cresc.* *ff* *rit.*

*rit.*

*va*





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
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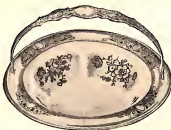
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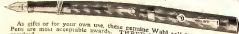
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# The Golden Hour Again

WHEN the asbestos curtain came down after the last act of the great war some ten years ago, an era of crime broke out in America that staggered the country. Journalists and psychologists, who had never been within three thousand miles of the firing line, hinted that it was the result of the return of wild characters, drunk with blood and murder, who did not know how to stop. Meanwhile, all of the men we met, who had been "over there," were trying their hardest to forget what they had been through; and they, of all people, wanted nothing to do with the era of terrorism to which we were subjected. The war, however, was a convenient thing upon which to hang the blame, and our brave boys who had marched through inferno had much to endure at the time.

Nobody seemed to think of blaming ourselves. Bandit outrages became so frequent that they almost ceased to be news. Soon our streets were actually running with more armored motor cars than there had been on the battlefields of Europe. Think of it! We were at war with an enemy in our own country, and did not know it. Perhaps we do not realize it yet. Or perhaps we are laying the blame to prohibition.

Prohibition has, of course, brought up new varieties of nomenclature for crime. That was to be expected. There are still thousands who can see no virtue in it. To them it is all bad. They make no allowance for the crimes which prohibition has averted. Maud Ballington Booth, Commander of the Salvation Army in America, thinks differently. She knows that even our much crippled prohibition has virtually revolutionized the activities of the Salvation Army—that it has closed its "top houses" (homes for inebriates) and has put food in the mouths of countless children and wives of former drunkards. No, the war and prohibition are merely expedient alibis for our own abhorrent sins of omission. The crime wave (except in the cases of criminals imported from other countries) is due to defects in our educational and social system, for which you and I are at least partly responsible. These must be remedied before we can hope for surcease from this national disease.

Prisons and police courts are multiplying at an unprecedented rate. They might multiply until there was a policeman for everyone permitted at large on the streets, if it were not for the far more powerful restrictive influences of our churches, our homes, and our schools. The conscience of the individual is the police whose force really protects society—not the man in the uniform on the street.

With a view to offering one solution to help in combating the great crime wave of ten years ago, THE ETUDE trained its journalistic efforts upon the creation of "The Golden Hour," which was originally described in THE ETUDE as follows: "The

Golden Hour is an ideal offered as a remedy for our country's greatest peril, the lack of training in character-building in the cases of millions of our children. (Fifty-eight million citizens attend no church.)

"This staggering national condition makes the day school the only present manner in which all the children may be reached every day in the week.

"The Golden Hour is a non-sectarian, non-organization, non-partisan ideal of devoting one hour each day in the Public Schools to the development of character-building, with the background of music, and an adaptable outline similar to the one to be mentioned later."

We were confidently assured by optimists that the crime wave would abate shortly after the war, that our efforts were exaggerated and unnecessary. Meanwhile, conditions have grown progressively worse, despite the fact that a few zealous friends of THE ETUDE in various parts of the country induced many school-workers to introduce the plan of "The Golden Hour" in class work. We had numerous reports upon the success of this movement, and it apparently is growing of its own momentum, as it should. A movement, promoted by one group, one individual or one institution, cannot become a movement of the people. The persistent recurrence of interest in "The Golden Hour" is one of the most encouraging signs of progress we have seen. It will take a generation to approach a cure. Millions of children will have to be placed firmly upon the right path. This must be done by wholesome counsel, lofty ideals, ethical principles instilled by bighearted, broad-minded mentors, clerical or secular, whose own lives are examples of clean, upright living. Moreover, it must be administered with persistence, tact, force and human understanding. When this is accomplished, with a background of inspiring music, we are well on the way to solving one of the most vital problems of the State—the problem of making men and women. The terrible thing about this delay is that it is the only remedy worthy of serious consideration with a view to permanent character building.

We have found that brain training alone does not make character, that cases such as those of Leopold and Loeb in Chicago, and Hickman in Los Angeles, where dastardly crimes have been committed by young men whose scholastic standing has been extraordinarily fine, are by no means unusual. Whether the psychiatrist passes these cases up as instances of *dementia praecox*, or not, is scarcely pertinent. The first right of the State is to demand that its educational systems shall make citizens of character. Everything else falls before this one proposition. A social or educational state or society which produces such a surprising number of potential criminals is surely in a



AN EVENING IN THE PAST  
A Painting by A. Osbert

(E. F. Photo, Paris)



hazardous condition, so far as its future is to be considered.

This is a strange editorial for a musical paper, but ten years of observation convinces us that one of the greatest offices of music is to supply the inspirational and emotional background for character study in our day schools. This is one of the greatest debts we owe to posterity. There is no way in which musicians may direct their services to more profit for the State and for the race.

A copy of "The Golden Hour" suggested Program will be sent to any reader, upon application.

### MUSICAL ILLITERACY

THE sound-reproducing instruments and the radio have had no stronger protagonist than THE ETUDE MUSIC MAGAZINE. Immediately we foresaw that in these marvelous inventions the art of music was destined to have a renaissance greater than at any time in the history of the world. What we predicted is coming true, even in greater measure than we imagined. The programs put forth by the great radio manufacturers and sound-reproducing instrument manufacturers—Atwater Kent, the Radio Corporation of America, the Victor Talking Machine Company, the Edison Company, the Sonora Company, the Brunswick Phonograph Company, the Columbia Phonograph Company and other organizations—have carried musical art into the homes until it has become as indispensable in these days as electricity itself.

With this is presented the greatest educational musical opportunity the world has ever known. We strongly urge our musical friends to organize the employment of these great agencies in their musical work. We know from experience the great value of a musical training. There is nothing that will exactly take its place. There is no mental experience which so accelerates thought processes, develops accurate mind and muscle co-ordination, cultivates the memory and promotes good taste, as does music.

Music study, however, demands a certain amount of delightful work from the individual. Music cannot be understood or grasped in its fullest significance merely by hearing it. It may be greatly enjoyed; but to be comprehended there is no of an instrument, theory or singing. All the printing presses in the world would be worthless if one did not know how to read or write. There would be just as much illiteracy as ever, if the world did not take the trouble to learn to read. Who would give up one's ability to read and write, merely because it is now possible to listen to wonderful speeches over the radio? We cannot escape the work of music study, if we hope to escape musical illiteracy.

Therefore the piano in the home, and the music teacher in the school and in the home, assume to-day, in this glorious age of music, a new and far loftier position. Music has come to an entirely new dignity. Those educators who have failed to utilize the advantages of the radio and the sound-reproducing instruments in their work have our sympathy. The piano as the background (with the other important instruments of the orchestra as studied by various members of the home group) is assuming its rightful place in homes of real culture where the magnificent art is being emphasized through a vastly enlarged contact with the musical world as a whole, by means of the modern inventions.

### THE INDISPENSABLE ELEMENT IN INTERPRETATION

THERE is one element in the performance of any work which, if absent, makes all other elements worthless. No matter how accurate the technic, no matter how fast the tempo, no matter how scientific the touch or how carefully the various marks of expression are followed, the execution is wasted effort unless the composition actually lives.

One of the editor's little pupils once asked, "Why do we say 'execution' when that word means 'to kill'?"

It was a hard question to answer, when execution in the musical sense really means "to bring to life." How many players actually do bring a piece to life? How many are able to play in such a manner that the interpretation commands respectful silence by sheer force of its beauty?

The secret of this is to make the piece with every performance bear all possible resemblance to a living, breathing thing. Every composition worthy of the name is developed organically by the composer—that is, it grows in all its parts so that these parts have a relation to the whole similar to the petals of a rose or the members of the human body. When the piece is reproduced, these parts must be represented as the composer intended them, not as scattered bits, but unified with the living thing.

Time and again we have heard students, and even great pianists, play compositions that had in the interpretation no more life than the scattered bones of a skeleton. With every performance the player must feel under his fingers or under his bow the birth of a wonderful living thing. It is easy for every experienced performer to tell while playing whether or not the composition is breathing. A perfunctory, stereotyped performance is a kind of musical corpse. No wonder that people turn their ears away from such a rendition!

The wonder of it all is that, with every repetition of a composition by a player with real art conceptions, there is a subtle difference which adds new charm. It is not humanly possible to play the same piece twice in succession exactly alike. Thank God for that! If we had to hear the same piece played in precisely the same way each time, a great deal of the charm of playing would vanish.

Every performance is a new and vital thing just as every performance by a great artist is likely to differ from the interpretation of the same piece by another artist of equally high standing.

The next time you go to the keyboard, center your thoughts upon this phase of interpretation. Ask yourself, "Am I creating a living, breathing thing of beauty?" Feel that you have under your fingers something that is alive, something so marvelous in its development that you are privileged in being able to bring it again into being. This should give new significance to everything you play.

### THE MACHINERY OF SUCCESS

THE BOX of bone we call the skull contains the most marvelous of all machines.

The quality of this machine and how we use it to control our thoughts affects in very large measure our success and our happiness. Brain specialists and educators during the last three decades have discovered that the study of music has a startling influence in the training of the mind.

The late Dr. Charles W. Eliot, former President of Harvard University, stated emphatically, "Music, rightly taught, is the best mind trainer on earth."

Recently the writer secured from Mr. Josef Hofmann, the world-famous pianist, a program of the usual recital lasting 90 minutes. This program was carefully audited to reveal the number of brain operations (conscious and sub-conscious) made by the pianist during this period. It amounted to 316,418, or about 4,000 operations a minute. No human yet the average great pianist can play at least twenty such programs—and from memory. Imagine remembering nearly a half million operations! In other words, the pianist's mind works at aeroplane speed compared to the stage-coach speed of the average mind.

Every child who takes up the study of the piano has the advantage of having his mind trained to split-second accuracy. Self-control is established, and the memory is amazed and music lessons for the child, he is making a piano investment that will last a lifetime. A fine piano may be the keynote of your child's future.



THE OPERA HOUSE AT BRUSSELS

## Brussels, the Musical Gem of Europe

EIGHTH IN A SERIES OF MUSICAL TRAVELOGUES—INTIMATE VISITS TO HISTORIC MUSICAL SHRINES

By JAMES FRANCIS COOKE

### PART II

These Travelogues, in the times as announced, have covered the following musical centers. Some have been lengthy, running through two issues, but each part has been independent of the other: "Naples is a Song" (May and June, 1928); "The Grandeur That Was Rome" (July and August, 1928); "Music in the City of Florence" (September and October, 1928); "Milan, the Shrine of Opera" (November and December, 1928); "Voice, the City of Dreams" (January and

February, 1929); "Music on the Moon-Kissed Riviera" (March and April, 1929); "Paris, the Inimitable" (May and June, 1929). In November there will appear "A Visit to the Chambers of Robert and Clara Schumann," and in the following December and January will be published "Music and the Mad King." This very much demanded series will be continued indefinitely. Earlier articles of this group may be had by correspondence with the publisher of THE ETUDE.

#### A Comparison

THE ACCOMPLISHMENTS of the French, Hungarian, Czech-Slovakian and Russian schools of violin playing are immense and of vast importance to the world of music. The Belgian school of violin playing is distinguished by the great period of time during which it has sustained its very high reputation and also by the extraordinary number of violinists of many countries who have inherited its traditions.

Far be it from us to accuse His Majesty, Albert, King of the Belgians, of opportunism in strongly supporting music. We are sure, from his fine character and magnificent career, that he fosters the violin because he loves it and because it is one of the great pillars of culture in his country. Nevertheless, a Belgian monarch who did not stress music would be like an English king who could not play cricket, an Italian monarch who never went to the opera, a Spanish monarch who eschewed bull fights, or an American president who looked askance upon baseball.

#### The Glamour of the Distant

THE QUEST for atmosphere has led thousands of students overseas with the supposition that they might accomplish, more different and more romantic surroundings, what they had been unable to achieve in the homeland. A vast number of American creative workers, after arriving to produce in alien surroundings, have come back to American flats and gotten down to work and really "done things." As the writer is particularly susceptible to atmosphere and humors for those visits of the centuries which fire the imagination as nothing else can, he can talk with some understanding. Years ago he sat in an old Spanish city, every day for months writing counterpoint exercises on tumbledown parapets of walls which started to crumble six hundred years ago. The situation was hypnotizing. That was the whole difficulty. It was a wonderful place in

which to dream but a very poor place in which to work. After all, work is the thing that counts first. With the altogether unprecedented opportunities for study and "honest-to-goodness hard work" in America in the present time, it is the height of folly to think of doing one's major work outside of this country. America can give as much in musical education as any land in the world. After you have assimilated what America has to give, travel as extensively as you can, taking special courses of study as your means permit.

Fortunately there are still lands that have not yet been completely standardized. It will be something of a shock to you to find the red and gold floor of Woolworth and Company on the main street of Oxford. But do not be discouraged; just across the channel the dross still draws the milk carts through the streets of Brussels. In fact one feels just a little further away from home in Brussels than in Paris. One sees here and there in the streets a peasant costume like the expiring Quaker costumes in Philadelphia. Here is a city, in some parts far more modern and more beautiful than many American cities; and yet one can step just around the corner and lean against walls which were new when Columbus scanned the horizon for a glimpse of the promised land.

#### The "Paddling Belgians"

IN THE FIRST section of this article we surveyed the remarkable achievements of Belgium and particularly the conservatories at Liège and Brussels in their contribution to the development of the art of violin playing. It should not, however, be thought that the domination of the violin has displaced all other musical effort in Belgium. It has merely obscured the splendid achievements in other branches.

The history of the Brussels Conservatory, for instance, is replete with the accomplishments of pupils from all parts of Europe. This great school was founded in 1832 but developed from L'École

Royale de Chant, which date from 1823. The first director was F. J. Fétis, one of the greatest musicologists of all history.

François-Joseph Fétis was born March 25th, 1784, at Mons and died at Brussels in 1871. He was the son of an organist. He learned to play the piano, the organ and the violin, and finished his education at the Paris Conservatoire. Although an extremely versatile man, whether his music bled upon composition, conducting, criticism, musical theory and musical history, it is as a historian that he will be chiefly remembered. His "Universal Biography of Music" and his "General History of Music" are the best known works of their time. From 1821 to 1827 he was Professor of Counterpoint and Fugue at the Paris Conservatory. The immense library which he accumulated was bought by the Belgian government, after his death. Please note that Fétis was considered so valuable that the Belgian government held him in his post until his death at the age of eighty-seven.

Fétis was succeeded by François-Auguste Gevaert (born at Huyse, July 31, 1828 and died in 1901). Gevaert was a pupil of the Ghent Conservatory, winning the *Prix de Rome* for composition, in 1847. Like Fétis he is better known as a musical scientist than as a composer, although many of his compositions, especially his choral works, have a currency at the present time. His work on orchestration takes highest rank among the published books upon the subject. He assumed the direction of the Brussels Conservatory in 1871.

#### The Brussels Conservatory

THE INFLUENCE of these two remarkable sons has given this institution a very high rank from the standpoint of scholarship. M. Léon Dausbais held the directorship from 1912 to 1925 and was also the Professor of Fugue, Counterpoint and Composition. He was succeeded by Joseph Jongen, the present director.

The present conservatory building is

finely located in the upper town. The building is modern and excellently ventilated and lighted. In the central court, at the entrance, is a splendid bust of Gevaert. The library is one of the greatest musical libraries in the world. The museum of musical instruments, particularly those of the viol family, is possibly the finest in Europe. The school has always been noted, from the pedagogical standpoint, for the very high character of its professors.

There is an old minstrel wheeze, usually recited off by Mr. Bones whispering across the stage to Mr. Tambourine: "SHHHHH! Pennants are still five cents a hat." When we were last in Brussels, in 1927, the living costs in Belgium seemed far less than in most other parts of Europe. Belgium had wisely held to her old currency levee and was doing a volume of business that was a surprise to the other nations. A good meal can still be obtained in Brussels for a song, and not a very long song at that. The hospitable and polite Belgians welcome Americans as well as American dollars. The hotels are characteristically Belgian and, on the whole, very good indeed. The surroundings of Brussels are delightful. It is only a short spin to Antwerp; and the trip is momentous, if only to see Rubens' "Descent from the Cross," than which no other painting ever impressed us so deeply.

#### The Théâtre de la Monnaie

THROUGHOUT THE KINDNESS of Otto Junne, proprietor of the famous publishing firm of Schott Freres of Brussels, we were able to secure two extremely valuable volumes by Léon Dausbais, entitled *Histoire du Théâtre de Bruxelles*. This gigantic work of twelve hundred and twelve pages gives, in generous detail, information relating to the remarkable achievement of the theater of Brussels. The meticulous care with which this book was prepared is indicated by the fact that the visits of the Barnum and Bailey Circus and Buffalo Bills Wild West are fully described. The Grand Opera is known as

Le Théâtre de la Monnaie. The building of this historic theater was constructed in 1700. This edifice was located on the Place de la Monnaie and followed, in 1819, by a finer structure built immediately behind the original opera house. This theater was destroyed by fire and was succeeded by the really magnificent building, now standing, which was opened in 1856. The present opera house, like that at Paris, is distinguished into an enormous auditorium but by a very large stage, an incomparable orchestra and a large cast of distinguished artists.

The Theatre de la Monnaie has been the threshold of much important musical history. The works of André Ernest Modeste Grétry (born at Liège, 1741; died near Paris in 1813), of which the opera, "Richard Coeur de Lion," seems to be the only survivor, were extremely popular at this theater, which is the Grand Opéra and the Opéra Comique of Brussels. Grétry was a happy melodist but not particularly well trained as a musician. He wrote fifty operas, mostly of a lighter type. His voice was handsome in Brussels and in Paris, and the highest honors were bestowed upon him.

#### Not Opera Creators

WHILE BELGIUM has produced many minor opera composers, it has none of first rank. This is quite amazing, considering the great attention given to opera in Brussels. Another remarkable fact is that comparatively few operas known to Americans as among the great operas of the world have had their first performances at the Théâtre de la Monnaie. The only one we have been able to discover is Massenet's "Hérodiade," first seen at this famous house in 1859.

The operatic productions at the Monnaie are among the finest in the world. In such a work as the "Turandot" of Puccini, the spectacle was made very vivid and the acting left nothing to be desired. The string section of the great orchestra is in itself worthy of a visit to this house. This operatic house has always been hospitable to American artists. A recent favorite was our own John Charles Thomas.

One unexpected happening, on visiting the Monnaie, is to find that the program which, as in all European theaters, is purchasable for a small sum, is not the usual program in any sense, but a newspaper of twenty-eight pages of the ordinary daily size. It is called "L'Étude" (The Study) and covers the interests of the opera and various other musical undertakings. The paper is excellently edited and provides

the theater-goer with something really worth while to read between the acts. There are finely written offerings, articles upon musical history, art and current productions of the cinema and the theater. The advertisements cover every imaginable subject, from patent medicines and cigarettes to pianos and Chrysler automobiles.

While going through the streets of Brussels one encounters every now and then queer names on street signs, reminding with the syllables "beethoven." One naturally thinks of Beethoven. Although Beethoven was born in Bonn, Germany, in 1770 and is therefore German, his paternal family traces its roots back to Louvain, from whence it moved to Antwerp in 1630.

Whether the Belgians may have thought about the military participation of the United States in the great war, they have no uncertainty about the accomplishments of Herbert Hoover. Everywhere one hears his name mentioned with gratitude; and Americans shine gloriously because of the achievements of our fellow American whom we have chosen to make the president of our country.

#### A Belgian Master

AMERICA SHOULD LEARN more about the work of Belgian musicians, the greatest of whom of course was César Franck, who was born at Liège on December 10th, 1822 and who died in Paris, November 8th, 1890. He studied at the Liège Conservatoire and at the Paris Conservatoire. From 1842 until his death were his forty-eight years. Franck lived in Paris and extended his influence over a large number of pupils who have since become illustrious including Fauré, Chabrier, Debussy, Ravel, Poulenc and Vidal. He has known American pupils is R. Huntington Woodman (who, incidentally, was one of the teachers of the writer of this article). Franck's "D Minor Symphony" has justly become one of the most demanded works in the repertoire of the modern orchestra.

Another chapter might have been written about the beliefs of Belgium, and about the musical conditions, as well as the remarkable development of organ playing in the country which has sent such distinguished performers as Swinnen and Courbois to America.

The military and the symphonic bands of Belgium have been magnificently developed. The famous band of the Regiment des Guides which acts as a special body guard for the Royal Family and for visitors of state, which lately toured America, is one of the foremost organizations of its kind in the world.

#### The Chinese Scale

##### TO THE EDITOR:

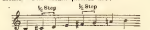
Allow me to write you a few lines concerning an answer which I find published in THE ETUDE, December, 1923 issue, in "Questions and Answers Department," about Chinese Musical Scale. The answer given was that a Chinese Scale has five tones only, corresponding to do, re, mi, fa, la of the occidental scale.

I am afraid this is not a very correct answer, for the simple reason that a Chinese scale is composed of seven tones. Perhaps you have mixed up with the Japanese musical scale; but it is not only five tones. These seven tones have been used many hundreds of years, for example, in the Chinese scales, still using Chinese names for the notes. The names of the different tones had been changed some three hundred years ago and we are still keeping them as they were.

Flute is one of our very ancient instruments, which indicates the pitch of the notes, and stringed instruments; if you carefully examine it, you will find it has six holes, which will prove our scale must

have seven tones. The flute was and is the very longest instrument.

These seven tones sound very peculiar, owing to the intervals and steps are differently arranged. They only can be found in violin or other similar stringed instruments. The actual pitches are



though this is not the only range. Its form is similar to the very old form of the Phrygian scale.

Paradox me for taking this liberty to correct your note. I hope this will not mean offensive to you. I do so only for the sake of the musical world. I am now writing a book about Chinese music and the construction of their instruments, and also translating some of the Chinese music into Western notation, then I hope our friends will appreciate Chinese music better.

Yours truly,

PEK-ER CHAN.

## How We Make Our Music Study Club a Success

or L'Etude de Musique; the Club with 100% Attendance

By WINIFRED E. ADKINS



L'ETUDE DE MUSIQUE CLUB OF BELGIAN, ILLINOIS

A club so interesting as to bring about a continued perfect attendance of its members is of sufficient interest to have its aims, ideals and methods of procedure passed on to other musical folk.

So it is with joy that the writer, who has sponsored many other musical clubs, is telling the story of this most successful one—L'Etude de Musique (The Study of Music). This club, as its name implies, creates an incentive for the more careful understanding of music which is to be studied.

In the first place, the higher ideals of the members are aroused by the repeating, at the opening of each meeting, of the club motto, "Music Study Exalts Life," adopted from THE ETUDE MUSIC MAGAZINE. After this there is roll call, in which response is made by the reciting of items of musical interest, which the members during the month have gleaned from any source. For instance, one member told of an interesting prospect, found in "Opera Topics," which twenty-five years ago were made by Felix Borowski, that "Germany's sovereignty in music is passing from her. The most remarkable living composers, Grieg and Dvořák, are not German; and, from now on American composers will have to be considered." Coming from such an authority on musical subjects, this prophesy, new to some extent fulfilled, became both interesting and stimulating.

At another time a young gentleman told of having seen a Chinese piano on exhibition, made of teakwood exquisitely carved, with gold ornamentation, the instrument being valued at twenty-five thousand dollars. It was said to be a trifle different from the American "grand," lacking its graceful curves.

The more formal part of our program begins with a short paper on musical history. The first of these began with the Egyptians and they have led up chronologically. This is followed by a biographical sketch of the composer to be studied at the meeting, with comments on his or her compositions; after which there is a program of these compositions, or enough to give an idea of this composer's style.

Now comes a social hour, when all gather around the piano and sing for the sheer delight of it. The music in them thus finds an informal outlet. Then fol-

lows a musical contest, with simple prizes provided by the host or hostess. At our Refreshments and adjournment bring to an L'Etude de Musique evening.

Vice-president, Secretary, Press Correspondent and Program Committee. The main of such a group should be chairman, most experienced in planning programs. Our in advance a study card is sent to each member. The club dues of twenty-five cents a month are used for musical Grand Opera performance in Chicago, and we now are looking forward to the North Shore Festival to be held at Evanston in May. All these meetings have led to a better appreciation and love for good music.

A club of this nature should be limited to not more than twenty-four members; groups, each one furnishing a program every three months, which gives time for ample preparation. Young student of voice or a similar instrument will do very nicely, should be eligible to membership as diversified programs are more interesting.

If each member becomes inspired to do his or her best, the club will become so interesting that membership will be sought as an honor.

## Those Forgotten Exercises

By G. M. STEIN

One of the greatest helps in teaching is the use of paper clips, the same kind as are to be found in any office. After replacing a clip at the top of the page, so that it may not tear the page or soil the book in any way.

With the aid of these clips the pupil can find each of the exercises without loss of clip removed. These clips are finished several pupils of neglecting exercises, and thus saving their curiosity by saying that they did not see the exercise.

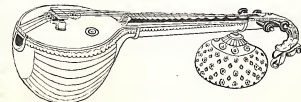
# The Native Orchestra of India

By MARGARET E. COUSINS

(Mrs. Cousins is an Irish musician of distinction, long resident of Madras, India. This article is a reprint from "The Madras Mail Annual.")

THE HISTORY of India's Orchestra is synchronous with the most ancient literature in the world. Its history back is the collection of the Vedic scriptures. The *Sama Veda* is its specialized text-book; the ancient *Rishis* are its most ancient and primary Professors of Music; and the High Gods of the Hindu Pantheon are its musical stars, its virtuosos, its prima donnas, its orchestral conductors.

Mahadeva, the High God Himself, beats the time for the Universal Opera. He does not wield a stick in the manner of Western conductors, but gives the time sets the rhythms, beats out the *tala*, on his drum. It is the small and dainty *damsa* model of the drum family, significantly shaped like the *sand-shus* by which we in these days, in Western family life, measure the time



2. A VINA OF DISTINCTION

substance, gave the *trumbur* to the god Narada. (See cut number 3.) The *trumbur* is the instrument of individualism, of egoism, and played its part in the world music story, for it was the note that heralded always the presence of the mischief-maker. We see it to-day still in the hand of the wandering ascetic. There it is, the simple, long stick of wood sticking through a gourd at one end, with, at the other, a tuning peg or two. Stretched between is the ever-vibrating string, in the simplest form, or three strings, in the more developed model. It was the *trumbur* which supplied the constant *gan*, or keynote drone, for all singers up to the ill-starred advent of the foreign portable harmonium. There is not yet given out the name of the god or demon to whom this latter instrument of torture is ascribed, but it wasn't one of the celestials!

as promising in its past is notable. It is the specialty of temple worshiping and of marriage ceremonies, the accompaniment of the Wise Ones, the Shree-named *Nagar*. Another remarkable instrument is the ten-foot trumpet. This is a telescopic construction and unceremonious in sections, but when played is so carried horizontally usually with a little leg holding the open end, while ten feet behind him the player



4. A PRIMITIVE HORN

drives his breath through the unaperture. A tune is emitted which one can compare only with what one imagines may be the tone of the earth as it spins on its axis. It is an elemental sound, gloriously deep and full and satisfying, but so dignified that one could not play tricks with it, or use it in anything but the most respectful fashion. The same is the case with the large conch shell so constantly heard in Buddhist monasteries and used also for invocation ceremonies by orthodox Hindu ladies. It is the voice of the sea. Heard as the writer had the privilege of hearing them, in their place in an orchestra of Buddhist ritual music playing in accompaniment to a procession of the Holy Books round the towers of Darjeeling, these conches are thrilling in effect, and release something august into the atmosphere.

The *plav*-like instrument which is used for maintaining one constant note is a sort of tragic clon of instruments. The fully bloomed decks of the player cannot fail to strike one humorously. They look so much like an eternal paper lion blown up and sent reeling by hitting by a clap of the hands. But the sound produced by the player is the antithesis of the whimsical desires of the spectator. It is weird and dreamy in its sustained monotonous persistence, and one grows to relate it with funeral music, though it is not used exclusively for that purpose. In North India

these conches are beautiful specimens of art and craft, being made of brass and copper finely carved and ornamented with precious stones; the treasured being the most common.

The simplicity in construction and the ornamentation of the instruments of India are noticeable characteristics of the Indian orchestra. In Western life instruments, like our clothes, lack the fine artistic appearance which Indian craftsmanship in metals, wood or ivory, give to the Indian instruments.

India is such a musical land that its people, whether rich or poor, educated or



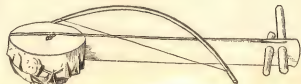
5. PRIMITIVE HARP

illiterate, must have song and accompanying instruments. In the writer's possession is a strange harp used by the women of the hill tribes of the North Arcot Districts. It is a rectangular frame of about six inches strung across with small, flattened-out laminae. The different ways in which these are linked together give them a variety of tones when plucked by the nail, and one can well imagine the beauty of the sound when a large number of village women play these in unison as they make their dance movements. (See cut number 5.)

## The Song of the Pot

ANOTHER QUAINTE possession of the writer is an instrument made of a short length of bamboo with an india-rubber saprophyte at one end and a section of buffalo horn at the other. The sound produced through this primitive *Dravidian* flute is the note that keeps one awake during the harvest season when vintners sit at night in round small carved platforms and play to scare away hungry animals or robbers of the crop. Even the very earth is pressed into the musical function. The simple earthenware *cherti* (pot) is made to produce quite a number of tones according to the way it is played as a percussion instrument. Play it with the finger-tips and one quality of sound is produced; slap it with your palm and it responds fittingly; press it suddenly against your "tummy" (of course in some specially skilled way) and it bellows forth a note of entirely different tone and character. In fact are the musical possibilities of a pot. One marvels that Omar Khayyam did not include them. If he had heard the pot-player by whom the writer has been raised to admiration he could not have failed to have sung the praises of the pot as a mink of music.

Among the favorite accompaniments of the voice are cymbals. One can find them of every size in the Indian orchestra. The size regulates the purposes for which they are used. Sometimes it is to constitute huge pharases, sometimes seemingly to wake you up, but the little brass ones are like the castanets of the Spanish, just rhythmic time-keepers.



3. PRIMITIVE TAMBRURA

## I. A DAMRU

for leading an *ang*? (See cut number 1.) In Hindu sacred lore the world is compared to an egg, and Siva, the god who corresponds to Saturn, measures out the length of time for the performance of the world symphony in its varied component movements. A modern British composer, Holst, has most strikingly portrayed this same symbolic shape of East and West in the section entitled "Saturn" of his orchestral Symphonic Poem "The Planets." His use there of drum effects and recurrent pulsation rhythms is arresting and unique in the extreme. It carries out the idea of the ancient myths of India regarding the role of the First and Last of the Gods as the Hume Richter of India's symbolic orchestra.

Then there is Sarawati, the *vina* player par excellence. What Orpheus was to Greece the Goddess Sarawati is to India. The great educators of Greece taught music with knowledge, and taught the young the science and art of music in all its branches before it started to train the reasoning faculties of youth. Only after fourteen were the boys and girls taught history, the ordinary sciences, the solution of problems and so forth. Similarly is Sarawati revered as the patron of knowledge and her instrument as the Queen of India's orchestra. She is indeed to it what the first violin, leader of the orchestra, is to the operatic band of the West, and the *vina*, self-winding more ancient than the violin, may justly consider itself the stringed instrument of the whole family of the stringed instruments. (See cut number 2.)

It may of course be that the vine was the ultimate perfection of a series of experiments in stringed instruments that began when Brahma, the creator of world

# The Harmonica—The Flying Wedge In Introducing Music

By ALBERT NICKERSON HOXIE

The surprising study of how the little mouth organ has become  
a serious factor in preparing for musical expansion

Mr. Albert Nickerson Hoxie was born in Boston, September 3, 1884. He studied violin with Edith Winn and Frank Kennedy. Later he entered the Combs Conservatory in Philadelphia and studied with Dr. William Geiger. He also studied Harmony and Counterpoint with R. Ernest Hartman.

During the war he was the Director of Music of the League Island Navy Yard, Philadelphia, and did much valuable community song and social service work in the camps. He has conducted large choral organizations, was conductor of the Glen Junior Symphony Orchestra of Philadelphia and the Junior Civic Band and was also for two years in charge of the music at the Eastern State Penitentiary. Mr. Hoxie has also enjoyed a splendid reputation as a business man, having been the Sales Manager of large textile enterprises. He now devotes his time entirely to musical educational projects such as the Philadelphia Harmonica Band and the Harmonica Movement and gives his services wholly without remuneration of any kind. He is an extraordinary example of a young artist who, having sufficient means to be independent, chooses to spend his life to the best advantage of mankind.



ALBERT N. HOXIE

ACCORDING TO a recent survey made by the National Bureau for the Advancement of Music, there are over four thousand five hundred harmonica bands organized in the United States of America and Canada, Hawaii, Cuba and the Philippine Islands. This is merely the beginning of what promises to be a very extraordinary movement. The average boy and girl take instinctively to the harmonica. Girls seem to enjoy playing it quite as much as boys, although for years it was regarded as a boy's instrument.

The movement, strange to say, seems to have developed by itself, although it has laid strong backing from Rotary and Kiwanis Clubs, the Elks, the National Bureau for the Advancement of Music and the National Federation of Music Clubs.

The cheapness of the instrument may have something to do with its success. The average cost of a harmonica is fifty cents. The choicest harmonica, which come into use in recent years, costs about \$2.50. Some more richly embellished ones cost considerably more. The most expensive instrument is what is known as the bass harmonica and is very important in the band, its tone resembling that of the bass clarinet. This costs from sixteen to twenty dollars.

At the start it was difficult to interest a certain type of educator in the various possibilities of a harmonica. A little experience, however, has shown that it elicits

the music of almost any group of boys and girls (even in the case of the unfortunate confined in institutions for the feeble-minded at Pennsylvania, Pennsylvania). It is found that where a harmonica band is started the students take new interest and show a decided improvement.

## Where Every Child Plays

IN STARTING a harmonica band the first step is to bring together as many children as possible. As a rule, at the present time we do not attempt to work with those below the sixth or seventh grades in school, but we hope eventually to start with very little children. This has been done at Glen Rock, New Jersey, where every child in the town is learning how to play the harmonica.

With a large group of children assembled, the leader commands interest at the start by having a soloist or a group of accomplished players give a demonstration for the children, using such well-known classics as the Hungarian Dance of Brahms, the Chanson d'Amour of Khinsky-Korsakoff, the Paderewski Minuet, Toselli's

Serenade, the Spring Song of Mendelssohn, and Chopin's E-Flat Nocturne.

The leader explains that the harmonica is a stepping-stone to higher musical achievement and asks if any in the group would like to join a harmonica band. The cheapness of the instrument is such that very few are barred by financial reasons. The boy is also told that he can easily put a harmonica in his pocket, although he could not put a piano in his pocket. This amuses and interests him and he sees the advantage of having something with him that he can play at any time. He learns, moreover, that music acts as a stimulant, a comfort, a solace, that it will energize him, that it will delight him, that it will make him friends. His school prize is appealed to, it being pointed out that the boy who can play will become an outstanding figure in his school or community and provide many opportunities for advancement.

## Tonguing

IN THE OLD days when a boy wished to play the harmonica he

imagined himself a whole band. He would much away at his harmonica as he would an organ of sorts, often producing more discord than concert. Next the first thing in starting a class is to teach the boy to tongue the instrument. Tonguing merely means that the tongue is curved over to the left a little bit, serving to cover up the holes that should not be played, thus enabling the player to perform a single tone. Later, double tones may be produced by experts, in a harmonica band cannot hope to do this at the start. Nevertheless there is far more musical skill demanded of the real harmonica expert than most musicians know had extensive musical training. Two of the most famous are Fred Semien who plays the cello exceedingly well and Joseph Minneville who in his earlier years made a thorough study of the violin.

After the class has learned the art of making a single tone by "tonguing" the scale of C is readily mastered. You see, the instrument we begin with is not a chromatic instrument, but a diatonic (single scale) instrument. It has no half-tones, no sharps or flats. It is surprising which there are no chromatic changes. There are whole albums of them.

The scale, therefore, may be learned in the first lesson. Usually the first tune learned in America and this often may be (Continued on page 774)



HOXIE'S HARMONICA BAND BEFORE THE GREAT WASHINGTON MONUMENT IN FRONT OF THE PHILADELPHIA ART MUSEUM AT THE HEAD OF THE PARKWAY AS IT LEAVES INTO FAIRMOUNT PARK



# America's Greatest Song Writer

By NORMAN STUCKEY

OVER ONE HUNDRED years ago, on July fourth, 1836, Stephen Collins Foster, who was destined to achieve immortality as America's greatest song writer, was born at Lawrenceville on the heights above Pittsburgh. It is a curious coincidence that this composer of Southern songs should have been a Northerner, he who, with the exception of an excursion to New Orleans and a visit to Kentucky, lived all his life above the Mason and Dixon Line.

The Foster family and the family of the founder of *The Etude*, MONTAGUE MAXWELL, the late Theodore Presser, were intimate; and Mr. Presser galloped great inspiration from the native genius of Stephen Foster.

Although Foster composed over one hundred songs, only four are sung and enjoyed by the present generation as widely as by the generation for whom they were written. Everybody knows "Old Folks At Home," "Old Black Joe," "My Old Kentucky Home," and "Massa's In The Cold, Cold Ground." We learned these songs when we were children—and we have never forgotten them. The words and melodies of Foster's compositions are as familiar to most of us as the Lord's Prayer. They seem certain to endure as long as men and women cherish memories of the happy scenes of home.

## Foster—Poe

FOSTER has been compared to Edgar Allan Poe. Their careers were strangely alike. Both geniuses took the "daughter of the vein" to spouse and loved her not wisely but too well. Poe, however, attended a university and received the benefits of a classical education. Foster entered Jefferson College but did not stay long. Although he was early recognized as "a musician," he received an early musical training in a conservatory. He also appeared when commercialism, and not culture, especially musical culture, was the goal towards which men strived most. There were, in that age, a few professors who taught the necessary rudiments of grammar to sons whose fathers recognized the importance of a thorough understanding of these subjects. Music teachers were rare, and often woefully poorly trained.

When Foster was six years old he marched about, beating a drum and whistling "Auld Lang Syne." But nobody urged "Little Steptoe" to a serious study of music, although his mother found "something perfectly original about him." Before he was thirteen he played a lute, a guitar and a fiddle; and he also dabbled in composition.

At the age of thirteen he composed a waltz for three or four flutes. His efforts were warmly applauded, in the fashion that precocious efforts are usually praised. But the youthful composer had little faith in his musical ability. He considered entering the navy as a midshipman. Yet he received encouragement from certain persons who probably advised him to study music. He was twenty-four years old before he went to Allegheny City to devote himself to music and composition. He had already earned a reputation by composing "Old Uncle Ned" and other minstrel songs. Soon thereafter (Foster, in that short time, could not have learned much about counterpoint) he composed "Old Folks At Home." Perhaps Foster's genius would have misdirected if he had studiously

*The memory of Stephen C. Foster will be sustained by a shrine of music to be erected in the near future in his birthplace, Pittsburgh, Pennsylvania. It will stand in the heart of the city's widely known cultural center, near the new forty-story building of the University of Pittsburgh. It will include an auditorium capable of seating one thousand persons. The architect is Charles Z. Kiehler. The building is the idea of the Pittsburgh Twenty-Minute Club.*

followed the advice of conservatory professors, for he was gifted with a rare sense of melody that was spontaneous and remarkably original. If he had been overtrained his musical efforts might have appeared to only a few thousands instead of to many millions.

## Foster like Burns

LIKE BURNS in many respects, Foster dealt with simple themes that awakened the emotions of the nation and sent his melodies to be played and sung in every corner of the globe. Burns has written songs that defy bludgeoning Time. But Burns was a seamer whose forte was mostly words, not notes. Foster was both poet and musician.

It was not until 1844, after years of desultory effort, that Foster "found himself." In that year "Owen Thy Latties, Love" was published. It was not a success. After publishing two Negro songs, "Lavinia Belle" and "Uncle Ned," and "There's a Good Time Coming," Foster found employment as a bookkeeper for the next three years. In 1847, finding the keeping of books distasteful, he adopted song writing as a profession, with results that were

undreamed of in a country that had never produced a widely recognized composer of popular songs.

Foster appeared on the musical horizon at an opportune moment. America then was a nation of pioneers. Songs that were strictly American in origin, nature and treatment were needed. Foster supplied these songs. Although he employed the dialect of the Southern negro in the songs that have become the most popular, this dialect does not impair the intrinsic value of his verses. His least favorites delight us only because unfamiliar with the complicated forms of classical music; they also charm the masses. Many great composers have said glowing tributes to Stephen Foster's genius.

## Secret of Charm

WHAT IS the secret of the charm of Foster's songs? The composer's frequent allusions to nature are responsible, in no small measure, for the popularity of the four songs the world seems unwilling to forget. Foster was a poet before he became a composer. His nature was meditative; he saw romance and beauty in the old South—the South before the Civil War.

His songs are not only suggestive of a home life which was then rapidly disappearing; they also refer to the most tranquillity of the plantation. In all of Foster's songs we are furnished with references to nature:

"The sun shines bright on my old Kentucky home."

"This summer, the darlies are gay;  
The corn-tops 're ripe, and the meadow's in bloom,  
While the birds make music all the day."

In this "Old Kentucky Home," where:  
"The young folks roll on the little cabin floor,  
All merry, all happy and bright;"

Foster was still aware of tragedy:  
"It's by hard times come cake-a-lacking at the door,  
Then my old Kentucky home, good-night!"

Nearly every person has relinquished his early home. Yet it is the sense of this intangible loss of home and friends, and the anticipation of "hard times," that touch Foster's songs with the pathos and sentiment that make their appeal universal.

A picture of abandonment and desolation seldom fails to awaken sympathy.

"They had no more for the possum and the coon,  
On the meadow, the hill, and the shore;  
They sang no more by the glimmer of the moon,  
On the bench by the old cabin door;

The day goes by like a shadow o'er the heart,  
With sorrow where all was delight;  
The time has come when the darlies hate to part,  
Then my old Kentucky home, good-night!"

Darlies need not hear burdens old. Foster offers consolation:  
"A few more days till to tote the weary load,  
No matter, 'twill never be light;  
A few more days till we totter on the road,  
Then my old Kentucky home, good-night!"

In "Old Uncle Ned," the composer eloquently—if somewhat crudely—considers the final reward of man's labor on this earth:

"Don't lay down de double and de hoe,  
Hang up de huddle and de bow;  
No more hard work for poor old Ned,  
He's gone whar de good Niggers go."

Stephen Collins Foster was not a Byron nor a Swinburne. While he was not a musician, in the light that we regard Beethoven, Schubert or Wagner as such, his melodies are simpler even than Mozart's. Foster was a great melodist. His melodies, welded to verses that express a longing for the scenes that live only in memories, still remain unequalled in their class by any composer, ancient or modern.

## Origin of Foster Melodies

MANY CRITICS claim that Foster owes his melodic inspiration to negro melodies. Early in life he attended a church full of "shouting colored people." Perhaps he received an impression



STEPHEN COLLINS FOSTER

of negro life and manners, during his attendance at the school for his own songs were never inspired by negro "spirits." The Foster melodies might easily pass for Irish, English, or Scotch Folk Songs; quite as much, in fact, as "The Last Note of Summer," "Think to Me Only With Thine Eyes," and "Amie Larric." If they are identified with the negro it is because they deal with negro life and were written for "blackie minstrelsy," the type of music which the white minstrel who found Foster's songs of that type which adequately illustrated a life that was considered happy and carefree. This was a general conclusion reached by Harry Beecher Stowe, with that marvellous wit-temper, "Uncle Tom's Cabin," drew attention to a few negroes who were grossly abused. Generally speaking, Negroes in the Civil War (as Foster's songs remind us) were contented and free in spirit if not in name.

We may trace the source of Foster's inspiration to his knowledge of conditions in the South. We may have been so agreed of a life that was free from responsibilities. The plantation, humming bees, straining banjos, cotton fields, and much by the old cabin door, strongly appealed to Foster. And his songs, despite the merit of the melodies, might appear less attractive without verses that conjure up halcyon days. And the fact that they are sung by Caucasians as well as by negroes, proves that they are not folk songs of any one section of the United States. They are songs that appeal to nearly all races. The Australian songs of "Old Folks at Home," "The Banjo Man and Scotchman sympathize with 'Poor Old Ned,' and the Hindoo has been heard singing "Old Folks at Home." We find Foster's life uncomfortable unless he could obtain his perfected song with its halo of halcyon sun on which he poured alabaster. Stephen Collins Foster's favorite tune was run and brown sugar.

### In New York

AFTER THE printing presses had ground out thousands of copies of his songs, Foster, who was then thirty-two, went to New York in 1850. His reputation had increased, he was a famous musician. He enjoyed the friendship of many great artists including Ole Bull. But the craving for alcoholic stimulants grew upon the composer who had received fifteen thousand dollars and premiums from "Old Folks at Home." For a while he kept a little grocery store. It is not known whether his wife, the daughter of a Pittsburgh musician, whom Foster married in 1851, remained with her disappointed husband.

Foster, however, needed money. He continued to write songs; and he was exploited by music publishers who sought to

profit by his weakness. Some of his songs were sold for as low as ten dollars. But the songs to which he was to become immortal had already been written.

We do not know whether Foster longed for the old Southern haunts, he disdained with such tenderness or whether he ever sang:

"None are the days when my heart was young and free."  
 And Foster, that an inveterate dreamer had forged letters that the post-composer could not break. On January tenth, 1864, when Foster sold by the thousands across the country were dying his songs, he was found lying in the hall of a cheap Bowery boarding house where he lived. Blood was coming from his throat. He was hurried to the Bellevue Hospital where he died, three days later, in a charity ward.

The distinctive thing that raises the work of Stephen Collins Foster to an unusual musical level is his remarkable use of the South. The complex melody; that is, the chords on the first, fourth, and fifth degrees of the scale (tonic, subdominant, and dominant).



Foster rarely strayed very far from these very simple materials.

The composer had a strange feeling for those things that the popular composer sometimes calls "hooks." That is, he knew, in effect, that in the first measure of "Old Folks at Home" there was a heart tune when the note E which is a member of the chord on the first degree (tonic) is suspended over the harmony of the chord on the fifth degree (dominant).

A mere cursory examination of the works of Foster reveals that this is the basis of much of the musical feeling and pathos contained in his writing. Musicians refer to this principle as suspension or retardation. The very direct appeal of these simple means is so enduring that we have a feeling that any composers could produce far better results by employing such devices, rather than more complicated musical materials.

### SELF-TEST QUESTIONS ON MR. STUCKEY'S ARTICLE

1. What were Foster's educational advantages?
2. What part of his life did Foster spend in the Southern States?
3. What is the secret of the charm of Foster's songs?
4. What was the origin of Foster's melodies?
5. What four of Foster's songs are now best known?

## Musicians of the Month

By ALETHA M. BONNER

### October

#### Day

1. **FRANÇOIS BARBIER** (1841-1917), b. Paris, France, 1771; d. 29 September 15, 1842. Holds prominent place among the great French violin players. Also distinguished as a composer and writer of "Methods" for his instrument.
2. **LEOPOLD CRISTIAN HANDELS** PORTER b. London, England, 1792; d. there, December 26, 1871. Pianist and composer whose published works include sonatas, symphonies, rondos and waltzes. He was highly ranked both as a performer and as a composer.
3. **WILHELM HANDEL** (1685-1763), b. Berlin, Germany, 1828; d. there, Feb-

ruary 23, 1897. An important pianist and conductor as well as a composer of chamber music. Stepbrother of Clara Schumann.

4. **JACOB HAYMERIAL** (1805-1891), b. Hamburg, Germany, 1820; d. Chelsea, England, May 17, 1908. He was a pianist in London in 1848, and was later, as well as a successful pianist and song writer.

5. **ALFRED HERTZOG** (1818-1911), b. Vienna, Austria, 1822; d. Berlin, Germany, December 29, 1890. A writer of chamber and educational works; also an eminent pianist.

6. **JESSE LEECH**, b. Stockholm, Sweden, (Continued on page 776)

## Master Discs

A DEPARTMENT OF REPRODUCED MUSIC

By PETER HUGH REED

A department dealing with Master Discs and written by a musician. All Master Discs are reproduced and the quality of the reproduction is guaranteed. Correspondence relative to this column should be addressed to "The Etude," 100 Broadway, New York, N.Y.

FOLLOWING closely upon the heels of Florenzcy's recording of a Schumann Quartet came a recording of his Piano Trio in D minor, Opus 65, played by the stellar group, Thibaud, Casals and Cortot. When three musicians like these gentlemen unite to perform a work, one may expect to find the result artistically perfect, particularly when that group have played together long enough to present an interpretation of any chosen work in a manner that merges their individual personalities into a single unit. Such a performance should satisfy the most captious listener. For does it not after all leave the message of the composer to enter one's attention instead of the interpretative art of three prominent musicians?

This Schumann Trio is not like the famous Schubert one in B flat, full of sunlight, rhythmic vitality and instantly recognizable charm. Schumann's grouping of instruments is almost lurid and gloomy, and his slow movement is extremely contemplative, although the last is full of light and air. True, Schumann's music is not like the whole work seems subjective in its poetic content, but when heard more than once, will reveal a rich reward from its various mood and romantic beauty. Victor Album No. M32.

Of late, there have been many orchestral re-recordings of old favorites, which the music-lover will undoubtedly welcome. Yet one might get the impression that one should acquire first has to be decided. This is not easy when all or too many favorably engage our attention, and the size of our orchestra is not a factor. So we can but extend the hope that our review will assist those who read them in the selective choice of additions to their growing library of better music in the home. Records deserve their place upon our library shelves, for they, like books, are the result of our own personal selection. The joy and elevation of a good radio concert comes from the fact that one can never equal the pleasure of the concert given by oneself. The former, at its best, is the musical taste of another imposed upon us; but the latter is the height of discrimination and individuality.

In the list of recent orchestral records we find that Stravinsky has conducted another of his ballet suites for Columbia, his Album No. 101. This time it is "The Bird of Fire" one of his earliest and most popular works. In this set we find the composer concerned with the dramatic qualities of his work as in his Paganini's recording, three different pieces that the program of his ballet should be known to sustain the enjoyment of its colorful music. In recording this ballet Stravinsky has chosen the full score rather than the Suite which was later arranged.

As Stokowski has recorded the Suite, it will naturally be found that Stravinsky's recorded version contains much more music, such as the complete Prelude, Prince of the Fire, and the Golden Apple, the latter a most effectively well-known. Of the difference in interpretation between these two sets, one may say that it is as good as make the Suites as nearly absolute music as possible. His is a brilliant performance, but of course his purpose is almost unmistakable with his program music. On the other hand Stravinsky's presents his work as it was originally recorded; and

since Columbia provides annotations with the set and since, besides, their labels are most precisely marked, one's enjoyment of the score is considerably quickened.

### Sovereign Handel

ANOTHER Strains Trio from has been issued, conducted by Albert Coates, the brilliant and immaculate Russian-English conductor. This time it is the overture to *Death and Transfiguration*. Here is a recording which presents a vital, moving record of a work that has long been a universal favorite. For good this act, recorded Handel's noble Overture in D minor, originally written as an introduction to a group of anthems. This contains "Sweetening Lawrence Gilman said 'loneliest years' comprised the opening section followed by a fugued allegro. The recording of both compositions is superbly realistic. Victor Album Nos. 9402-43 and 04.

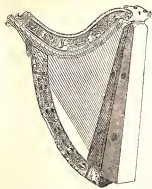
Another Weber Overture has been heard. This is the Overture to his opera, "Eurydice," originally presented in 1823. Eurydice, the eminent German conductor, through an unusually fine performance of the act disc No. 9388. When we stop to think that Weber's Overtures have endeavored their enduring quality over a century we realize their enduring quality, and their value. For today they seem as new and fresh as though they had been a few years ago. Surely this is a disc not to be missed by a discerning collector.

Domestic Oden has issued a new recording of Berthold's "Egmont" Overture conducted by the admirable Max von Tschudi, disc No. 5171. There is much in this recording, which makes it a masterpiece of its kind. It is not only available on records, but also in a collection that is one of Schilling's interpretation, but which cannot help but impress.

### A Surprise Recording

AT LAST, upon Haydn's "Surprise" Symphony, his music is electrically recorded, Konevsky, as it is Bostonians have it for Victor on set No. 135. The performance is certainly an old string quality, so celebrated for their these days. This Symphony which received its nickname because of the restless of the little drum in the recording, is longer in this day and age music still remains a surprise, but as if one were played as a delight, particularly, there is a Haydn Symphony in his one—and later, we have remembered that this recording of his "Cello" Symphony issued by Columbia in their disc No. 135. Two small orchestral discs to which we have turned readers' attention before are Messiaen's reading of "Omphale's Spinnet" of Hercules, demonstrated by the golden Omphale. (Victor disc No. 7003) and Albert Coates' recording of Bach's Organs (Continued on page 763)





THE FITZGERALD HARP, MADE BY DONALD O'DERMOTY FOR A FITZGERALD OF GLOYN, IN 1621. IT IS THREE FEET HIGH AND HAS FIFTY-TWO STRINGS. INSCRIBED "EGO SUM REGINA CITIARARUM" (I AM THE QUEEN OF HARPS).

FAR AWAY, in the early ages of the world's history, Egyptian priests of Isis played upon a polychord instrument shaped like a harp. This we learn from the sculptors recorded as having been seen by travelers, among the monuments of Thebes and other places in the neighborhood of the Nile. Previously, there had been the antediluvian lyre of Jubal, as mentioned in Sacred Writ. The art of cultured Egypt doubtless made a considerable advance in mechanism as well as musical adaptability, upon primitive instruments that had been suggested, possibly, by the sounding bow-string. The remarkable feature of old Egyptian harps is that they had no fore-pillar; hence one wonders how the tension of the stretched strings could be maintained for any length of time. Keltic tribes, either borrowing from or being influenced by the more ancient peoples, appear, in course of time, to have added the needed support; and thus to have standardized the semi-triangular shape of the instrument.

An ancient Irish legend, in which for the first time there is mention of the *Craib*, or harp, records the marvellous working effects of its music more than a thousand years B. C. It would appear from this that the Dagda, a famous Arch-druid of early Irish mythology named the *De Danann* (whom some associated with the lost tribe of Dan), won back his music harp, stolen from him by a band of pirates, by playing for the robber boats "Waters of minstrelsy" which alternately made the marauders weep and laugh, finally putting the whole band to sleep. Subsequently, a second band of Eastern wanderers, seeking a "promised land" in the track of the setting sun (suggesting, in their name Gadelian, another "lost" tribe, Gail), came to the far western isle of ancient *Eiré*, having, in their train, a poet and skilled harper. Both of these artists were so highly extorted in those distant pagan days that two rival chiefs cast lots as to which should have the rhymist and which the minstrel in his retinue.

#### The Biblical Harp

COMING DOWN to the Christian era, we find the Harp figuring prominently both at feasts and on the battle-field, the harp of old having been expert at amusing as well as enchanting listeners by their strongly emotional performances. Among the Hebrews one will recall the story of how King David, by his harp-playing, charmed the evil spirit out of King Saul. Similarly, amongst most nations of antiquity, the harp ap-

# The Romance of the Harp

By ANNIE W. PATTERSON, Mus. Doc.

The Distinguished Authority and Lecturer on Irish Music

pears as the solace of the sick and sad, as well as the cheering and inspiring element among assemblages of all kinds.

During the opening centuries, A. D., the harp appears to have played a double rôle. It was frequently used by ecclesiastics, it being a well-known fact that early monasteries, at all events in Ireland about the time of S. Colum Cille (5th century), were frequently founded on the sites of former *Buriall* Colleges. Hence, one may assume that much of the traditions of the minstrel, and especially of that order of them known as the *Olephide*, or instrumentalists, was passed on to, if not inherited by, the Christian missionaries.

Again, in the secular sphere, harps, together with all varieties of primitive stringed instruments played with a bow, professors of the Viol family, were much in use among itinerant musicians throughout Europe, the great bands of Minstrelsiners and Troubadours depending upon some instrument, generally a portable one, for the accompaniment to their songs of love and war. An early historian, Follet, in his "Holy War," states that "the concert of Christendom could have made no music if the Irish Harp had been wanting." A similar statement was made by John de Salisbury (about 1165) regarding the Crusade of Geoffrey of Bouillon in 1099. It is evident, indeed, that the harp and its scale, which careful research proves to have been capable of a semi-chromatic compass about the middle Ages, strongly influenced the march of medieval musical science, both in religious ritual and at social functions.

#### The Harp of Erin

IRELAND, the Land of the Harp—actually so distinguished by having a harp in its earliest coat-of-arms—particularly figured in this chromatic coloring of the more purely diatonic modes of the Church, which doubtless had been inherited by way of Hebrew and especially Greek traditions. Thus, Michael Praetorius (1571-1621), the notable author of "Synagmum Musicum" (issued in 1619), gives an illustration of an Irish harp of forty-three strings, the upper octaves of which were tuned in chromatic semitones.

Still stronger proofs, both of the nature of the harp proper and its far-reaching influences on music of the day, are given by Vincenzo dei Galilei in his "Dialogo della Musica Antica e Moderna" (published at Florence 1581-1602). Galilei, the father of the famous astronomer, Galileo, is a highly interesting figure in the Italy of his times. He came right upon the period of the so-called Renaissance, and was among those Florentine savants who, meeting at the house of a distinguished amateur named Cosimo Bardì, endeavored, by their personal efforts and research work, to impart the real nature of ancient Greek music. In their aims toward this end, the practical musicians among this band of enthusiastic learned men actually gave rise to the then new art-form of the Opera. The first of these operas was Peri's "Euridice," produced at Florence under the patronage of the generous Medici family in the year 1600. V. dei Galilei himself, in fact, is accredited with having made practically the first attempt at dramatic recitative, by the writing



EGYPTIAN HARPER (FROM THEBAN SEPULCHRE 18TH CENTURY B. C., AFTER BRUCE.)

of "Monodies" which he sang to his own accompaniment on the lute, on which instrument he was an excellent performer. He is particularly interesting in regard to one subject-matter, the story of the harp, in that he went to considerable pains to prove that "the harp was introduced into Italy, from Ireland, in Dante's time (circa 1300), Irish music, for that period claiming that they had inherited the instrument from their Kingly ancestor, "The Royal Prophet David."

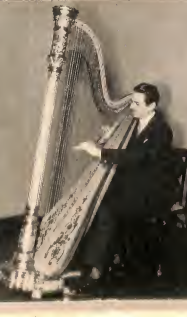
#### The Harp of Forty Strings

GOING INTO DETAIL as to the tuning and compass of certain Irish harps which he had examined closely, V. dei Galilei shows that those having forty strings and upwards enjoyed an almost complete chromatic compass—separate strings were, of course, needed for the chromatic semitones, as there were no pedal harps in those days. Further, this authority claims that the harp-scale thus formed gave the foundation, for their game, to the scaling of the earliest species of clavichord and to the later developments of harpsichord. These keyed instruments were merged eventually into the so-called *piano e forte* of Cristofori, in 1711, actually the first hammer-clavier given to the world.

Thus we may gather that, through various stages in the history of the stretched string, struck directly or indirectly by the fingers (as respectively in harp and piano), we pass from a musical sound-source which, starting with two or more strings attached to a bow-shaped frame, eventually developed into that triumph of modern art-mechanism, the Concert Grand Piano. This is, in reality, a forty-string harp in a powerful resonance case. Such is the resonance of what one might term an instrumental evolution, the several stages of growth and improvement of which it still is possible to examine. Yet it is also to be remembered that the non-pedal harp, on its own lines as a finger-struck instrument, has had a remarkable expansion in the creations of Renard and other famous makers. The playing powers of such noted artists as Salsola, for instance, demonstrate what can be done with an instrument which, more than any other, has the glamour of a legendary antiquity about it; what the fact that it plays a part in celestial visions and prophecy still further enhances the charm which its liquid tones hold for the majority of listeners.

#### The Harp in Orchestral Scores

READERS interested in the historical development of the harp are recommended to see the late Dr. Gratian Flood's "Story of the Harp." In this a distinguished writer, celebrated for his ability in



MARCEL GRANDJANY, EMINENT FRENCH HARPIST

collecting musical statistics, has brought together, in a most readable volume, the main points of interest in connection with an instrument almost coeval with the existence of himself. From this and other sources we learn that Handel was among the first of the great masters to introduce the harp into the orchestra, notably in his oratorio "Esther" (produced in 1720). The "pedal" principle, adapted to the harp, having been invented about this time by a German named Hockbrucker, we find Mozart writing a *Concerto for Flute and Harp* (in 1781), a number that would well repay an occasional hearing. Further, Dussek who himself was a good player on the instrument wrote several harp sonatas and miscellaneous pieces, including duets for harp and piano.

Louis Seeger (1784-1859), possibly inspired by the fact that his wife, Doetee, was an accomplished harpist, contributed largely to the harp compositions of his day. Again, Hector Berlioz, the famous authority on instrumentation, was an enthusiast in his employment of the ethereal qualities of the harp-tone in the majority of his full-scores. Last also, as previously the organistic composer, Meyerbeer, took advantage of the then recently invented double-action harp, to obtain appropriate orchestral coloring in various of his works. In "Lucia di Lammermoor" Donizetti temporarily assigned to a harp the *prima donna* rôle while to it is given the entire interlude between the first and second scenes of Act I. It was reserved, however, for Wagner, now, in his "Rheingold" and "Walküre" as music-dramas, to elicit the most striking effects from a combination of several harps, scoring for each separately. Later composers followed in the wake of these composers, Gounod, Debussy, and others, his scores being well known, whilst present-

day so-called modernists have not been slack in linking the liquid tones of the most aptitude of sound-courses with the latest improved types, notably in wind instruments.

### In Place Assured

THUS, albeit, unless in the hands of a virtuosic executant, the harp is no longer in such vogue as formerly for solo purposes, its place in the orchestra is not only assured, but is also likely to be still more widely prominent than it is at present. The reason is not far to seek. Although when heard alone, its delicate and evanescent tiny tones have had to yield a wide of place on the concert platform to the more resonant piano forte, the peculiar appeal of those very iridescent sounds gives the combination of harp with orchestra a distinctive charm which cannot otherwise be obtained.

It is safe to affirm, therefore, that the harp, age-old as it is, will never become old-fashioned, especially in concerted music. As to improvements in its construction, much will lie in the hands of skilled mechanics possibly yet to be; for there may be means both of adjustment and resonance of finger-struck string, which have yet to be explored by human invention. Meanwhile, both by reason of its preeminently graceful appearance, and by virtue of its exquisite timbre, the Old-World harp appears quite triumphantly still to be able to hold its own among the most unique of latter-day orchestral instruments.

### Reviving the Hand-Harp

IN THE MATTER of shape and size, efforts have been made, from time to time, to revive the small plucked instrument of the ancient tradition. There is, indeed, no reason why such a delicately toned instrument (as

say, from thirty to fifty strings) should not be used effectively, especially for accompanying the voice. It is at least as suitable for such a purpose as the guitar or the banjo, being far less trouy



IRISH HARP WITH FITTINGS FOR THIRTY STRINGS, POPULARLY KNOWN AS THE BRIAN BORU HARP, AN O'BRIEN HARP OF ABOUT 1220 A. D.

den impact, and, in particular, the faint carrying power of the smaller instrument itself, all plead for the greater sonority and wider tone-transmitting facilities in accompanying that popular domestic instrument, the pianoforte.

It would seem that Italy, which saw the invention of the latter, having received, in the past, through Irish Bards, the greatest wealth of antiquity, has paid back her debt with double interest to modern times, in supplying the more efficient sound-source. The problem of adaptability, in truth, circles round two matters, the keeping in time and the strengthening of tone. Sonority, as in the violin, is best obtained by associating the strings closely with a resonance chamber. This is, in reality, what has been accomplished in the evolution of the piano, which, through its successive stages, from the days of spinets, clavichords and harpsichords, has gradually come to reign as queen of solo instruments on the concert platform. We may look upon it indeed as a fully equipped harp in a resonance case, renewing its youth and charm, like the faded Phoenix, with each improved reincarnation.

### SELF-TEST QUESTIONS ON DR. PATTERSON'S ARTICLE

1. Where do we find the earliest authentic illustrations of the harp?
2. Where is the first mention of the Irish harp?
3. When did the harp develop at least a semi-chromatic compass?
4. What important modern instrument has been developed from the harp?
5. What modern composers have made notable use of the harp in their scores, and in what ways?

## Picking Up the Threads

By LEONORA SILL ASHTON

ONCE more the summer has passed for the great band of music teachers in a country and city. One by one the threads of last year's work are being picked up and the effort is being made to weave them again into a strong fabric of teaching.

For many reasons this is not an easy thing to do. Perhaps the threads were broken in the spring. Perhaps the year ended with a feeling of uncertainty as to the results obtained or in complete discouragement. In a case like this the teacher must simply put such ideas completely from his mind and wait until his faculties are properly rested, before he gives his final decision to the matter.

In the cool, autumn days, with a mind fresh from rest and recreation, the teacher can look impartially at the work of the past year. If this work has been conscientious and painstaking, there will be much of material value, which can be used as a background for the days to come.

The teacher will scan the list of old pupils. Did they advance as far as they should have done? Did they do the best he could expect of them? Did he study as carefully as he should and try to develop primarily the outstanding characteristics of each one, at the same time seeking to strengthen the weaker traits?

How was each lesson hour spent? Did the teacher himself make a supreme effort to give it his genuine enthusiasm, to bring out the best in a scholar, to have infinite patience with mistakes, to nurture and keep alive the personal interest in and attention to each pupil?

He will look forward to his new pupils, most of whom he has come to know personally. He will see that the material be

has to offer them is so short through with belief in himself and his ability to give them something actually worth while that it will instinctively touch the imagination and draw them to him as a teacher.

All these things he will ponder carefully before giving one lesson in the fall.

Then his mind will turn to the practical things. When the work of teaching really begins, there are not many spare moments in the day; and what there are should be guarded carefully, for they are needed for the maintenance of nervous and physical vitality. The teacher will go to his music cabinet and ascertain what is there. He will order according to the size of his class, and have on his shelves half a dozen copies at least of pieces of the different grades as well as his own particular "teaching pieces."

To make this supply adequate the teacher must have formed a comprehensive outline of his work. Even this plan, however, does not preclude the frequent visits to music stores and the constant alertness to discover and study new music for the student grades. It does mean, however, that much nervous effort will be avoided. There will be no anxious hurrying to order a piece in time for the pupil to practice it for the next lesson.

Two or three melocorones will rear their pyramidal shapes on the shelves. This instrument is indispensable to the beginner, as much is gained if the teacher can produce one at the start before careless habits are formed.

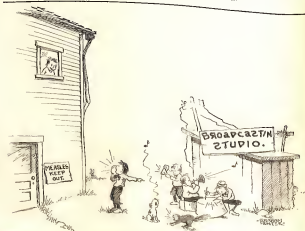
Finally comes the business method. Musicians have been called impractical, but so many great American artists have by their lives disproved this statement that such an attitude is fast gaining its rightful

name of affection. The music teacher who has a fresh, new blank book in which is placed the list of all scholars, the days on which they take their lessons, and the price charged an hour.

Every lesson will be dated with the reason made that lessons missed through the fault of the pupil must be paid for. Even though the teacher lose one or two scholars in following this rule, he will gain more than the price of their lessons by the stand he has taken. It is time all

music teachers joined together to make the profession a more dignified one.

The true music teacher has something of vital importance to give to the world. He not feel he is keeping for a living. He need his work. The threats in this wonderful tapestry of teaching are many and varied; and it is the genuine pleasure in the patency that comes musicians all over the country to gather up the threads for another winter's work.



HOW'S IT COMIN' IN, BUDD?

# Opera in English and its Advocates

By EDWARD ELLSWORTH HIPSHER

An extract from the recently published work, "American Opera and Its Composers," which is the only publication comprehensively covering this interesting subject so important to our American Musical Art.

## A Necessity to Our Art

"A language is the instrument of those who use it. By the terms of the language a nation expresses itself. Our race characteristically can be formed into a nation by speech, and English must ever be the most valuable possession of the people who speak it."  
—Benedict Mathews.

OPERA in the vernacular is an element so vital in the propagation of a school of native opera that a history such as this would be scarcely complete without a record of some opinions on the subject.

Art can speak for a nation only when a national medium is employed. So long as we exclude English from our opera houses, we stifle all native opera, we stifle the genius which would create it, and we present an insuperable impediment to the musical work for the stage becoming a product of our people, for our people, and to our people. Frederick Stork, in a letter to Mrs. Eleanor Everett Freer, wrote:

"I hope that you will succeed in your efforts on behalf of opera in English, for this alone shadows an ultimate success for a repertoire of American opera, the greatest boon the American composer could desire."

Andreas Dippel, German born, German trained, and eminent as an interpreter of leading roles, having identified himself with American musical art, says that the definite and universal adoption of English as the language for opera in the United States is the only way in which opera can become a truly national and popular art among us. Then our own institutions, David Bispham went so far as to say that public opinion should do here what the Kaiser did in Germany—demand that opera should be sung in the language of the country. Continuing, he declared:

"From the standpoint of the artist as well as the audience, the language must be that of the audience. It is fortunate to sing in a language foreign to one's people."

America is now, especially, in the position of Germany one hundred and fifty years ago—the time of Mozart. "Dona Giovanni" was written in Italian because at that time Germany had not singers skilled in the use of its own language, because opera in that country was then in the hands of the Italians.

## A Neglected Language

IN OPERA the English language, for at least three-fourths of a century, has not had a fair show. There have been and are practically no English grand opera in any first rate repertoire. Anglo-Saxon playwrights have rivaled all other nationalities; but, unfortunately, our serious opera-composers have not had to the same degree a feeling for the theater. Their translations of foreign operas into English too often have been done in such a manner that it would be a poor linguist who could not see that they did not reproduce the thought and literary art of the originals. What we need, and need badly, is more good translators—more Osmonds, more Krehbiels, more Melzers.

Regarding the limitations of translation, Mr. Walter Damrosch says:

"There often is a loss in the declamatory value in opera which was actually composed in one language, but there is also a gain by translation, in as much as the subtlety of our people do not understand foreign language and therefore get a better understanding of the composer's intention if his work is sung in English."

The *Louisville Courier-Journal* adds to this, editorially.

"Many of the operas already have been found adaptable to English in every way. They have been adapted to English in the Italian or French. They are an improvement on the current standards of the German. And above all they are intelligible."

To these Ernest Newman, that astute British critic, has added an inviolable dictum:

"This much is certain, that until opera is sung to English-speaking people in English, it will be impossible to create a really abstract and critical opera public."

Mr. O. G. Sonneck, so long in charge of the musical section of the Library of Congress, and probably our most profound student of the history of opera in America, has said in his characteristically straightforward and forceful way:

"If opera in America is ever to attain to the distinction of a national art, it will have to be by the way of good performance of good operas in good English. The quality of our performances of opera in the original language, in good English, and the interpretative work made them, will always be superior to the quality of our performances of opera in any other language; but the quality of our performances of opera in any other language is inferior to the quality of our performances of opera in English."

a decrease in artistic value will be more than offset by the cultural value to the people, if they are properly encouraged to listen to the music drama in a language which they understand."

We have been a people given to stupid reasonings. Italy, Germany and France have been the three great opera-producing countries. All the leading opera-houses of each of these nations are in some larger or smaller degree financed by their governments, and with the proviso that in return the performances shall be in the language of that government.

## The Foreign Tongue Craze

AMERICANS FLOCK by the thousands to Berlin and Vienna to hear Italian and French operas sung in German; then they hasten to Milan to hear "Purissima" in Italian at La Scala; and the Simpson Tunnel had to be bored through and three-fourths miles through the rock-face of the Alps so that these same opera companies could get back to Paris in time to hear German and Italian operas sung in French. Added to this our singers scramble for opportunities to do rôles in these same translations!

"O, how wonderfully opera is produced in Europe!"

"There is such an artistic atmosphere about all their productions!"

Almost a new dictionary is needed to furnish words worthy of the theme.

Then these same cronies of the two worlds, which the footlights link come comdescendingly home, and at the first mention of pending a European opera in English, they are seized with aesthetic convulsions.

"O dear!"

"No!"

"Sing an opera in any other than the language in which it was written? It would be so barbaric, don't you know?"

One of our singers, more temperamental than judicial, lately went so far as to caricature that opera translated into English would be "simply ridiculous."

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## Our Native Muse

IF WE ARE to create an American operatic art, it must be done in the language of the American—English. The traditions and genius of the language spoken cannot but flavor the thought life of the individual. By these his artistic instincts are formed. If the composer's art is to rise to any distinctive heights, it must be sincere; it must be born of his very nature. This being the case, if our composers are to create a truly American product, it must be done in the English language. It must be in the language in which they think most idiomatically, in which they express their thoughts most spontaneously—the language of their everyday life. Again, with Mr. Sonneck:

"Let us with a long life to the Metropolitan Opera House as an institution, unique and financially able to strive after model performances of foreign operas *as originals*, but let us avoid the operatic life of the rest of the country be based in this sense on opera in English."

## Our Creative Workers

THE SYSTEM that has been so long in vogue can do nothing less than crush out of existence all native creative workers. The composer cannot go on creating and growing in his art unless he has the opportunity to see his works brought to presentation. How else is he to realize if he has brought to expression the finer feelings which he experienced in the creating of the work? How else is he to be conscious of his shortcomings? How else is he to build on the errors of the past into a perfected work? All other large nationalities have for centuries nurtured a musical art in their vernacular. It is only the English-speaking communities that have been willing to be hitched to the wheels of the cartwheels of other races.

Our "British Cousins" can point to but a small number of their more serious composers who, in spite of neglect, have created a few notable works for the stage—all too few! Not in structure is this said, but as an encouragement to the Briton to join in the holy crusade for the uplifting of the English language, the language which can shake the soul-cramps of an immortal Shakespeare, that can sing and

(Continued on page 771)

## GRAND OPERA IN ENGLISH



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WOULDN'T THE PARISIENS BE MAD IF THEY HAD TO LISTEN TO OPERA IN A FOREIGN TONGUE? WHAT A SHREWDING OF SHREWDINGS THEIR WOULD BE!

AND WOULDN'T THE GERMAN CITIZENS OF VIENNA, AND BERLIN, AND BOMBAY, AND THE OTHERS WHO HEAR THEIR OPERAS WITH THEIR OWN EARS, IN ENGLISH?



# The Tie: How to Explain it to Children

A Little Lesson on a "Knotty" Branch of Music

By CLEMENT ANTROBUS HARRIS

THE Tie is believed to be the first tie to which a curved line was put in musical notation. It is one of the three uses which are common to all voices and instruments (the others being in connection with grace-notes and the semi-staccato touch). The many further applications of the slur are confined to vocal music or to some instrument or group of instruments.

It follows that apart from generalized faults, such as bad time-keeping, non-observance of the tie has probably to be dealt with by more teachers of music than any other fault. Not only so, but in connection with each instrument taken individually, it is one of the most persistent, if not the most serious, defects during the learner's first few lessons.

The old method of correction was to rap the delinquent's knuckles with a pencil. But we have grown out of that stage now and prefer to diagnose the case logically. It is much more interesting to the teacher to do so and very much more effective. Obviously a fault so common cannot be due merely to individual deficiencies in a particular pupil. It is one of those things that there is no *physical* difficulty in recognizing a tie, and we shall be led to look for the cause of this non-observance in some other direction—probably psychological. Here, I think, we shall find it and shall be enabled to sum it up under the following three heads:

## I Insufficient Explanation

LACK OF sufficient and clear explanation on the part of the teacher is the first cause for non-observance of the tie. It is not unusual that a young pupil should wonder why the second note is written at all if it is not to be sounded! And if the teacher impatiently grabs a pencil and scores the second note out—which I have known done in many cases—such a misconception is only confirmed. It is practically saying the copy is wrong!

It should be explained that the second note is to be sounded, though not *learned*, the first sounding being contained for the time represented by both note-heads.

The tie is simply a method, and a very simple and good one, of writing a sound when a single time-unit is not possible, or, if possible, not desirable. There are three conditions under which this is the case. (1) The tie is made necessary when the sound is longer than the longest note in the time-unit. (2) The tie is also rendered necessary when a sound is continued from one measure into another.

Ex. 1



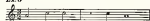
The first known tie was that used by Thomas Morley in 1592 and was in the form of a bracket *—*, but the device did not become general till early in the next century. Previous to this period a sound continuing from one measure to the next was represented by writing one note of its full value across the bar-line!

Ex. 2



If the proportion of time in the measures was respectively two-thirds and one-third, the note would be written in one measure and its dot in the next:

Ex. 3



a practice occasionally met with in modern works.

If the pupil thinks that music written in this way would give less trouble than observing the modern tie, he can make the experiment by setting some volumes of old cathedral music by Tye, Tallis, Byrd and Gibbons in the original *editioes* and trying to play from them!

(3) The tie is further made necessary when a single note-head, though arithmetically correct, would misrepresent the rhythm to the eye. This is almost the only justification for using tied notes within the measure. The first of the following measures:

Ex. 4



looks like three-four time though it is six-eight time. The second measure is correct because it is divisible into halves without dividing a note-head (the dotted

line shows this), and the third and fifth measures are much harder to read than the fourth and sixth.

When classical writers of pianoforte music use ties, as occasionally happens, without any of the above reasons for doing so, it is generally understood that the ties are not to be fully observed, but only nearly so, the key not being allowed to rise fully before it is again depressed. Thus the sounds overlap, one not ceasing before the next begins. An example

Ex. 5



is found near the beginning of the D major section of the *Adagio* of Beethoven's great "Hammerclavier Sonata" in B flat.

## II

### Difficulty in Distinguishing Tie

THE SECOND cause for the non-observance of the tie is the similarity of other signs to this one. The distinction between the tie, as it is sometimes called, and these other signs (some of them especially), though clear, is minute, and needs that attention be drawn to it. The point to stress is that, as the tie is a means of *prolonging* a single sound, it can apply only to two note-heads which represent the same sound and have no other note or repetition of the same note between them.

To the reader inexperienced in teaching beginners the following explanations may seem unnecessary; but as a matter of fact

they are all based on questions which have been actually asked.

In the following:

Ex. 6



curved lines in *a* are not ties because they connect different sounds.

The two signs in *b* are not ties because, though drawn between characters representing the same sound, there is another note, or a repetition of the same note, between them: the first is a phrase-mark and the second a triplet-mark.

The sign in *c* is not a tie because, though the two notes are identical in pitch and have no note between them, there is a dot over each note: it is a semi-staccato mark. This was Mozart who first used this sign.

In the following:

Ex. 7



is a tie because, though the two notes have different names they are represented by the same key, and have the same sound on keyed instruments: this is called an enharmonic tie.

## III

### Missing the Point of Rhythm

THE THIRD cause for non-observance of the tie accounts less for the forming of the habit than for the continuance of it. It is based on the fact that the mistake does not produce an *aud* effect as it does others—a wrong note, for instance. It simply substitutes two notes for one, equalising their united length. And though a pinpoint point in the rhythm is thereby lost a student—even one with a good ear—if unfamiliar with the piece, may not notice the omission.

All three causes, it will be observed, are more or less psychological in character, the fault on the teacher's part being failure to explain with sufficient clearness the distinction between the tie and other signs. If the defect persists after due explanation, however, the fault is mental inertia on the part of the pupil. The remedy is obvious:

(a) The teacher must give a clear explanation.

(b) The pupil must retrace his steps a measure or so and observe every tie he has overlooked.

## HATS OFF TO THE LADIES

A Woman's Issue of "The Etude" will be published in November, an issue fresh and vibrant with the great modern accomplishments of women in musical art. Special issues of "The Etude" are kept for years and years by thousands of our readers. We have had three special "Women in Music" issues in the past. All are out of print, and we frequently are obliged to write our friends that we have no means of obtaining them. Be sure to secure this special issue, as it contains information that cannot even be obtained from many books. Among the special articles are, "A Visit to the Daughters of Robert Schumann." The Editor saw these remarkable elderly ladies a short time ago and secured data of enormous interest. "The Influence of Women on Great Composers," by Carl Engel, noted musicologist "How Fanny Bloomfield-Zeissler Taught," by Florence Troendel "An Interview with Elly Ney," by Florence Leonard. "A Chronological Dictionary of Women Composers," by E. A. Berrell. "The American Girl's Chances in Opera," an interview with Rosa Ponelle, secured by Edward Ellsworth Hipsher. "Mothers of Great Musicians," by Hope Stoddard. "Noted Women in Musical History," by Tod Galloway. What a rich treasure-house of permanently valuable musical information!

## SELF-HELP QUESTIONS ON MR. HARRIS' ARTICLE

1. Under what two conditions is the tie necessary between measures?
2. Who first used the tie? Who the semi-staccato mark?
3. Is it what distance may a tie be used within a measure?
4. State the differences between the tie and a slur.
5. What is an enharmonic tie?







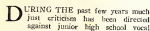


## SCHOOL MUSIC DEPARTMENT

Conducted Monthly by

GEORGE L. LINDSAY

DIRECTOR OF MUSIC, PHILADELPHIA PUBLIC SCHOOLS



**D**URING THE past few years much criticism has been directed against junior high school vocal music.

Superintendents, teachers and principals have pretty generally agreed that what the grades and senior high schools are doing in vocal music is quite satisfactory. The junior high school vocal music, however, has been a target for all sorts of criticism. In some cases the criticism has been just. One criticism has revealed the fact that most of the difficulties arise because supervisors do not understand junior high school problems.

The term "junior high school" applies to the seventh, eighth and ninth grades—no more—and to these only when they form a separate, distinct organization, hived in a building of the elementary or senior high schools. Its major purpose is to give the growing adolescent an opportunity to express himself through coming in contact with many projects, music being one of them.

Adolescence or pre-adolescence has attacked most of the junior high school boys and girls, bringing with it an epidemic of vocal ills, namely, changing of voice, so-called voice breaking, limited vocal compass, uncontrolled vocal utterances and hoarseness. How to handle these vocal problems has suddenly become a night-mare for most supervisors of music. The supervisor can use only his stock of past experience and his limited knowledge of adolescent idiosyncrasies; thus it is but natural that he try to treat the junior high school boy voice in the same way he treats it in either the upper grades or in the senior high school.

## The Changing Voice

**N**OW THE Supervisor must be made aware to realize that the vocal life of the boy of the junior high school age is caused by certain natural physiological changes. The anatomy of the larynx undergoes a sudden and great change. The glottis nearly doubles in size. The Adam's Apple which is a protuberance of the larynx appears as an extra appendage. The vocal cords thicken and lengthen and the boy's voice drops in pitch from four to eight boxes.

During this vocal transition, unless he sings within a limited compass with a soft, smooth tone, the voice may be hard for him to control, and will sound harsh, rough and unnatural. Just before the period of change, many boys can sing with a beautiful soprano quality, carrying it in some instances as high as C above the G clef. A little careful testing, however, will show several a rich alto quality in most of these same voices. This low alto quality should indicate to us that the age of puberty has practically been reached and the boy's voice is beginning to develop. From now on if the boy wishes to be a singer for future usefulness, he must sing a lower part.

It has been scientifically demonstrated that to force a boy to use his voice high in pitch just prior to puberty or during adolescence is to put a terrible strain on the already delicate throat muscles which control vocal utterances. Much research work has demonstrated that few boys who sing soprano until the last gap sing much

or with pleasant quality in later years. As the boy grows to manhood, various physical changes suggesting growth occur, and it is then that his voice must gradually be trained downward to fit the growing larynx. In America we are developing few adult tenors. May not this be due to the over-focusing of soprano quality in voices just before and during early laryngeal changes?

## Study of Voice Conservation

**T**HE MOST important factor facing the supervisor of music today is the study of the conservation of the boy voice of the pubescent or adolescent age. It would take a period of five years to come even near answering the question, "What effect does forcing the soprano voice in early adolescence have on future tenor quality?" Certainly every possible angle of the vocal problems of certain groups of boys throughout different parts of this country, if worked out through scientific tests (the only way to arrive at any truthful conclusion), ought to mean much for vocal music in the United States. This should include the careful indexing of the dates of giving and results of vocal tests and analyses according to ages, nationalities, qualities (masculine or feminine) and types among the voices.

Barring vocal diseases, and they are rare, whenever a boy's voice breaks or "goes to pieces" it is because the voice has been forced, usually upward in compass, or the boy has been allowed to sing too loudly. In my experience, insistence on boys singing what I term first and second tenor and first and second bass in junior high school, four-part harmony, within a limited compass, has reduced vocal breaks, or loss of voice, to a minimum. In fact I do not know of a single case of vocal inability in our school. Recently five hundred of our boys from junior high schools sang four-part harmony at a music clinic demonstration, and every boy who could walk was there and sang his part with fairly good intonation.

Although I realize that I hold an opinion contrary to a great number of choral directors, vocal teachers and supervisors of music, I shall never advise a junior high school boy to stop singing during this period when he needs to exercise his growing vocal ligaments, just as he exercises his growing muscles, bones and cartilages. Let him sing softly and willingly in a restricted vocal compass, but keep him singing.

## Emotional Reactions

**A**DOLESCENCE is the emotional age. It is not the voice that betrays love, anger, sadness and kindred feelings. It is my opinion that it is best to allowing a pubescent boy to force his low voice at the expense of his low voice, the pernicious habit of junior high school principals of allowing these same boys to yell unmercifully

during so-called " pep" meetings and athletic contests, does more vocal harm than the best music teacher can possibly eradicate during his limited time. It is very doubtful, also, whether such yelling adds to the refinement of the individual, contributes to the true development of character or inspires higher emotions.

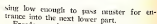
Certain physical changes, like growth in stature and changed respiratory system, all of which promise to be just as chivalrous to the supervisor of music as the vocal problems. Every, which in the past was used in developing mentality, is now directed into channels controlling physical development. There is a sudden expansion of the entire physical body. It is a clumsy age, for the bones are growing faster than the muscles, and the teacher, misunderstanding this enlargement of the boy's entire physical plant and reckoning with the vast amount of energy which must be consumed to build and develop it, will take proper care in the selection of song material. That means, of course, that the songs must be very easy at first, with long sustained notes and simple intonations.

Boys' real interests are expressed through the gang spirit. Practically all normal boys of the junior high school age belong to some sort of a gang. Its purpose may be to give him a greater opportunity than school allows to participate in and thus enjoy the group games, such as football, basketball and baseball. Most educators recognize the gang spirit at this age, but few realize that it is the basis of the boy's social life.

## Justification of the Male Chorus

**H**AVING worked with thousands of boys and having consulted many leading educators throughout the country, I sincerely believe that boys of junior high school age do poor work in music in the present day because of timidity and self-consciousness. In a group of boys they lose this timidity. In such a group they feel free to make and correct mistakes without embarrassment. Segregation is psychologically correct, for it takes confidence of the fact of the group instinct present at this age. Whenever boys sing with boys it is much easier to create interest in song material and is the music ruled by talking of things that are closely related to boyish interests or boyish interests.

This is the age when the boy wishes to possess a safety razor and begins to think of his future. It is perfectly natural that he should prefer to sing a man's part. Tenor and bass, instead of soprano and alto, make a great appeal. The words "fellows" and "men" mean much. "We never help the busses or leave them read their part alone because they are men." is a remark which will create no negative attitude in their work. It is indeed laughable to note how the boys who sing first and second tenor and first bass try hard to prove to you in the voice test that they



sing low enough to pass muster for entrance into the next lower part.

Freedom and spontaneity are always to be counted indispensable in the male chorus. Such incentives as singing for assembly, in the church, for the parent-teacher's meeting or for out-of-town affairs are valued inspirations for better work.

## Motivation Through Inspiration

**J**UNIOR high school boys do not care for gushy, spinelike, "wishy-washy" songs. Songs of friendship, patriotic, college songs, so-called close harmony songs, baritone songs, now make a definite appeal. That grand old Welsh song, *March of the Men of Harlech*, has such a heroic sentiment as is hard to resist, an irresistible tempo that carries the boy off his feet, paints him a picture that sets his imagination aflame, and finally, through the harmony clinging so closely to the words, leaves him satisfied.

Crime (ten billion dollars a year) is the highest hill this country has to pay. Our brilliant minds, many of them college well selected music builds character and culture. No boy who sings a really worthwhile song without it giving him something worth while.

## Expression Depends on Interest

**T**O COMPEL a junior high school has no interest in singing in which he must be given a chance to develop his voice and more, thus developing his individuality. Even without the exercise burden of difficult work it is extremely easy for him to express himself at this age. This attitude is all too often misunderstood by teachers and thought more "dumbness." However, while it is difficult for the boy to express himself, his appreciation of his school subjects, particularly vocal music, will never again be as high a peak.

At the end of every music period every boy should feel that he has accomplished something. The song has pleased his aesthetic sense. He has mastered his part in a difficult selection. He has successfully matched his tone with other tones manifested in both rhythm and dynamics. He has in the mood of the piece. He has spoken the words correctly and correctly, if he is depressed because of having been rebuked, although he tried or another, if he is humiliated for he has been deceived by too much appreciation has misunderstood the analysis, if he has been so far failed, we cannot expect him to look forward to, nor keenly participate in, further stimulus study.

men. Failure leads to further enjoyment. We can expect a boy to maintain self-respect if he is constantly reminded of his failures or expected to do what is

(Continued on page 769)

20111  
 No. 3

# THE NEW ETUDE GALLERY OF MUSICAL CELEBRITIES

SHORT BIOGRAPHICAL SKETCHES TO ACCOMPANY THESE PORTRAITS ARE GIVEN ON REVERSE



FRANZ SCHUBERT



LILLI LEHMANN



ITALO MONTEMEZZI

 Unreproduced  
 Portraits


PABLO DE SARASATE



JOHANN N. HUMMEL



ANDRÉ E. M. CRÉTY

## PORTRAITS



## THE NEW ETUDE GALLERY OF MUSICAL CELEBRITIES

This page presents six more short biographical sketches of musical celebrities about whom every teacher, student and lover of music should know. A portrait of each of these celebrities is given on the preceding page. Each month, six biographical sketches accompanied by tinted portraits are presented in this column and it will be noted that master composers, great pianists, noted singers and famous violinists of the past and present are included.

## BIOGRAPHS



## ITALO MONTEFIZZI

MONTEFIZZI (Mōn-fay-mēt-ee-ze) was born in Vigasio, Italy, in 1875, this town being one of the suburbs of Verona. If your memory serves you correctly, you will locate Verona in the north central section of the country. At the Milan Conservatory, to which his parents sent him, Montefizzi studied for some time with teachers whose reputation, certainly in the world at large and perhaps also in Italy, long ago faded. The speed with which he learned is exemplified by the fact that in a single year he was able to complete a decidedly strict three-year course of counterpoint and fugue. A constant attendance at the performances at the La Scala Opera House, he learned, by watching and listening to its orchestra, most of what he knows about instrumentation—more, he asserts, than could have been taught him in any classroom.

His first opera was "Giovanni Gallesse" (Turin, 1905). This was followed by a less successful piece, and eight years later by "L'Amore del tre re" (The Love of the Three Kings). Milan, 1913. The latter is popular with opera-goers everywhere, and remains the basis of most of its composer's fame. It is brilliantly orchestrated, and, though weak in plot, has so much musical charm that it seems certain to "hold the boards" for years to come. Later works are "La Nave," with a libretto by the renowned older poet, d'Annunzio, and "Paul and Virginia."

## LILLI LEHMANN

LILLI LEHMANN (Lay-mann) was born in Würzburg, Germany, in 1848, and died in Berlin, in 1920. Her early life was spent in Prague, where her mother ably filled the position of harpist at the National Theater. Before their coming to Prague her mother later sang in opera in Kassel, under the baton of the noted composer-conductor, Ludwig Spohr; her voice was a rich soprano. Lilli had piano instruction at a very early age. Her voice culture commenced later, and was directed solely by her gifted mother. Her debut was made in Prague, in Mozart's "Mozart Flute," in 1865. After appearances in Danzig and Leipzig, she became, in 1870, a member of the Royal Opera in Berlin. Her work with this organization was intensely admired, and particularly in coloratura singing did she excel.

In 1876 she sang several parts in the Bayreuth Festival, including that of *Freia*—which she had studied under the "Master of Bayreuth" himself. Following this came her appointment as "Imperial Chamber-singer." In 1885 she came to America, where her first appearance occurred at the Metropolitan Opera House, in "Carmen." Her success in this country, especially later in the Wagnerian music-dramas, was phenomenal. In England, France, Austria, and elsewhere, this singer was equally popular. Later as a teacher she was wonderfully efficient and inspirational. She must be reckoned one of the great singers and voice teachers of all time.

## FRANZ SCHUBERT

SCHUBERT (Shoo-bairt) was born in Lichtental (the Vienna suburbs), Austria, in 1797, and died in Vienna, in 1828. From a gentleman named in Holzner, Franz received his first instruction in organ, piano, voice and elementary harmony; previously his father had taught him the rudiments of violin playing. At the age of eleven he entered a training school for the court singers in Vienna, and also studied composition with Salieri, the Italian composer. When he was but fourteen he wrote several songs; at sixteen, his first symphony; and, a year later, his first mass. On leaving the court academy, he for some time taught in his father's school in Lichtental. Many of his greatest songs date from this period and mark the extremely sudden flowering of a superb lyric genius. His productivity was surpassed only by the leviness of his melodies.

After quitting the post of school teacher, Schubert moved into Vienna, which remained his home until his death. His friendship with Vogl and with von Schöner was commenced about this time. For two the Schubert family in Hungary.

In addition to his hundreds of beautiful songs, his symphonies (especially the "Unfinished"), the *Mozart's Minstrel*, the *Impromptu* and *Waltzes* for piano, the various chamber music compositions, are works of flawless charm, which will always place their composer high in the ranks of the masters.

## ANDRÉ GRÉTRY

GRÉTRY (Gray-tree) was born in Liège, Belgium, in 1741, and died near Paris, in 1813. He was but a boy of six when his father, a violinist of attainments, placed him in the choir of the church of St. Denis. Later, being studied with Renaldi and Leclerc—musicians who would be quite forgotten today—were it not for their famous pupil—and counterpoint with chapel-master Mondon of St. Denis.

After composing several works of large scope—and some faults—Grétry was enabled to go to Rome, in 1779, for added musical study. His professors now were Casali and Martini, and five years spent under their tutelage proved of great value, even taking into consideration the fact that Grétry was all too erratic a pupil, impatient of the restraints of musical science. He remained in Rome four years more and then went to Paris, stopping on the way to meet the great dramatist, Voltaire. Realizing that "opera comique" was the field in which his talents would count for most, he set about composing works of this type; and these proved so wondrously successful that their composer is now looked upon as the founder of the French school of "opera comique."

Space does not allow the printing of the list of his very numerous stage pieces. Suffice it to mention "l'Amant Jaloux," "Assaut et Nécrotique" and the grand opera, "Andromède." Besides his music for the stage, he wrote symphonies, a requiem, string quartets, and many other works.

## JOHANN NEPOMUK HUMMEL

HUMMEL (Hoom-mel) was born in Presburg, Germany, in 1778, and died in Weimar, in 1837. When his father left Presburg and went to Vienna as conductor at Schikaneder's Theater, the wholly exceptional talent of his son came under the notice of Mozart, who forthwith had the boy to come and live with him for two years, in order that the music possible in sensitive study. Hummel's debut took place in Dresden at a concert when by Mozart. This was in 1797. For the next six or seven years the young musician toured professionally with his father. Returning to the Austrian capital, he took up further theoretical studies with the veteran Albrechtsberger and also had the inestimable advantage of receiving some assistance from Salieri and Haydn. The years of 1804 to 1811 were spent in the service of the famous Hungarian Esterházy family. Here he held the position of chapel-master to the Prince.

At the close of this employment he once more went back to Vienna, where he remained for several years, composing and teaching. In 1816 he was made chapel-master at Stuttgart; in 1826, at Weimar. Eventually he bore with overwhelming success in Russia and in France, and in the latter country he was made a member of the Legion of Honor.

To sum up, Hummel was one of the outstanding virtuosos of his instrument, and one of its finest teachers. His compositions, in many forms, are notable for their brilliancy and elegance.

## PABLO DE SARASATE

SARASATE (Sah-sah-suh-ate) was born in Pamplona, in the north of Spain, in 1844, and died in Biarritz, in 1908. When still a child he was sent to Paris to masters. Here his teachers were Napoleon-Henri, Rhee and Jean-Delphin Alard (violin and pedagogy). Violin concertos were extremely successful and, during the life of a public performer, he set forth on far as a truly great artist. Spain, his native land, he never really forgot him. Throughout land and America. On every land, his technical mastery, beauty of tone, and favorability on his programs were his which he put his very soul. Great com- and Alexander Campbell Mackenzie wrote him.

Sarasate's repertoire was very large indeed, and included all the standard violin compositions, French and Belgian lieder, as well as other remarkable instruments.

Among his compositions we must mention, in addition to the popular Spanish *Zigeunerweisen* (see 20) his violin and orchestra.



Assai allegro M.M.  $\text{♩} = 112$

## ETUDE

*THE ETUDE*

F. CHOPIN, Op. 25, No. 9

This page of musical notation is for a piano piece, likely a sonata or concerto, in a minor key (three flats). It consists of eight systems of staves, each with a treble and bass clef. The notation is highly detailed, with numerous fingerings indicated by numbers 1-5 and 8-9. Dynamic markings include *leggiro*, *p*, *pp*, *f*, *appassionato*, *rit.*, and *p a tempo*. The piece features a variety of musical textures, including rapid sixteenth-note passages, sustained chords, and melodic lines. The overall style is characteristic of 19th-century Romantic piano music.



*leggierissimo*

*dim.*

*pp*

## RUSSIAN DANCE

From a new set of pieces by Mr. Rogers, Grade 3

Sturdily, in moderate tempo M.M. ♩ = 126

JAMES H. ROGERS

*f*

*sempre f*

*p dim.*

*cresc.*

*piu cresc.*

*a tempo*

*dim. rit.*

*p*

*cresc.*

*f*

*sempre f*

*marcato*

A very effective concert piece, Grade 5.

## DANSE COQUETTE

LOUIS VICTOR SAAR

Allegro non troppo grazioso

First system of the musical score. It consists of a grand staff with a treble and bass clef. The tempo is marked 'Allegro non troppo grazioso'. The first measure is marked 'poco f'. The second measure is marked 'p'. The key signature has two flats (B-flat and E-flat). The time signature is common time (C). The score includes various musical notations such as notes, rests, and dynamic markings.

Last time to Coda

Second system of the musical score. It continues the grand staff notation. The tempo is marked 'Tempo di Valse'. The key signature remains two flats. The time signature changes to 3/4. The score includes various musical notations such as notes, rests, and dynamic markings.

Tempo di Valse

Third system of the musical score. It continues the grand staff notation. The tempo is marked 'Tempo di Valse'. The key signature remains two flats. The time signature is 3/4. The score includes various musical notations such as notes, rests, and dynamic markings.

Fourth system of the musical score. It continues the grand staff notation. The tempo is marked 'Tempo di Valse'. The key signature remains two flats. The time signature is 3/4. The score includes various musical notations such as notes, rests, and dynamic markings.

Fifth system of the musical score. It continues the grand staff notation. The tempo is marked 'Tempo di Valse'. The key signature remains two flats. The time signature is 3/4. The score includes various musical notations such as notes, rests, and dynamic markings.

Sixth system of the musical score. It continues the grand staff notation. The tempo is marked 'Tempo di Valse'. The key signature remains two flats. The time signature is 3/4. The score includes various musical notations such as notes, rests, and dynamic markings.

Seventh system of the musical score. It continues the grand staff notation. The tempo is marked 'Tempo di Valse'. The key signature remains two flats. The time signature is 3/4. The score includes various musical notations such as notes, rests, and dynamic markings.

Coda

From the set of pieces: *Instantanées*, Grade 5

ED. POLDINI, Op. 113, No. 2

## Affabile

cant. *p*  
con Ped.

*p* *cresc.*

*espress.* *dim.* *p*

*cresc.* *rit.* *molto espress. allarg.* *a tempo*

*pp dolce* *rall. p* *a tempo*

*Lento* *p* *rall.* *p*

A somorous "song without words" in modern style. Grade 5.

## THE PASSIONATE PRELUDE

IONE PICKHARDT

Handwritten musical score for "The Rose Tree" by J. S. G. Jones, Op. 144. The score is in 4/4 time, marked "Moderato". It features a piano accompaniment with a melody in the right hand and a bass line in the left hand. The melody is written in a single system, with the piano accompaniment written in a separate system below it. The score includes various musical notations such as notes, rests, and dynamic markings like "p" (piano) and "f" (forte). The title "The Rose Tree" is written in a decorative font at the top left, and the composer's name "J. S. G. JONES" is at the top right. The opus number "Op. 144" is also present.

ff rit *f* *mf* *p calmato* *diminuendo* *pp* *ppp*

8

In this edition the notation of this fine classic has been made clearer. Grade 4.

Edited by Henry A. Lang

## GIGUE

### FROM THE FIRST PARTITA

J. S. BACH

*Allegretto espressivo e con moto*

*p* *sopra sempre* *p*



First system of musical notation for piano. The right hand features a continuous eighth-note pattern. The left hand has a bass line with some rests. Dynamics include *pp* (pianissimo) and *f* (forte).

Second system of musical notation for piano. The right hand continues with eighth-note patterns. The left hand has a more active bass line. Dynamics include *dolce* (softly) and *p* (piano).

Third system of musical notation for piano. The right hand has eighth-note patterns with some triplets. The left hand has a steady bass line. Dynamics include *ff* (fortissimo) and *p* (piano).

Fourth system of musical notation for piano. The right hand has eighth-note patterns. The left hand has a steady bass line. Dynamics include *p* (piano) and *f* (forte).

Fifth system of musical notation for piano. The right hand has eighth-note patterns. The left hand has a steady bass line. Dynamics include *p* (piano).

Sixth system of musical notation for piano. The right hand has eighth-note patterns. The left hand has a steady bass line. Dynamics include *pp* (pianissimo) and *f* (forte).

Seventh system of musical notation for piano. The right hand has eighth-note patterns. The left hand has a steady bass line. Dynamics include *p* (piano), *smorz.* (diminuendo), and *pp* (pianissimo).

## THURLOW LIEURANCE

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High and far, thru gold - flecked air,  
Then thru mist - dimmed pur - fied tale, far,  
Greet the Sun - God wail - ing there,  
Greet the first lone gold - en star.

JOHN KEBLE

## SUN OF MY SOUL

Sacred Duet for Soprano and Alto

ANNA PRISCILLA RISHER

*Andantino*  
Sun of my soul Thou Sav - iour dear,  
*cresc.* It is not night if Thou be near, *mf* Oh, may no earth - born cloud a - rise To  
*cresc.* hide Thee from Thy ser - vant's eyes; *mp* When the soft dews of kind - ly sleep  
*fz* *rit. al cresc.* My wear - y eye - lids gent - ly steep. *p* Be - my last thought how Sweet to - rest, to rest  
*p* *simplifed*

*cresc.* Sav - iour's thought, how sweet to rest  
For - ev - er on - my Sav - iour's breast! Be my last thought, last thought how sweet to rest

*cresc.* rit - et - dim. *mp* SOP *cresc.*  
For - ev - er on - my Sav - iour's breast! A - bid with me from morn till eve, For with - out  
*a tempo* *mp* *cresc.*

*mf* Thee I can - not live: A - bid with me when night is night, For with - out Thee I  
*cresc.* *rit.*

*mf* ALTO *cresc.*  
dare not die. Be near to bless me when I wake. Ere thad the world my way I  
*a tempo* *mf* *cresc.*

*DUET* love I loose my - self *cresc.* *et - rit.*  
take: A - bid with me till in Thy Thy love. I loose my - self in heav'n in heav'n a -  
*mf* *cresc.*

*mp rit.*  
bove. *meno mosso* *mp* *mp rit.*  
It is not night. If Thou be near.

Imitating a military band

## THE BOX OF SOLDIERS

SECONDO

MONTAGUE EWING

Tempo di Marcia M.M. ♩ = 108

The musical score is written for piano and consists of 12 systems of music. The key signature is one flat (B-flat major or D minor) and the time signature is 2/4. The tempo is marked 'Tempo di Marcia M.M. ♩ = 108'. The score includes various dynamic markings: *ff* (fortissimo), *mf* (mezzo-forte), *p* (piano), and *f* (forte). It also features numerous articulations such as accents, staccato, and slurs. The notation includes many beamed sixteenth and thirty-second notes, suggesting a lively, march-like character. The score is divided into two main sections by a double bar line with repeat signs. The first section ends with a repeat sign and a first ending bracket. The second section begins with a second ending bracket. The score concludes with a final double bar line and a *ff* marking.



## THE BOX OF SOLDIERS

MONTAGUE EWING

Tempo di Marcia M.M. ♩ = 108

PRIMO

This musical score is for a piece titled "THE BOX OF SOLDIERS" by Montague Ewing, designated as "PRIMO". It is written for piano in 2/4 time, with a tempo of "Tempo di Marcia" (March tempo) at 108 beats per minute. The score consists of seven systems of music, each with a treble and bass staff. The piece begins with a forte (*ff*) dynamic and features a variety of musical textures, including arpeggiated chords, sixteenth-note runs, and block chords. Dynamics fluctuate throughout, including mezzo-forte (*mf*), piano (*p*), and fortissimo (*ff*). The key signature has one sharp (F#), and the piece concludes with a final fortissimo chord. Fingerings and articulation marks are clearly indicated throughout the score.

# VALSE SEMPLICE

A very pretty and effective First Position Piece.

FRANZ DRDLA, Op. 210

**Allegretto (Quasi Valse) M. M. ♩ = 88**

Violin

Piano

*mf*

*p*

*cresc.*

*last time to Goda*

*rit.*

*a tempo*

*mf*

*rit.*

*mf a tempo*

*f*

*cresc.*

*cresc.*

*animato*

*animata*

*breit*

*ff*

*breit*

*ff*

*mf* *p* *f* *rit.* *D. S. al Fine*

♩ CODA *mf* *f* *rit.*

## HYMN OF TRIUMPH

CUTHBERT HARRIS

Prepare:  
 Gt. Full, Sw. coup.  
 Sw. Full, Sw. box open.  
 Ch. Soft 8' & 4' Flutes  
 Solo Tuba  
 Ped. Full, Gt. & Sw. coup.

A fine *Postlude*.*Moderato e maestoso*

Manual *Gt. ff bon marcato* *Sw. 3* *Gt.* *Sw. 3* *Gt.*

Pedal *Solo* *Sw. 3* *3* *rall.* *cresc.*

*a tempo* *Gt.* *Sw.* *Gt.* *3* *rall.* *Sw. mp* *3* *Ch.* *mp*

*a tempo* *Solo 16' Sw. coup.*

Vox humana with tremulant *mp*

This page contains six systems of musical notation for a piano piece titled "THE ETUDE". Each system consists of a grand staff with a treble and bass clef. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings.

The dynamics and tempo markings are as follows:

- System 1: No markings.
- System 2: *mp* (mezzo-piano), *poco rit* (poco ritardando), *a tempo* (al tempo).
- System 3: *mf* (mezzo-forte), *dim.* (diminuendo), (Add St. Diap.) (Add Staccato Diapason).
- System 4: No markings.
- System 5: *poco rit* (poco ritardando), *a tempo* (al tempo).
- System 6: *mf* (mezzo-forte), *rit* (ritardando), *da* (da capo).







of this kind, and believes that many a genuine tenor voice which would have been lost, had the plan suggested above been followed, has been lost by the ordinary treatment of the changing voice.

### The Secret of Power

AS TO DEVELOPMENT of power in any and all voices, without the sacrifice of beauty of tone, there are two elements involved. First we have greater controlled pressure of breath. But it must be controlled pressure; and there never must be more force of voice than there is force of breath under control. As Lamperti and his disciple, William Shakespear, put it, the voice must always be made to "speak to the breath" and not the breath pressure be under the domination of the tone. Under that condition, the amount of substance put into vibration in generating the tone will be always that which is normal to the particular voice, at whatever pitch it may be sounding. And thus, if we do talk in the "register" language, we can use the "chest register" freely and still be able to emit a tone of musical quality, up to the point where we are unable longer to control the necessary breath pressure, and consequently lose our freedom of tone, jaw and throat. The great thing is always to stop increasing the breath pressure inside the control of safety as to its control. The singer always knows when he is "pushing" or "straining" his breath and his tone, and his sensations, as well as his ears, will tell him that if he has been rightly instructed.

### Beautiful Tone Quality

By ALEXANDER HENNEMAN

PATTI sang at a charity concert in London where a society woman also took part on the program. Patti stood in the city wings, covered suitably with a heavy robe, listening intently to the wretched performance of this amateur singer. When asked why she listened to such singing she replied, "I am learning what not to do so that I may sing better." A fine lesson for the vocal student who should study the quality of every voice, good or bad, in great and in simple song. That a song is short and easy does not mean it has no value to the student. The singer has an advantage over the pianist and the violinist in that he is able to prevent simple compositions to critical audiences and give satisfaction.

Folk songs, easy lyric songs, encore songs, may be small in range, simple in melody and decorative in harmony, and still give great delight. But who would want to hear a Padewski or a Godowsky playing *Annie Laurie* or a Negro singing without elaborate embellishments and variations. The secret lies in the fact that in vocal music we have along with music a second art, the art of poetry. Furthermore, there is no denying the fact that the human ear more eagerly and with greater pleasure listens to the tone of the human voice than to any other instrument.

In singing simple songs, however, the novice first to be sought after is good tone quality. Without this all else is futile. It is not the object of this article to speak of freedom of action, phrasing, and so forth, but to limit the suggestion to quality. Its attainment demands constant attention to the part of the singer to tone. Not only must he pay close attention to his tone, but he must likewise always hear a phonograph record, listen to a radio or attend a concert or opera with the idea of finding first and foremost to the tone quality of the singer. The most important question for him is, "Is the tone beautiful?"

### Resonance

THE SECOND element involved is resonance. Each vocal instrument has just so much possibility of reinforcement and no more. The point is so to arrange as to permit the fullest possible use of its resonance resources.

Any manner of tone production which interferes with the free, natural action of tone in the cords, and with the free propagation of sound vibration through the resonance chambers, and its reflection from the teeth and hard palate, reduces by so much the force of the tone. The vowel AH, rightly done, gives the largest, broadest tone of which the voice is capable. That may find it difficult to sing such an AH does not alter the fact. When the breath is controlled, the tongue, jaw and throat loose, AH in its full glory can be willed to issue. Willing a sensation, as of "drinking in" the tone, is a helpful device to assist in coming to know what it feels like to produce a tone on a right basis, one which will have a good "fundamental" and find reinforcement above the cords. If at the same time the upper lip is raised, as consequence of a snub having been brought into the eyes, if a feeling be willed, as of the location of sound vibration on the vowel against the upper front teeth, and if there is a light reminder of the "feeling" of the bridge of the nose and the arches of a balanced M, then we shall be using to the best advantage on the long middle range the resonance resources of our instrument.

If he satisfies or displeases the student must ask himself, "Why do I or do I not like this tone?" and answer with definite reasons for his like or dislike. When attending a concert or an opera, if impressed by some particular singer, nothing is better than at the next practice to recall the quality of that voice and try to reproduce it.

The beginner pupil must be warned against attempting to reproduce sonorous and dramatic quality of the experienced opera singer, for in attempting this the pupil is likely to adopt a false tremolo and a blatant quality. For, though his wavering voice and noisy shuttles may seem to him to be a reproduction of the volume with the intensity of the tone of the expert he will always lack the fine quality attained through a vocal instrument mature in years and in experience.

The desire to acquire a lovely tone quality must be carried on so persistently as to become, to any, an obsession. Nothing less than this will bring it about.

When, then, the student turns on the phonograph record or pushes the button on the radio, he should listen to quality of tone. At his next concert his first thought should be, "Is the tone beautiful?" If he exercises or is trained in the lyric song or dramatic aria that he sings, back in his head there must ever be the mental calling attention to quality. Let him not be deceived. He may "support" the tone on the "middle of the diaphragm," he may "sink the tone on the frontal sinuses," he may "protrude the lips" and follow all other suggestions. When, however, all is said and done, the student must be able to sing as he is in his mind to be reproduced by the singing apparatus. He should establish, therefore, a concept of a beautiful tone. This is the concept that unifies the muscles and adjusts them for total quality.

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## THE ORGANIST'S ETUDE

Edited for October by

ROLLO MATTLAND

IT IS THE AMBITION OF THE ETUDE TO MAKE THIS ORGAN DEPARTMENT  
"AN ORGANIST'S ETUDE, COMPLETE IN ITSELF"

## What is a Unit Organ?

Rollo Mattland was born near Williamsport, Pennsylvania, a Fellow of the American Guild of Organists, he is known as a concert organist not alone in this country but also in Canada, England and Switzerland.

Mr. Mattland's early studies of the organ, piano, harp and composition were with the late David D. Wood, of Philadelphia. He also studied the violin under Henry and Frederick Hahn, and for a time did professional work in this field. For twenty-eight years he has been organist of leading Philadelphia churches, and he was for thirteen years a theater organist. The Philadelphia church, and he was for thirteen years a theater organist. The Philadelphia church, and he was for thirteen years a theater organist. The Philadelphia church, and he was for thirteen years a theater organist.

single pipe. In an ordinary straight organ one pipe can be controlled by only one key, unless couplers are used. For example, the Great Open Diapason pipe sounding Middle C can be made to speak only by depressing Middle C on the Great manual. In the same way the lowest G pipe of the Swell Chorus can be made to speak only by depressing the lowest G of the Swell manual. The system of couplers varies almost infinitely. By drawing or depressing the stop marked "Swell to Great" and depressing the Middle C of the Great manual we obtain speech from the Middle C pipe of the Swell. The system of couplers varies almost infinitely. By drawing or depressing the stop marked "Swell to Great" and depressing the Middle C of the Great manual we obtain speech from the Middle C pipe of the Swell. The system of couplers varies almost infinitely. By drawing or depressing the stop marked "Swell to Great" and depressing the Middle C of the Great manual we obtain speech from the Middle C pipe of the Swell.

units it will be produced by playing these notes:

Ex. 2



on a Twelfth or Nasard. All these five positions refer to the same manual. This is accomplished by a system of electrical wiring. It is as easy possible to wire this same group of pipes to any other manual in as many different positions.

Thus it will be seen that in a straight organ of thirty manual stops we would have thirty different sets of pipes, whereas in a unit organ we have only three actual sets of pipes. We will be seen later this plan is also carried out in the Pedal.

What is a set of pipes? On a straight organ a set of pipes and a stop mean the same thing—a collection of pipes of the same tone quality and intensity, ranging from a low to a high pitch. Thus the Great Open Diapason, mentioned above, is a set of 61 pipes, the Octave another set of 61, or perhaps 73 pipes. In the pedal the Open Diapason would be a set of 30 pipes, the Bourdon another set of 30, an eight foot Flute another set of 30. These are also called registers.

In referring to a unit organ the terms "set" and "stop" have not, until quite recently, at least, had the same meaning. In a unit organ, a set of pipes and a stop mean the same thing—a collection of pipes of the same tone quality and intensity, ranging from a low to a high pitch. But, as we have seen, it is usual to find a number of "stops" borrowed or derived from one set of pipes. Sometimes a set is also called a "rank of pipes" or a "voice." The writer has known of as many as fifteen stops being derived from one rank of pipes.

## Two Applications of the Term "Unit"

WHEN SEVERAL stops are derived from one rank of pipes, the rank is a unit, thus giving rise to one application of the term. It has also another meaning. The unit principle has been adopted in this country largely by builders of organs for its novelty, an organ so constructed being very different from a church organ. There are those who maintain that a unit organ offers a greater opportunity for variety and flexibility of expression. This is a unit is constructed with the definite idea

of imitating an orchestra. In fact, it was called a "unit orchestra" by some builders, to convey the idea of a whole orchestra being played by one person. Thus we have two applications of the term—unit organ, why the instrument in question is called a unit.

## Orchestral Tone Predominates

BECAUSE OF the fact that a unit was designed to take the place of an orchestra in theaters, it is made up largely of orchestral stops. Indeed most units of three, four and even five sets of pipes will have no Diapasons. In a unit of three sets of pipes, which is about the smallest in size, there will be one set of flute pipes, one set of string pipes and a Vox Humana. Why the Vox Humana? Because in the early days of theater organs this stop was regarded as a special asset. We all remember the big signs, "Hear the Organ with the Human Voice!" While the human voice is not feared forth any longer in glowing letters, it still continues to be much thought of by theater managers, their public and many of their organists. It is a very useful stop, giving warmth and color to many combinations.

The manuals of a unit are usually given different names from those of a straight organ. In a two manual instrument, instead of "Swell" and "Great," the upper manual is called "Solo," and the lower, the "Accompaniment." In three manual instruments, they are named in different ways; for instance, reckoning from the bottom up, we may have Accompaniment, Orchestral and Solo, or Accompaniment, Great and Solo, or Accompaniment, Solo Harp, Marimba, Xylophone, Chimes, Bells, and so forth. It is the case with nearly some of these stops appear on all manuals, but where there is a Percussion manual in addition, and only a few sets of pipes will be playable from this manual.

On four manual instruments we find the same variations in terminology. We may have Accompaniment, Orchestral, Solo and Percussion, or Accompaniment, Great, Orchestral and Solo. The terms "Swell" and "Solo" are not usually found in unit organs.

## Building Up a Unit

AS WAS stated already, the smallest unit will consist of three sets of pipes, the String and Vox Humana. In a unit of four sets we will find the same three, with either a Tibia or a Trumpet added. A unit of five sets will contain Flute, String, Vox Humana, Tibia and Choral. In a six-set instrument we have these five, with a Diapason added. A seventh set will be another string, an octave, a Choral Solo, a Kima; a tenth, an Octave Solo. Different builders use different methods of building up. The manuals and pipe's of the stops derived from these sets vary with different builders. In seven sets of manuals, four, five, six and two manuals almost invariably contain ten and ten sets may have either two or three manuals. Instruments larger than ten sets have an organist playing a unit for the tuning, the simplest method of detuning the manual and character of setting ranks in the instrument is to count the manuals has ten manuals, or the Great, if it is a three manual instrument

DURING the past fifteen or twenty years there have been much discussion among organists as to the relative merits of straight organs and unit organs. Organists who play in church and on the concert platform seem for the most part to prefer the straight organ, while those who play in theaters seem to favor the unit. At the same time there are many organists, especially of elementary and intermediate ability, who do not know just what it is that makes an organ a unit or exactly what the difference is between a unit organ and the straight organ. Have found many organists who, though playing on instruments of the unit type, have had a lively idea of their construction.

In order to obtain a clear idea of what a unit organ is, it is essential that we have an understanding of what constitutes a straight organ. To begin with, the term "straight organ" has come into use only since the introduction and general adoption of the unit principle in organ building. A "straight organ" is one in which every stop has its own set of pipes. For instance, the stop marked "Open Diapason" controlled by the Great manual will consist of sixty-one pipes or a pipe for each key. A Flute pipe or a pipe for each key. A Flute pipe will have its own sixty-one pipes, a Gamba its own set of sixty-one, the Octave, four foot, also its own set of sixty-one, and so with all the stops in that division. In other words, if there are eight stops on the Great, as we say, there will be eight times sixty-one sets of pipes or a total of 488 pipes in this division. (There is an exception to this rule in the case of Mixtures, but this we will concern us at the moment.) If a Pedal division of a straight organ contained three stops and there were thirty pipes keys this division would contain ninety pipes.

## The Straight Organ

VERY FEW organs of today are what might be called strictly "straight," in the sense in which we are using the term. This point will be made clear later. However, we may use the "straight organ" as a point of departure.

To add in understanding the matter it is well for us to have as clear an idea as possible of the four different qualities of tone, broadly speaking, which we find in an organ. The first one to be considered is the continuity of the tone, the fundamental Diapason tone. This is the fundamental continuity of the tone, the fundamental Diapason tone. This is the fundamental continuity of the tone, the fundamental Diapason tone. This is the fundamental continuity of the tone, the fundamental Diapason tone.

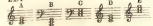
The three other tone families are more or less imitative of orchestral instruments—such as we may say that most of them suggest some orchestral instrument. These are the Flutes, Strings and Reeds. We organs. The larger the organ the more Diapasons it should have. It is the "backbone" of the instrument.

An Important Consideration  
VERY important factor in connection with our subject is that of the number of keys controlling the speech of a

## Borrowing

WITH THE electric action came also the system known as "borrowing." By this means one pipe can be made to speak from as many as fifteen different stops. Let us see how this works. Suppose we take Middle C on an eight foot pipe of the Great organ. In a unit organ, by drawing (or depressing, when the stops are controlled by keys or tongues) a certain four foot stop this pipe could be made to speak from the C key an octave below Middle C. By pulling on a certain two foot stop this same pipe could be available on the key two octaves below Middle C, which is the lowest key of the manual. In the same manner with a great sixteen foot stop we get our old friend the Middle C pipe from the key an octave above Middle C. In other words the church "A"

Ex. 1



can be played on a two foot stop like the chord at "B"; on a four foot stop like "C"; on an eight foot stop like "D"; or a sixteen foot stop like "E." In other



## ORGAN AND CHOIR QUESTIONS ANSWERED

By HENRY S. FRY

FORMER PRESIDENT OF THE NATIONAL ASSOCIATION OF ORGANISTS,  
DEAN OF THE PENNSYLVANIA CHAPTER OF THE A. G. O.

No question 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.

**PRELUDE**  
Organ: Prelude in A Flat . . . . . Stoltz

**ANTHEMS**  
(a) A Hymn of Glory . . . . . Hopkins  
(b) Lord Mr. C. Reed, Curthurst Farm

**OFFERTORY**  
There is No Vehicle . . . . . Woolton  
(T. Solo)

**POSTLUDE**  
Organ: Processional . . . . .

**PRELUDE**  
Organ: Prelude in C. . . . . Rockwell

**ANTHEMS**  
(a) Gwyneth Johnall, King of Glory  
(b) Ravieaur, Agnus in Thy Dear Name  
R. W. Mumford

**OFFERTORY**  
I Would Love Thee. . . . E. F. Mark  
(Duet)

**POSTLUDE**  
Organ: Festival Prelude in C. Rockwell

**PRELUDE**  
Organ: Sonata... J. H. Regal

**ANTHEMS**  
(a) The Will be Done... Ruckel  
(b) Hallel, Breathe an Evening Blessing... Ruckel

**OFFERTORY**  
God's Love... J. H. Regal  
(A. solo)

**POSTLUDE**  
Organ: Sonata...

**PRELUDE**  
Organ: Triumphant March... C. C. W.

	<p><b>ANTHEMS</b></p> <p>(a) Duke, Queen for Him.... Bart</p> <p>(b) The Virgin by the Manger Franck-Felt</p>
	<p><b>OFFERTORY</b></p> <p>Hermannsodes (Violin)</p>
	<p><b>POSTLUDE</b></p> <p>Organ: Mowbray</p>
	<p><b>PRELUDE</b></p> <p>Organ: In Remembrance.... von</p>

(a) Anthem, *Agate to My Dear Nephew*  
(b) The Shadow of the Evening  
Evening

Organ: POSTLUDE  
March Naphtak. End

secure them for

in songs, if the passages in the newspapers are made more of the newspapers. We would not advise its use as a hymn-book.

You will state the number of books you are in possession of.

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holding the Great and small strings of S.  
two or three stops. As several ad-  
organ use Bourdon 10', and Organ 16'.  
with the unguish.

A. While church year from the appropriate for the stimulus of the church year.

## Choirmaster's Guide

FOR THE MONTH OF DECEMBER, 1929

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

[illegible]

















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## The Native Orchestra of India

(Continued from page 727)

These are last impressions made on a student and lover of all forms of musical expression. The expression of one's ignorance is often a good for the knower and teacher, and profound information which is not forthcoming otherwise.

In North India one meets with instruments not played at all in South India. There are the *shira* of various sizes and depths of tone, always expressive. The first really good performance of Indian music the writer heard was the playing of two such *shira* as we sat in the moonlight in the wide verandah of Srinani Sarojini Naidu's home in picturesque Hyderabad. The *shira*'s entirely strange combinations of tones and intervals and its freedom from the reiterated accents of Western music intrigued her like a new flavor or a music perfume of the vision of an unknown land. Similarly there is an entirely distinctive quality of tone-color in the *esraj*, of the instrument popular in Bengal. It is an *esraj* that Rabinadrath Tagore's musician nephew plays and perpetuates all the great poet's songs; it is well for us to remember that every new Indian poem is not only a composition in words but also in music, the verse and the melody being a simultaneous act of creation.

The *alghira* is a fretted instrument played by a bow and is favored by Mahatma Gandhi. The Sarangi is another favorite Northern instrument. The vast collection of India's varied and valued musical instruments is on exhibition in the Indian Museum, an exhibition which makes a Western connoisseur of orchestral music green with envy, for he can imagine what telling new combinations and effects of tone-color he could, through means of them, introduce to the Western concert-hall.

It is wise for us to recollect that the orchestra is totally different from those of India or of Western nations. Each

chord of the race which has created these instruments. The music of India has been individualistic. There is a leader and a follower; there is little trilled and playing here in which each instrument gives

the whole its own contribution of individual expression.

When Harmony Falls

ACCORDINGLY there is no harmony; the instruments must play within the musical capability of the human voice.

The impression of its own voice and its only during some moment of solo work for the said instrument. Therefore the Indian orchestra, in whatever combination of its members, is essentially a derivative sense cannot be said to have come in and into its own kingdom.

The impact, on the minds of musicians records and broadcasting of the music of the East and West, must inevitably give a new ideal in the playing combination. One looks forward to an Indian orchestra in the future playing which now goes across the barriers' band the same old times—a playing in music of some Western hand picked thirty years ago being "Sweet Music" which is played also at weddings, funerals and dances without any idea of aesthetic effect.

But this will change. And with the change which is undoubtedly coming over the psychology of the Indian people, and while there will arise a new for forms of

musical expression in which many people can join actively and yet with their own distinctive characteristics. This will provide the expansion of the Indian orchestra from its limited latency into powerful potency of emotional effects through that unity of types of sound, of rhythms, of pitch, and of melodic outline.

India has instruments of very beautiful and expressive tone; it is genius for fusion of time in Indian philosophy for experiments and developments. Once the harmonious relationships of the peoples are from the outside world to India as a Land of Music.

SELF-HELP QUESTIONS ON MRS. COUSINS' ARTICLE

1. What composition portrays the symbolic myth of East and West?

2. Describe the unification of the tambura.

3. What use is made of the primitive *Dravidian horn*? Of the *conch shell*?

4. What obstacle stands in the way of the creation of Indian musical playing?

5. What factors point to further development of the Indian orchestra?

## Musical Smiles

By I. H. MORRIS

Continuous Performance  
Two men walked into Westminster Abbey, and one of them, a musician, listened enraptured to the strains of the organ.

"That's Handel," he murmured.  
"The play's very well," returned the other.

The Music  
"People speak of giving the music."  
"Well?"  
"What is this music we face?"  
"My wife generally gives me 'Hail Columbia.'"

Fortissimo  
"That's that, Mrs. Mumbley?"  
"Well?"  
"What is this music we face?"  
"My wife generally gives me 'Hail Columbia.'"

A Cordial Invitation  
The choir was rehearsing a new setting of "Oswald, Christian Soldiers" for the Sunday school anniversary. At verse from the choirmaster:  
"Now, remember, only the trebles sing alone in it."

"If it not the great justification of beauty to set up standards and models of which we have heard of? Beethoven's work had they been of finer than a century present day composers may be marveled of striking aspects of the coloristic, rhythmic, and melodic of a living work of art now over a hundred years ago and yet its members still as a human being."

WALTER R. SPOFFORD

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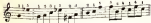
## Lateral Flexibility of Fingers

By JOHN CRAIG KELLEY

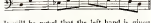
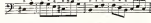
LATERAL dexterity in the fingers makes piano playing a delight to performer and listener. But, to obtain this, intensive practice of lateral motions of the fingers is imperative. For since none of the work of manual skill performed by man through the ages made much use of the abductor muscles which control these motions, they now are undernourished and weak. Unfortunately for the pianist, moreover, they have a strong tendency to act in unison. Piano playing is the only manual occupation that requires independent lateral action of the fingers. Thus it is a matter of vital moment.

The following exercises, designed to develop the neglected abductor muscles, have proved very efficient in giving swiftness and accuracy to the lateral motions of the fingers, increasing their sidewise reach and establishing independence among them:

## Right Hand



## Left Hand



It will be noted that the left hand is given the same work as the right hand.

A few explanations and directions will be helpful.

There should be no lateral motion of hand, wrist or forearm when playing these exercises.

The wider the lateral reach between two fingers, the less those fingers should be flexed or bent.

The utmost limit of lateral reach between any two fingers should never be attempted.

None of the details of finger technique is more difficult to acquire than lateral independence amongst the fingers. In each exercise the player is to move at least one finger laterally from one key to another, while he holds certain others still, that is, is so far from lateral movement is concerned.

These "laterally stationary" fingers are, however, usually active in vertical motions, being used for striking the keys. But, once they are placed either on or directly above the keys they are to strike they must be kept making the slightest lateral movement throughout the playing of the exercise. For the convenience of the player these "laterally stationary" fingers and their proper places on the keyboard are indicated by the numbers and note-heads at the beginning of each exercise.

As it is better to prepare the moving finger too early than too late, ardentists are used to indicate when the preparation should be made. This preparatory sign is usually given earlier than is absolutely necessary, but the finest kind of practice in independent lateral motion of fingers is thus furnished.

## Junior High School Boys' Chorus

(Continued from page 738)

impossible to him? Suppose, for instance, that his voice tends to a first bass or a first tenor and that with his limited vocal compass he is called upon to sing a second bass part or a second tenor part in so-called mixed chorus work or that, when called upon to sing first bass in a quartet, arranged for mixed voices, he is required to sing the low B flat. First, this tone does not exist in his range. Second, his attempt to sing it is both unsatisfactory to himself, to the rest of the chorus and to the teachers. If girls are present it gives them an opportunity to giggle. He

is humiliated, chastised and discouraged. Is it not natural that he should take a dislike to his vocal musical attempt and dislike the music period find himself in a moody and morose attitude? How much more sensible it would have been had he been allowed to sing a part written for his limited compass, containing tones that were easy for him to sing! Then he could enjoy making beautiful harmonies and so appear his aesthetic soul.

Part II of this article will appear in the November issue.

## The Beautiful "Blue" Danube

The natives of Vienna always laud the river as mentioned "The Beautiful Blue Danube." Most of the time the Danube flows in a muddy brown. At Vienna where the river and the Danube pour into the main stream from each side of the river, we have the strange spectacle of seeing a flowing body of water in three bands of color, black, brown and a kind of glacial greyish green. Johann Strauss had been before the public

for twenty years before he published "The Beautiful Blue Danube." His father had wished him to become a business man. The Strauss cared nothing for business. The market for his gifts made him comfortably well off, however. "The Beautiful Blue Danube" was originally bought by the publisher for about one hundred dollars, which was considered a very large sum in the heyday of Strauss.

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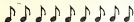
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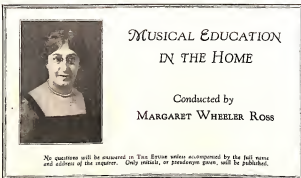
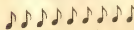
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### MUSIC PRACTICE From the Viewpoint of the Teacher

The following article from an interested teacher contains many timely hints for the busy mothers of this, the beginning of the lesson season.

MUSIC practice is a common procedure in most of our American homes, and yet how much money is wasted through lack of thought on the part of the parents. Worse than money is the waste of children's (I speak of children as they predominate in the music classes) strength and time.

The first thing to be considered is the teacher. When the parents have chosen ability to give him a free rein in teaching the child? If he gives the pupil music of which they do not approve, they should go directly to him, but never say a word about it to the child. Parents are only too quick to assume the parents' dislike of anything. The teacher has a plan for every exercise or piece, and when the parents interfere it is impossible to do good. So much for the teacher.

Is the child studying the violin? If so, is it a good instrument? Cheap fiddles for beginners are costly mistakes. They aren't true to pitch and have two other drawbacks to mention. The same can be said of nearly all cheap musical instruments. With the instrument most studied, the piano, we have another case of "any old thing" for the beginner. New pianos aren't always the best, but, if an old instrument is to be used, a first class tuner should be engaged to put it in perfect condition and to keep it that way.

One of the writer's young pupils had a great deal of trouble in learning to pedal. After working for months it was at last discovered by accident that the pedals on her piano didn't work. She was too proud to tell me, but, when the writer visited the home on another matter and tried the instrument, she found the true reason for Josephine's difficulty. Even after she had explained to the mother the piano was not required for weeks. How many dollars did those people lose through their neglect?

Next it should be seen to that the key action is correct. Some pianos have too action and others not an action. Either one interferes with the development of technique. It is better to have an instrument with a rather heavy action because the piano used in recitals are generally grand, which have heavy action. Pupils practicing on easy action instruments often come to grief at their first recital, because of their inability to make the necessary adjustments for playing on a heavy action piano.

Now that we have the instrument and its condition settled let us consider its placement. Most people have the piano in the living room. Very well, but can the mother keep the room free from all other persons

## MUSICAL EDUCATION IN THE HOME

Conducted by

MARGARET WHEELER ROSS

at the practice periods? "All others" means everyone, even the anxious mother. The pupil should be given the room to himself and no one be allowed to interfere during the study hour. If there are callers, they should be entertained in another room, the kitchen, if necessary. The teacher should set the time required for practice. Then it remains for the parents to see that the work is done.

### Overcoming Distaste

JUST BECAUSE the child does not want to practice is no sign that he is not musical. Many of our great musicians used to fret, but they are old enough to realize that the work must be done. Since children do not reason in this way the parents must take the bait. Thirty minutes are plenty for a young child, and too much drill upon the piano so that he soon tires of the study, getting so that he hates the thought of music. The extra practice (if you can call enforced sitting at the piano practice) does not do a bit of good, but, rather, kills the child's love of music.

Another thing to consider are the lights and the way they are placed. These are very important. You cannot expect a child to be interested when he has difficulty in seeing the notes on the printed page. Eyestrain takes strength needed for the study itself. Place the lights where eyes, and don't scold when the child turns them on. Better a large light bulb than weak eyes.

In one home where the writer taught the living room would get dark on winter afternoons around five o'clock. While she was well acquainted with the instruction books she found it hard to teach from memory. So she asked for lights. After the room was fairly large and the light in the form of a frosted glass bowl, came to read with this system of illumination very small bulb. The writer has excellent eyesight, but she could not see to read with this system of illumination. Added to the poor light was the heat of heat. During the winter, through wearing extra warm clothes besides, for heat, the writer yet suffered from the red nose and frosted face while giving these lessons. The pupil, a girl of fourteen, said that she did not feel the cold, but her hands were purple. Needless to say this pupil gave up her music before the year was over.

(Continued on page 783)

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## THE MUSICAL HOME READING TABLE

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## The Learned Pepusch

INTEREST revived in Gay's "Beggar's Opera" on the occasion of its two-hundredth birthday. The English company which has been playing it in London for some time past is now touring the United States.

Charles E. Pearce has written a fat volume about it and about the Daughters of Belton, who was the original "Polly Peachum," the latter name also being the title of the book.

"Who was responsible for the selection of the ballad music and to whom must praise be given for the skill shown in choosing tones so expressive of the words? Dr. Pepusch has always had a good deal of the credit, but we take leave to doubt whether he had anything to do with the matter, beyond writing the overture and putting the bases to the melodies.

"Pepusch, indeed, was hardly the man to have the extensive knowledge of old English ballad music necessary for the task. He was a scholarly musician who loved the theoretical and scientific side of his art. He had come from Berlin, where he had held a court appointment of some

importance, while he threw up in disgust word to the abominable brutality of the reigning prince (it was said that this performance, in the presence of Pepusch, ordered an officer accused of some offense to be decapitated without trial), and, coming to London, became a member of the Drury Lane band out of sheer necessity.

"His taste was severe and his learning brought him the degree of Doctor of Music at Oxford, after which the Duke of Chandos appointed him *maître di capello* at Cannons, where he became intimately acquainted with Handel, who numbered the duke among his warmest supporters and pupils.

"Pepusch was an enthusiast in the formation of the Academy of Ancient Music, and when in 1724 Dr. Berkeley conceived his strange project of a college at Bermuda—of all places in the world!—Pepusch was one of the professors selected, and he embarked with his associates for the intended settlement; but the vessel was wrecked and the whole design thereby defeated.

## Liszt, a Woman and a Song

AS EVERYBODY knows, Liszt suffered a disappointment in love during his youth. He fell in love with one of his pupils, the daughter of a great lady, who esteemed her rank more highly than Liszt's genius. Anyway, he was forced to separate from his beloved Caroline de Saint-Cricien, who afterwards became Caroline d'Arignac.

Sixteen years later, according to Guy de Pourtales, Liszt's latest biographer, he stopped at Plan in the Pyrenees to give a concert, and to do so he had to travel through the mountains to visit the adored Caroline of town fields to which the adored Caroline of his youth.

"Sixteen years had changed them very little," says de Pourtales. "They gazed at each other, hardly able to speak, imagining what life might have been, in a flash, in the face of the imbecile. In a flash, in the face of the imbecile, the old sympathetic understanding was reestablished between them. It was

no surprise to him when, in her almost inaudible voice, Caroline told him that these years of waiting had been nothing but a long martyrdom, endured with Christ-like resignation. . . . In contrast to his own disfigured life, he saw this other, so straight, so fair! To know that he had been its gardener filled him with poetic strength.

"She said: 'Never grow weary of my memory.' And then: 'Let me always look up to you as the single bright star of my life and repeat to you my daily prayer: "My God, reward abundantly his constant submission to Thy will!" . . .

De Pourtales adds: "It was their last intimate meeting, and, although they did not know it, a farewell. In memory of this, Liszt composed one of his best songs, *Ich möchte singen wie das Abendroth*, which he called the testament of his youth."

## Drummer Massenet

MASSENET, even though he won the Grand Prix de Rome, had his youthful struggles and confessions in his "Mémoires" how glad he was to get the post of drummer at the Théâtre-Lyrique.

"The Théâtre-Lyrique was then on the Boulevard du Temple, and it gave me the share in the orchestra as kettle-drummer. Then, good Father Strauss, the orchestra leader at the Opéra hall, let me play the bass drum, the kettle-drum, the tam-tam, and all the rest of the resonant instruments. It was dreadfully trying to sit on every Saturday night from eight o'clock until six in the morning, but, all told, I managed to make fifty francs a month (\$16). I felt as rich as a banker and as happy as a child.

"I was living at the time at No. 5 Rue de Ménilmontant, in a huge building, almost a city in itself. My neighbors on the floor,

separated only by a narrow partition, were the clowns—both men and women—of the Cirque Napoleon which was near our house.

"From my attic window I was able to enjoy—for nothing, of course—whiffs from the orchestra which escaped from the popular concerts that took place every Sunday. This happened whenever the audience packed in the overheated hall shrouded loudly for air and they opened the casement windows on the third floor to satisfy their thirst.

"The Rue des Fossés-de-Temple, on which all the stage doors opened, was a sort of wonderland where all the supers, male and female, from all the theaters waited in the dimly lighted passageway great crowds of the dimly lighted waiters. The atmosphere was full of verminous microbes. . . . Even in our Théâtre-Lyrique the musicians' dressing-hall was only an old stable in which the horses used in historical plays were kept."

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## The Three-Fold Task

By NORA B. JONGENSON

THE THREE-FOLD task infinitely associated with instruction in music and belonging to the teacher, the pupil and the mother, requires among these members cooperation, promptness, thoroughness and attention to detail.

Doubtless every teacher longing upon her career is charged with inspiration and lofty ideals. Nothing can disillusion her more quickly than pupils and mothers who shirk their responsibilities.

When a pupil comes for his first lesson he comes full of ambition. But, if the teacher fails in her function, the pupil speedily comes to realize that it is all an empty promise. Yet, even though both teacher and pupil fulfill their obligations, even though they give of themselves to the utmost, successful progress cannot be assured unless the mother fulfills the demands of her job.

The teacher's job is to instruct the child along the lines which modern educational research has proved to be the most thorough and expedient. She must have patience and forbearance. She must have understanding, and she must understand children.

The pupil must possess that quality of discipline which makes him capable of attention and obedience. He must practice with attention to details and must not shirk work.

The mother starts, long before she sends her child for his first lesson, to cultivate in him the essential qualities of obedience and self-control. After the pupil starts upon his course of musical instruction the mother must see to it that the pupil has definite periods of practice, preferably during the early part of the day before the child has been dulled by fatigue. She must provide a cheery, comfortable room. Most important of all, she must exercise the greatest

care to prevent interruption or disturbance of the pupil during his practice period.

This three-fold task of successful musical instruction is often shirked simply because no one responsible is governed by strict compulsion. When a person has a position in a factory or a shop he is expected to "punch a clock" at a certain starting hour and to remain faithful to his duties until the closing hour. If he decides that he would rather attend a ball game than go to his work, the chances are that he will speedily find himself without a job.

If a teacher of music decides that it is inconvenient for her to have a pupil at a certain hour and so advise the pupil, the chances are that nothing will happen—at least not until the offense is repeated many times. Or, if a pupil finds some excuse whereby he may evade his practice, the worst punishment will be a stony glance from the teacher. While, if the mother suddenly discovers she needs something from the corner grocery and interrupts her child at practice to send him on the errand, her immediate loss will be only the money she is spending on the child's musical education.

But the ultimate effect, though hardly felt because of its gradual approach, will prove harmful in the end to all three who are concerned. The teacher is bound to lose her pupils by such continued practice on her part. The pupil will fail to make satisfactory progress, and the mother, in addition to the loss of money, will suffer for the keenest of all disappointments.

On the other hand, if cooperation exists and the work is performed with concerted effort, there will be a contented and successful teacher, a progressing and interested pupil and a satisfied mother.

## Begin Drill on Key Signatures Early

By OLGA C. MOORE

GROWING sharps and flats into signatures and drilling on them orally is a practice that should be begun even before the pupil has learned to play all the scales. He will enjoy reading, then from two sets of colored cards—the sharp signatures on the red ones and the flat signatures on the green ones. The bass clef will be represented as well as the treble, and there will be one signature printed on each card.

The pupil will first name, in order, each sharp or flat on every card, as he comes to it, and then the scale represented by that particular combination. The teacher gives a hint that, since each new sharp comes on the seventh line of its scale, the name above this sharp is the key-note, or the note by which the scale is called, for instance, with this signature:



the last sharp is on "d." Its scale is,

therefore, the scale of the note above "d" or "e."

As for flats, the case is a little different. The flat last added is always on the fourth note of the scale. Therefore, by counting down four notes, the key-note is obtained. It so happens that this note corresponds to the key-note in the signature. Therefore, we may say that the flat written first to the left of the new flat is the key-name. As an illustration:



Here "B" is the last flat indicated. Therefore, the name of the scale here represented is "b," the fourth note below d (and also the next to the last flat).

Going through the peck of cards is like playing a game. It does not take long and the process may be reviewed at each lesson.

## Descriptive Counting

By LOUISE STUART HOLMAN

If it is insisted upon that the pupil count aloud thus, "One quarter, two quarters, three quarters" (or whatever the notes happen to be) note counting and faulty time-keeping will be eliminated. In

short the pupil must name the kind of note as well as its number until perfectly sure of what he is counting. Then, of course, the calling of the kind of note may cease.

"A composer's style is the outcome of his admirations, and if his admirations all pertain to a bygone period he is apt merely to serve us up classical reminiscences under his own name."—CHAS. SCOTT.

## Musicians of the Month

(Continued from page 730)

1820; d. Malvern, England, November 2, 1887. Famous contralto soprano with voice of great compass. Known as "The Swedish Nightingale." She married Otto Goldschmidt in 1852, living thereafter in England.

7—WILLIAM BILLINGS, b. Boston, Massachusetts, 1746; d. there September 29, 1826. Pioneer American composer. He introduced instrumental music into the church choir and broadened the scope of sacred music to a wonderful extent.

8—HANSRICH SCHÜTZ (sheet), b. Kottbus, Germany, 1585; d. Dresden, November 6, 1672. An early dramatic composer, the century predecessor of Handel and Bach. His writings embrace both sacred and secular music.

9—CHARLES CASTELL SAINT-SURIS (saint-sahns), b. Paris, France, 1835; d. Algiers, December 16, 1921. Renowned composer of unusual dramatic gifts, as his libretto opera, "Simson and Delilah" testifies. Was also a famous pianist and organist.

10—GIUSEPPE VERDI (ver-dee), b. Le Roncole, Italy, 1813; d. Milan, January 27, 1901. The representative Italian opera composer of his time. "Aida," "Rigoletto," "Il trovatore" and "La traviata" are four of his greatest dramatic works.

11—THOMAS MORLEY, b. Essex, England, 1835; came to New York City when a boy; d. Chicago, Illinois, January 4, 1905. Eminent musician and conductor who wielded a strong influence in musical development in the United States.

12—FRANCESCO FLOREANO (fo-re-no), b. San Giorgio Morgate, Italy, 1800; d. Naples, December 18, 1888. Writer, librettist and composer of merit.

13—MORITZ HAUPTMANN (howp-tah-mann), b. Dresden, Germany, 1792; d. Leipzig, January 3, 1868. Violinist, theorist and composer in large and small forms.

14—SIR WILLIAM GEORGE CURRY, b. London, England, 1833; d. Remonchamps, Belgium, Aug. 31, 1903. Conductor, composer and distinguished piano pedagogue.

15—ALEXANDER DREYSCHOK (dri-shok), b. Zuck, Bohemia (Czechoslovakia), 1818; d. Venice, Italy, April 1, 1892. Organ-performer and composer. Best known for his piano pieces.

16—GIUSEPPE GRANUNZI (gran-un-zy-te), b. Cremona, Italy, 1693; d. there in 1745. Celebrated violin-maker. His instruments are by some considered equal to those of Stradivari. He was the most outstanding member of a famous family of violin-makers.

17—GIOVANNI MATTEO CALABRESE DE CASTEL, GIARDINO (mah-tye-o), b. Cagliari, Italy, 1819; d. Rome, April 22, 1883. Dramatic tenor of note. Married the prima donna, Mme. Gelli.

18—FRANCIS TRIMM (to-may), b. Port Louis, Mauritius (Isle of France),

1850; d. Paris, November 16, 1909. Instrumental composer for stage, ballets, piano and voice.

19—FERDINAND SCHUBERT (shoo-ber't), b. Vienna, Austria, 1794; d. there February 29, 1828. Elder brother of Franz Schubert, and a composer of church music, as well as the Director of the Normal School, Vienna.

20—HARRY GARNER BLANCHARD, b. Nottingham, England, 1828; died London, December 15, 1872. One of the prominent violinists of his century.

21—DON MIGUEL H. SALAZAR (lah-sah'vah), b. Madrid, Spain, 1878. A musician of versatile genius: concert-conductor, critic and theorist.

22—FRANZ LASZK (lay-sh), b. Raiding, Hungary, 1811; d. Bistritz, Germany, July 31, 1886. A master-creator of music and one of the most brilliant of all pianists. His Hungarian Rhapsodies are universally known and loved.

23—JEAN-BAPTISTE RAMEAU (rah-mo'), b. Dijon, France, 1683 (biographers differ on the date of his birth, some giving it September 25, 1683); d. Paris, September 12, 1764. Distinguished for his dramatic writings; also an organist and theorist.

24—FERDINAND VON HILLER, b. Frankfurt, Germany, 1811; d. Cologne, May 10, 1885. Conductor, pianist and a composer in varied forms of classic design.

25—GROENKE BRIZZ (bree-zay'), b. Paris, France, 1838; d. Rougival, June 3, 1875. Skillful pianist and composer, largely for the stage. Considered an important figure in dramatic art. The opera "Carmen" brought him fame.

26—DOMENICO SCARLATTI (kahr-lah'tee), b. Naples, Italy, 1684; d. there, 1757. Early virtuoso and composer for the harpsichord. The famous son of a famous father.

27—GROCK ALFRED GRISSON, b. Nottingham, England, 1849; d. Menton, France, May 21, 1924. His reputation rests on his concerted music played and his ability as a violin teacher.

28—CAROLINE ULLER or ULSHER, b. near Pest, Hungary, 1805; d. Florence, Italy, March 23, 1872. A celebrated soprano with impressive dramatic ability. Singer of Beethoven's Masses under her conducting.

29—HAROLD EDWIN ARKE, b. Highgate, England, 1888. A highly distinguished organist, composer and conductor. Referred to as one of the most capable of the younger English organ virtuosos.

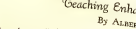
30—FRIEDRICH GRIEYER (grieh-er), b. Linz, Austria, 1854; came to Boston in 1891. Violinist and eminent teacher and composer for his instrument.

31—ALBERT MARTIN ROBERT RAIBOCK (rah-ick'e), b. Dittmardsdorf, Germany, 1830; d. Wernigerode, Germany, June 21, 1911. Conductor and composer for stage; also part-singer.

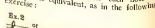
## Teaching Enharmonic Changes

By ALBERTA STOVER

Very few pupils in the lower grades of music know that an enharmonic change is a passage or note in which the notation is changed but in which the same key or key-signature is employed. To be certain that they know this thoroughly exercises like this may be written:



The pupil writes after each note its enharmonic equivalent, as in the following exercise:



This work is especially interesting to pupils who are working for music credits in the Public Schools.



# JUNIOR ETUDE

CONDUCTED BY ELIZABETH A GEST



## ?? Ask ANOTHER ??

1. Who wrote "Hark, the Herald Angels Sing"?
2. What is the relative major of C sharp minor?
3. What was the nationality of César Franck?
4. Name three famous composers whose names begin with S.
5. What is the Italian term for "as fast as possible"?
6. What is "improvising" or "improvisation"?
7. What letters make the dominant 7th chord in the key of F# major?
8. How could you express the value of four thirty-second notes, plus two sixteenth notes, in one note?
9. Is the bass tuba a wood or a brass instrument?
10. Which composer is this?



## Which One Are You?

By LYDIA N. BLAKESLEE

Johnny Glim looks like this:



and says:

- "I can't learn it."
- "I do not like this piece."
- "I hate scales."
- "I forget to practice."
- "I don't like music-lessons."
- "I always watch the clock."
- But Billy Smiley looks like this.



and says:

- "Sure, I can learn it!"
- "I love this piece."
- "I'm crazy about scales."
- "I never forget to practice."
- "I love music-lessons."
- "I always do my best."
- "I hope to be a good musician."

## The Music Fairy's Story

(One-Act Playlet)

By PAULINE SHERMAN

**CHARACTERS:** Louisie, Louis, her twin brother. The Fairy of Music.  
**TIME:** Evening.  
**SCENE:** The music room.  
*[Louisie and Louis have been practicing on their music teacher has given them.]*

**Louisie:** Oh, this is so hard! I'm not going to practice any more!

**Louis:** What's the use of practicing our duet? It is very difficult, and, besides, we shall know it any way when we play it before Miss Rose.

*[If their voice is heard from the piano, and the twins are surprised to see a very tiny little boy appear, as if from nowhere.]*

**Louisie and Louis:** Who are you?  
**Little Lark:** (haughtily): I am the Fairy of Music. Your piano sent for me and told me that you do not like to practice.

**Louisie:** How can we practice when our duet is so hard?  
**Fairy:** Did you know that there is an old saying that "practice makes perfect"? *[Louisie and Louis hang their heads.]*

**Fairy:** Louisie and Louis, you must practice very hard. Music is the greatest of the Arts. If you will sit down, I will tell you some of its interesting history. The world has its history—and so has music!

*[They all sit down on the soft rug.]*  
**Fairy:** Did you know that music has been one of the most beautiful things in the world since the beginnings of history? The first music of importance was composed by the Hebrews for their religious services. Then came the Greek music which was composed and sung in honor of the gods they worshipped. In the Middle Ages music was encouraged by the German minstrelsy and French "trouvères" who wandered from castle to castle with their lutes which were stringed instruments resembling the violin.

**Louisie** (interrupting): When was the piano invented?  
**Fairy:** The piano-forte was invented by Cristoforo, a Florentine instrument maker (born in Padua),

in 1711 (some authorities say 1709).  
**Louisie:** Were there any great composers during this time?

**Fairy:** I am very glad that you are showing an interest in music. There were a few great composers at this time, but it was not until the seventeenth century that music was made greater by the Germans, Johann Sebastian Bach. This composer laid the foundation of all great music.

**Louisie:** Did all the great musicians practice hard?

**Fairy:** If the masters had not devoted most of their lives to their art, would they have been great, and would music be the great art it is today?

There is a very beautiful story about Handel.

**Louisie and Louis:** Oh, tell it to us, please!

**Fairy:** When Handel was about your age, he loved music above all things, but he did not have any musical instrument on which to practice. One day he found an old, forgotten spinnet in the attic of his home. From that time, he practiced in secrecy. One night, his family was awakened by the most beautiful music they ever heard. Imagine their surprise when they found little Handel in the attic at the old spinnet! Little did they dream that their little musician would some day startle the world and become a layword in the annals of music!

**Louis:** Oh, that is a very beautiful story! Handel must have been a wonderful person!

**Fairy:** Yes, Louisie and Louis, have a wonderful piano—and yet you do not like to practice. If Handel had had your opportunity when he had been your age, do you think that he would have neglected it?

**Louisie and Louis:** We promise to practice very hard from now on. We may yet become great musicians!

We did not even dream that our advantages are even greater than those of some of the masters.

**The Fairy** (then out of the window). My father, with a funny look, and **Louisie** said, "You're being reading an old book, and **Louis** For there are trunks of long ago start to That modern children wouldn't know.

**SLOWLY** "You see, my dear, the 'fantaisie' took Upon an ordinary 'Bute' And 'haughty' and I, I write to you, Just 'obed' spelled a different way!"  
**Curtain.**



THE BOY HANDEL IN THE GARRET

## Margaret's Best Lesson

By EDNA M. SCHROETER

(For Very Little Juniors)

"Margaret! You'd better practice now."

"Oh dear, that's mother! Now I suppose I'll have to practice. And I had such a pretty dress to try on dolly, too. It seems as if I never do anything but practice. Every time mother sees me she says, 'Margaret! You'd better practice now.' Oh dear, I do hate to practice so." Margaret sighed a big sigh for such a little girl, and started reluctantly into the house.

"Oh," complained a little voice, "why do I always have to try on dresses? Every time you look at me I know I have to try on a new one, and I do hate to try them on. Really I do."

"But you're getting a new dress," answered Margaret after she had recovered her first surprise at hearing her dolly talk.

"But you are learning a new piece—learning more about that wonderful instrument of yours. How I wish that I could learn to play it, too!" exclaimed dolly.

Margaret hung her head. Why had she never thought of that? Of course she was learning more about music—about that wonderful instrument her father had given her for her very own.

"I could only learn," dolly was saying, "if I could only learn to play or sing. Please, Margaret, won't you teach me? I'll practice every day when you do. Please, won't you?"

"Why didn't I think of that before? Won't we have fun? It will be so much easier to practice when I can teach you my scales and exercises. Then we can play we're at a concert, and I'll play my pieces for you. Come on, let's hurry! Time goes so fast, you know, the hour'll be up before we sorely get started."

## Tommy's Mistake

By ALICE B. WILLIAMSON

"I'd like to hear a fantasia play,"  
**Said I to my Papa one day;**  
"And do you think I'll ever see  
A little fantasia, just like me?"

Then out of the window,  
My father, with a funny look,  
and **Louisie** said, "You're being reading an old book, and **Louis** For there are trunks of long ago start to That modern children wouldn't know.

**SLOWLY** "You see, my dear, the 'fantaisie' took Upon an ordinary 'Bute' And 'haughty' and I, I write to you, Just 'obed' spelled a different way!"  
**Curtain.**



## JUNIOR ETUDE—Continued



### Little Biographies for Club Meetings

#### No. 21—Brahms

OF ALL the great composers Brahms was one of the greatest, and as time goes on he is being more and more appreciated. His life was uneventful and unexciting, and one can therefore consider and study the music he wrote and left to the world rather than consider the things he did in his lifetime.

Johannes Brahms was born in Hamburg, Germany, in 1833. (Johannes is a German form of the name "John" and the J is pronounced like "Y.") His father played in a theater orchestra. So Johannes was accustomed to hearing music played and talked about. As soon as he was old enough he started piano lessons and before long he was studying harmony and composition. He turned out to be a good pianist and made some tours as a concert player, as well as a conductor.

But he really did not care for this kind of public life. He much preferred a quiet, stay-at-home life; so he settled in Vienna—that very musical city—where he spent his time composing (appearing in concert just now and then) and where he remained until his death in 1897.

As a youth he became a friend of Liszt and Schumann. Schumann being editor of a magazine at that time wrote some very complimentary articles about him, and this, of course, made the public interested in his compositions.

One of the things that cannot be done in a rush—that is, if it is to be done well.

Brahms always did his work well, making changes and corrections in his compositions until he thought they were as good as he could make them. "Good enough" was never good enough for him, nor did he much care what anybody thought of him. He spent his time writing beautiful music, and it really did not make much difference to him whether people liked it or not. They did, however; at least the people that liked good music liked it.

His music might be considered "intellectual" rather than emotional, and he never tried to make it describe anything, as some composers did. For this reason, many people call his music "absolute" music. And many people today look upon Bach, Beethoven and Brahms—the three B's—as the greatest composers. However, as composers, are so different and had different work to do at different periods of time, it is really not possible to make comparisons.

Brahms' best-known compositions are his four symphonies, two concertos for piano and orchestra, several overtures and large choral works, string quartets, violin sonatas and many lieder and songs. He did not write any operas, as the dramatic field did not appeal to him at all.

Try to borrow a photograph and get some of his records, even if only a few. It would give you a much better idea of his music. For, you know, it is impossible to produce something on the piano that was written for full orchestra or string quartet or chorus and expect to have it sound at all like the real thing! Besides, most of the things Brahms wrote for piano are really too difficult for most juniors to play.

However, some of his smaller things that you might play at your meetings—though they are not for concert—are: *Andantino Opus 79, No. 3 or 6*; four lieder; *Hungarian Dance, No. 7*; *Waltz in A flat*. It is in *B*; *Intermezzo in E flat*; *Schubert's Waltz in B major*, arranged for piano by E. G. G.

### Questions On Little Biographies

1. Did Brahms have an orchestra or a vocal list?
2. As far as his music is concerned, what kind of worker was he?
3. Where and in what country was he born?
4. What are some of his important compositions?
5. Who are the three great composers whose names begin with B?
6. When did Brahms die?

a gramophone and some wonderful orchestra records, and it is here that I have to thank your great country for them, for the orchestra that made these records is the Philadelphia Symphony Orchestra, conducted by Stokowski. It must be wonderful to hear such players.

From your friend,

WILLIAM B. TAYNE (Age 17),  
60 Hammerfield Avenue,  
Meriden, Scotland

### The Two Princes

By VIOLA M. SEEVER

MILDRED was studying expression marks that were in her lesson. It seemed so hard to remember if *Piano* meant loud or soft. This week her teacher told her she could have a gold star unless she could remember which mark meant loud and which meant soft.

"Oh, dear, I can't remember!" she said. "Good-evening, Mildred. May we come in?"

Mildred wheeled about to see who was calling her, and there, standing on the window-sill, were two lads who looked like princes in a fairy book. They bowed very low and entered the room. Mildred was so startled that she could not speak. She gazed first at the tall, thin lad and then at the great, big, fat one with his double chin. He was dressed in a scarlet robe while the other one was clad in palest blue.

They came to her and bowed again, and the big one said in a deep, hoarse voice:

"Mildred, we are princes of the Castle

of Expression Marks. My name is *Forte* and I walk as you must play the notes when my initial, *F*, is written on the music." He stomped across the floor so that he could be heard next door.

Mildred laughed. "You're so big and fat, you just can't help but make your footsteps loud."

"Mildred," said the tall, thin prince, "I'm *Forte's* cousin, *Piano*, and see how soft my footsteps are!" and he walked across the room, with steps so dainty you could hardly hear them at all.

Standing side by side, they then sang this little song to her and disappeared with smile and bow:

Now, Mildred, don't forget us, please. When our nicknames you will see. Just play your tunes quite soft and sweet when you see letter *P*.

But letter *F* means heavy, quite, just make it loud and strong. And now, if you'll remember us, We both will run along.



DEAR JUNIOR ETUDE:

I am very interested in your Letter Box. We have a Music Club called The Mozart Club and we meet every other Saturday. We have only seven members. I would like to see some letters from others telling how we could improve our club.

From your friend,  
ABRAHAM BERT (Age 10),  
TEXAS.

N. B. As no one knows in what way Aerial's club needs improving it would be difficult to make suggestions, wouldn't it?

### Answers to Ask Another

1. Mendelssohn.
2. E major.
3. Belgian born. But he became a French citizen.
4. Schubert, Schumann, Saint-Saëns.
5. Prestissimo.
6. Playing spontaneously, or "making it up" as you play.
7. C-sharp, E-sharp, G-sharp, B.
8. By one quarter note.
9. Brass.
10. Chopin.

DEAR JUNIOR ETUDE:

Every Thursday night our class of Junior music pupils go over to our teacher's studio and study scales and chords, talk about the great composers and play games. Sometimes we have primary or senior pupils to come and hear us play the pieces by the composers we have been studying. At our last meeting we played some early eighteenth century music.

From your friend,  
LEA KLEINBERMAN (Age 11),  
MINNESOTA.

DEAR JUNIOR ETUDE:

I enjoy reading about the great composers in the JUNIOR ETUDE. Our teacher has just organized a music club. We have composers on our names. I chose Beethoven for he is one of my favorites. I am making a music scrap book which I hope will be one of the best in the club.

From your friend,  
MAY JANE BLAIR (Age 11),  
IOWA.



He thoroughly enjoyed composing, and, as he did not have to spend a lot of time teaching or conducting, or playing the organ, or directing concertmasters, as many other great composers did, he had plenty of time to compose. Composition, of course,

DEAR JUNIOR ETUDE:

Although I am seventeen I hope I am not too old to write to you. I live in Scotland but am English and was born in London. I am very fond of music and have just started piano lessons. My teacher says I have a very good ear. I play a harpsichord when I say that once I play a piece I have it by memory. I memorized the first movement of Beethoven's *Moonlight Sonata* at the first reading. We have

at a gramophone and some wonderful orchestra records, and it is here that I have to thank your great country for them, for the orchestra that made these records is the Philadelphia Symphony Orchestra, conducted by Stokowski. It must be wonderful to hear such players.

From your friend,

WILLIAM B. TAYNE (Age 17),  
60 Hammerfield Avenue,  
Meriden, Scotland



JUNIORS OF VERSAILLES, KENTUCKY, DRESSED FOR COSTUME BALL







## DELIGHTFUL PIECES FOR JUNIOR ETUDE READERS

## TOP SPINNING

A study in alternating hands. Grade 2½

CARL WILHELM KERN, Op. 606, No. 1

Allegro ma non troppo M.M. ♩ = 108

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A very first piece

## PLAY-TIME

PAULINE B. STORY

Moderato M.M. ♩ = 126

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Other Music Sections in this issue on pages 713, 741, 749



## GOBLINS

Rapid five finger work in the minor key. Grade 2.

ELLA KETTERER

**Presto** M. M.  $\text{♩} = 72$

*f* *mf* *p* *rit.* *a tempo* *dim.* *rit.* *a tempo* *D. C.*

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## IN TOYLAND

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A rollicking parade march. Grade 2.

In march time M. M.  $\text{♩} = 108$ 

FREDERICK A. WILLIAMS

*f* *p* *f* *Fine*

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## FAVORITE WALTZ

See the Junior Etude, Grade 24.

J. BRAHMS, Op. 39, No. 15

## COUNTRY DANCE

For Rhythmic Orchestra

A. LOUIS SCARMOLIN

Allegretto M. M.  $\text{♩} = 144$ 

Triangle  
Tambourine  
Castanets  
Cymbals  
Sandblocks  
Drum

*Allegretto*  
*mf*

*meno mosso* *rit. molto* *a tempo*

*meno mosso* *p rit. molto* *f a tempo*









ADVANCE OF PUBLICATION OFFERS WITHDRAWN

In accordance with the policy of the *Tuftsiana*, Passaic Co., the special advance of publication prices for subscribers following new publications, which are now ready for distribution to advance subscribers. These works have been placed on the market and teachers and netive music workers may obtain copies for examination on the usual liberal terms.

*Our Little American Cousins*, by Lolla Ryeoff. A book containing six character sketches for piano, for use with young students in the early second grade. Each number has appropriate text that is inculcating the love of the land. Try this book with that boy pupil who "doesn't like to practice." Price, 75 cents.

*The Tempest*, Suite for Pipe Organ, by H. J. Stewart. The author, famed for his recitals on the magnificent organ in Balboa Park, San Diego, Calif., and his many fine original compositions and effective transcriptions of well-known melodies, has written a descriptive suite in the inspiration of which was Shakespeare's immortal drama, "The Tempest." Those who are acquainted with the masterpiece of English literature will realize the opportunities presented for Dr. Stewart's exceptional talent. Price, \$1.50.

*The Birthday of a King, a Cantata for Christmas*, by Norwood Dale. The Christmas story is beautifully told in musical gifts presents opportunities for the soloists, choir and organist, each to contribute to the success of the special Christmas service. Price, 50 cents.

*The Manger Child, a Cantata for Christmas*, by William Baizes. An ideal cantata for church or school. Price, 50 cents.

When Notes are Too Far Above or Below the Staff

By EMIL A. BERTL

There are times when even the most experienced players are compelled to look twice to determine the name of a note on an octave above or below the staff. The study of intervals helps greatly in finding notes building a chord, but, in the case of isolated notes, there are no intervals by which to figure. In determining such notes the following method has proven an invaluable one.

The distance of intervals never varying we find that an octave always consists of four lines and a space or four lines and a line. All that remains to be done is to count four lines and a space, if the note is on a line above the staff, or four spaces

for a volunteer choir, even for one of limited experience. Although solo parts are designated, such passages may be sung by the voices in unison. Hardly a half hour more will be required for its singing. Price, 50 cents.

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Be careful to whom you pay money for a subscription to *The Etude* or any other magazine. Complaints are continually reaching us that orders have been placed but no copies received. Inattention brings to light that the subscriber has simply been victimized by a dishonest solicitor. For your protection, therefore, pay no money to strange solicitors—don't risk a loss.

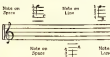
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and a line, if the note is on a space above the staff. The same process is used in figuring the notes below the staff. The accompanying examples may help to make it all a bit clearer:



In this manner we bring notes into an easier reading range, really an octave closer to the staff.

Longevity of the Famous Composers

By PAUL STENGL

IT IS interesting to note that contrary to a popular belief a great number of the old masters of classical composition lived up to and beyond the allotted three-score years and have long posterity among my hundred persons in the United States who reach the seventeenth milestone of their earthly journey in favor, as compared to thirty-six in seven of the great composers whose memories are and whose works live as an inspiration to us all.

Among the thirty-five renowned composers investigated, Franz Schubert died at the age of thirty-one. His untimely departure left us with what we so fondly term the "Unfinished Symphonies." Then follows Beethoven's "Norrna" fame with a lifespan of thirty-four years. Next comes the composer of "The Magic Flute" died at the age of thirty-five, while Bizet, creator of "Carmen," departed from this earth during his thirty-seventh year. The composer of "The Merry Wives of Windsor," Nicolai, was buried at thirty-eight, having the same lifespan as Mendelssohn. Carl Maria von

Weber, whom we know through the operas "Der Freischütz" and "Oberon" died at thirty-nine, the brilliant Chopin at forty.

Herold, whose once as premier opera "Zampa" has faded into forgetfulness, left this world within a few days of his forty-second year, and Hugo Wolf, the popular lyric song composer, died within nineteen days of his forty-third year. Robert Schumann, who surpassed Hugo Wolf in creative and scholarly works like as an inspiration to us all, died before his death which occurred at the age of forty-six.

Semi-Centenaries

NOW WE COME to those who lived fifty years and more. Adolph Adam, composer of the then immensely popular opera, "Le Postillon de Lonchamps," lived up to the age of fifty-two. Peter Tschaikowsky whose works need no comment passing on in his fifty-third year, while the supreme musical genius, Ludwig van Beethoven, died at fifty-six, a tragic figure in his destiny. The composer of "The Gull of Baghdad," Francis Boieldieu, died from consumption at the

age of fifty-eight. Anton Rubinstein and Johannes Brahms failed to see their sixtieth birthday, while Johann Sebastian Bach and Hector Berlioz died at the age of sixty-two. Koradlin Kreutzer, who wrote "Das Nachleben von Grands" died at the age of sixty-nine, as did Richard Wagner, the musical colossus of operatic fame.

Nesters in Music

NOW WE COME to those who proved as stragglers. Starting with the piano is Friedrich von Flotow, whose immortal "Martha" we all know. He lived to see his seventieth birthday. Anton Bruckner, with

sine symphonies to his credit, followed at the age of seventy-two. Meyerbeer, composer of "L'Africaine," also died at this age. Gluck lived to be seventy-three, Liszt at seventy-four, and Spohr, seventy-five, while Rostini and Haydn died at seventy-six and seventy-seven years of age respectively.

Giovanni Palestrina, writer of and pioneer in polyphonic church music, lived to be eighty (accounts differ on this point, however). Luigi Cherubini, also a writer of serious contrapuntal church music, died at the age of eighty-two. Giuseppe Verdi, the beloved Italian operatic composer, outdistanced them all in age by living to the ripe old age of eighty-seven.

How to Exhibit the Tone of a Piano

By MARCUS A. HACKNEY

DURING a temporary stay in Buffalo, a certain pianist wandered into a piano sales room merely to have a few moments' rest of a piano to illustrate in an acquaintance some point in a musical discussion. It happened by chance that the piano at which he sat was one the salesman had just been showing to a "prospector" who was still present, but who was unable to come to a decision. The off-hand demonstration of the tone of the instrument thus given so impressed the customer as to bring about an immediate sale. There had been no particularly unusual playing—merely a few notes or a strack. After the transaction the salesman said to the pianist, "If I could get that kind of tone out of an instrument it would be worth hundreds of dollars a year to me."

"Well," said the pianist, "I am a piano teacher—"

The salesman replied that he was too old to begin a regular course of lessons, but asked if he could be taught in a very few lessons, how to produce the same kind of tone in playing a few simple chords. The pianist undertook to do this and went right to the point. To this is what he said:

Sins of Omission

By CHARLES KNETZGER

PUPILS who persistently ignore the marks for silence should raise the hand high above the keyboard or even touch the lid of the piano every time a rest occurs.

Neglecting staccato signs is the second great sin of omission. When this is due to the inequality of the fingers and the relative weakness of the fingers, the staccato finger-raising exercises may be applied as a sure remedy. Playing scales, especially legato and staccato is used as a simple and effective antidote.

Overlooking key markings is as an exasperating fault, as is the allied sin of disregarding accidentals. The prevalent misconception that accidentals apply to all notes of the same name following in the measure, whether they are in the same octave or not, has caused composers and editors to write a mass of unnecessary signs. Pupils are hence led to think that

a note is not influenced by an accidental unless the sign accompanies it.

It pupils are required to point out in every accidental which occurs on a notes which are affected by sharps, flats or naturals, they will soon overcome this difficulty.

Others frequently seek to hold the organ out the observance of the key by crossing out the second and a tie bar, however, is to insure in playing the passage without the need of a correction. The pupil's attention is of vital importance to teacher at his side to correct mistakes.

Another sin of omission is failure to play two hands exactly together, the best remedy is to exercise one's mind and the left, by thinking the right hand before should at first be used.

Luther as a Composer

There is a scarcity of accurate opinion as to the extent of Luther's ability as a composer. It is known that he did write the music for the mighty hymn *Ein feste Burg* (A Strong Fortress), one of the most powerful and majestic pieces of church music ever composed. Luther was far less prejudiced than many of his Protestant followers. They objected to the use of any times that had been taken over from the music of the

Catholic church. Luther, however, deliberately adapted many of these tunes for believers in Lutheranism and singing and culturing it whenever possible, particularly among the children. Children in his days singing by the way of devotion and the joy of hymn in coming together in church was immense. Luther singing was apparently the only joy that Calvin allowed his followers.

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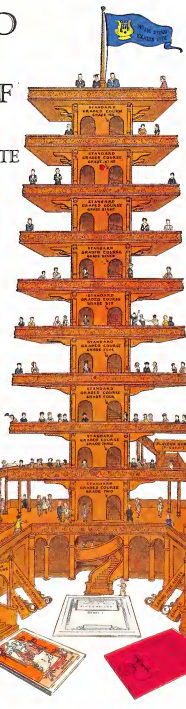
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