

THE ETUDE

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1912



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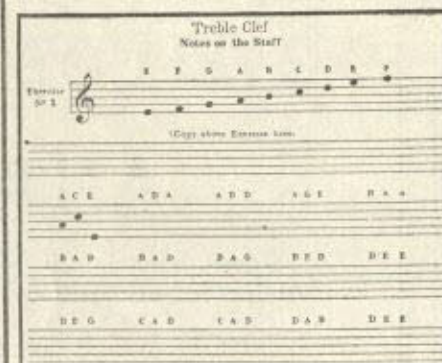
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BOSTON NEW YORK

THE ETUDE

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NOVEMBER, 1912

No. 11



WHAT DOES MUSIC EARN?



WHAT, indeed, does music earn? It does not earn money for the average man or woman, nor does it provide him with any of the commonly accepted necessities of life, food, clothing, shelter or fuel. Why shouldn't the "average man," with his hand on the vote and the dollar, want to know why the schools ought not to consume all the pupil's home time, so that none is left for music study? What does music do which makes it a necessity?

Music study gives the youth a kind of intellectual exercise which is at times a stimulus and at other times a relaxation. It trains the brain to accomplish higher mental tasks. It steals away our souls if even for only a little while, from the grinding, pounding, demolishing pressure of modern life!

No musician should consider his daily work well done unless he has preached this wonderful gospel of music as a necessity. THE ETUDE carries it into thousands of homes every month and we hope makes new missionaries every day. But, at best, we can only skim the surface. In no other way than by unceasing battle can musicians hope to turn public opinion so that it will compel our public school authorities to stop depriving music students of the time to practice.

The amount of home-work which some American students are expected to do is laughable. The policy seems to be to treat our young folks as though they were all endowed with the precocity of Macaulay, Chatterton, Hamilton, Marconi, Liszt, or the much-discussed W. J. Sidis. In the good old days when Benjamin Franklin could obtain a reputation as a scientist, upon a knowledge of physics that would appear ridiculous to our sophomore students, our American colleges were little further advanced than many of our high schools of to-day. Students in our high schools now are really doing what was considered collegiate work a little over a century ago. In order to cram this abnormal amount of study into the undeveloped craniums of these young people it has come to pass that many of the things which make youth most beautiful are being forgotten. Music, which perhaps affords a training more edifying, more refining, and more stimulating from the mental standpoint than any other study, seems to be ostracized because it is necessary to teach it outside of the school hours. Let us insist with all possible force that our young people be permitted to have sufficient time to continue the study of music without the baneful interference of too much unnecessary school home-work.



WAR ON NOISE.



It began in Germany over two hundred years ago when the city fathers strove to protect their philosophers and scholars by putting a kind of protective zone of silence around them—a fortification against din. In different German towns there are now regulations designed to restrict noises, and they really are restricted, because the German policeman has a sense of duty that would put the conscience of our Puritan forefathers to shame. When a thing is *verboten* in Germany it means that the strong arm of the law sees that it is not only forbidden but that it is not done.

A recent writer in the *New York Evening Post* tells of some of the noises that are *verboten* in Berlin. It is *verboten* to beat one's carpets in the courtyard, except during specified hours once a week. It is *verboten* to make any noise whatever during the hours from two to four in the afternoon, when the Berliner takes a kind of Teutonic siesta. It is *verboten* to play upon any musical instrument in the house except from 9 A.M. to 2 P.M., and from 4 P.M.

to 10 P.M. After 10 P.M. you may have any kind of a musical rumpus you may desire up to a parlor brass band if you pay a fee ranging from twenty-five cents to five dollars. It is *verboten* to play on Sunday during the time of divine service. Two American girls were recently fined fifteen dollars for practicing during the precious *Gottesdienst*.

The German anti-noise society is compiling a list of hotels and apartment houses where noise is forbidden. What if one of its members should be confined in a New York flat with ninety families in one building, each one working industriously at all manner of musical instruments, from a cheap automatic piano to a lovely thirty-two thousand calibre trombone—to say nothing of the corn-fed blonde across the street who sings the Jewel Song from *Faust*, not as good as a Tetrassini "red seal" of course, but every bit as good as a seventy-five cent record.

The German society actually proposes isolated buildings in which professional musicians may practice to their ear's content. In other words, it would quarantine music practice and perhaps hang out a yellow flag for the further protection of the public and to the distraction of the music teacher who is working her head off to get the pupil to practice enough. The society has declared war upon everything from the ticking of clocks and the clicking of typewriters to the puffing of locomotives and the diaphragm of the boiler factory. Whips must not crack in the street, milk cans are forbidden to rattle under penalty of arrest and fine, and even the organ-grinder is prohibited playing in certain parts of the city except upon his special reception days. What a splendid chance for a Virgil Practice Hand Organ with which the owner may develop his arm technic, earn his living, provide for his monkey and at the same time never break an ordinance or an ear drum.

Cities all over the world, particularly in the enterprising centers of South America, have declared war upon noise, and diplomatic relations between civilization and din have been indefinitely broken off. THE ETUDE emphatically favors less noise and more harmony but it does not want to see any legislation that will put any obstacle in the way of a judicious amount of practice by music pupils. They have a hard enough time as it is.



HUMAN ECONOMY.



ONE of the great specialists in social economics has said that the greatest waste in modern society is misdirected effort. In other words, we are wasting men and women in a fruitless attempt to force them to do something for which they were not fitted by nature. Wagner copying cheap manuscripts in Paris, Millet painting signs for bread and butter, Herschel playing in a military band to buy leisure to work in astronomy, Cervantes writing *Don Quixote* on scraps of leather in the prison cell where he had been confined for failure to pay a debt, are all indications of the world's failure to appreciate and develop the special talents of gifted people.

"Be what nature intended you for and you will succeed; be anything else and you will be ten thousand times worse than nothing," exhorted the dialectical Sidney Smith.

In big business affairs the skillful director is he who can recognize the pronounced talents of his workers and develop those talents so that they will bring the largest possible return to the business. The intelligent teacher will make a similar effort. He will not attempt to make a virtuoso out of a pupil with the temperament of a Richter, a Jadassohn or an Emery. He will not try to make his Robert Louis Stevensons write advertisements or his John Wanamakers make essays.

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Musical Thought and Action in the Old World.

By ARTHUR ELSON

HOW THEY WENT FOR POOR RICHARD.

In the *Monthly Musical Record*, J. Cuthbert Hadden writes of the wit that the caricaturists once exercised at Wagner's expense. In the early pictures, mothers were drawn weeping at the sad fate of their children, who would have to grow up to hear the "music of the future." The orchestra of the future was shown to consist of a group of very vocal cats, reinforced by howls from a row of children under chastisement. A "player of the future" was depicted, who claimed that the box office at a Wagner concert should wait ten years for its money. Wagner was pictured in heaven, too—giving points to Mozart and Beethoven, advising the addition of brasses and drums to the celestial harps, and taking care that Offenbach and other light opera composers were being properly roasted in the infernal regions.

More interesting is a mention of other composers' estimates of Wagner. Rossini, of course, was adverse. After attending *Tannhäuser* he said, "It is too intricate to be judged at a first hearing, but I shall not give it a second." A friend handed him the score of *Lohengrin*, and soon observed that he was holding it upside down. Rossini then explained, "I can't make anything out of it when it is right side up." But even Schumann once said that these two works were amateurish. Marschner, whom Wagner praised as a predecessor in the romantic school, criticized the new works and said, "If Wagner, who is a highly gifted man, had been a true composer, he would not have thought it necessary to make such a noise and to employ quack methods to win musical fame and hide the poverty of his productions."

In France *Tannhäuser* met with much opposition, aside from the riot of the Jockey Club over Wagner's refusal to introduce a ballet. The work was called "distressing and harassing," and many wanted *Tannhäuser* to marry *Elisabeth*. The music was considered "formless and devoid of melody," and Prosper Mérimée said he could compose something as good after hearing his cat walk over the piano keyboard—an intended denunciation, in spite of the fact that Scarlatti's "cat-fugue" is good music.

Lohengrin was called "the apogee of hideousness, a distracting and altogether distressing noise, a mere blaring of brass, and a short method of utterly ruining the voice." Hullah spoke of it as "an opera without music," while Gustav Engel termed it "blubbery baby talk." Hanslick, the German critic, wrote, "The simplest song of Mendelssohn appeals more to heart and soul than ten Wagnerian operas."

Of the *Ring* Tchaikowsky said, "There never was such endless and tedious twaddle." This is strange, because Tchaikowsky was himself a radical and an opponent of Brahms. Tolstoy called the *Ring* bad art, but Tolstoy was no musician, and read loud meanings into the clean, sweet *Kreutzer Sonata* of Beethoven. Berlioz, however, was a greater authority, and another radical; but even he could not stand *Tristan*, and said of it, "I have not the slightest idea of what the composer wants to say."

These early opinions are revived now because we have five fingers on each hand. At first glance this seems irrelevant, but the fingers led humanity into counting by tens instead of by some other arbitrary group of units; and thus Wagner's birth centennial is at hand.

THE OLD MUSIC OF THE FLOWERY KINGDOM.

In the *Musical Times*, A. Corbett-Smith gives an account of Chinese music. Of the dramatic music, which speaks for itself with insistent clangor, he mentions two classes. The domestic or social play (*Erh Wang*) has an orchestra of flutes, strings, drums, and gongs. This is the milder and more innocuous kind. The martial or historical drama (*Pang Tzu*) dispenses with the strings. Wagner thought he was doing something very advanced when he had his orchestra comment on the stage action; but the Chinese go farther and let their music foretell the outcome of events. Their scores show by the quality of the music whether a general is to be victorious or not, or a lover happy or disappointed. This is futurist music with a vengeance; and it has been recently noted that a Chinese

ambassador called the *Rheingold* music for women and children.

But it is hardly fair to judge Chinese music by the stage alone. There are various instruments in use not mentioned in the article, belonging to eight classes of material—skin, stone, metal, baked clay, silk, wood, bamboo and calabash. In the first group are drums of all sizes. Musical stones, struck by a hammer, were in use in China before 2250 B. C. Sixteen of them, hung in a row, form the instrument called the King. Metal is used in bells and gongs. Baked clay forms the Hsien, a primitive whistle or flute. The seven silk strings of the Kin, and the twenty-five of the larger Che, give a soft and agreeable tone when plucked. Wooden instruments are mostly for noise and percussion. Bamboo yields flutes and Pan-pipes, sixteen of the latter forming the Siao. The calabash, or gourd, is used in the Cheng, an elementary mouth organ of the reed type.

Chinese music is based largely on the pentatonic scale. In the often-quoted legend, the mythical sage Fo Hi, having retired to the country for meditation and investigation, came at last to the banks of the sacred river, near which grew the bamboos ready to be made into flutes. While there he heard the Foang-Hoang, or consecrated bird. The male bird sang notes like the black keys on our piano, while the female gave our white key diatonic scale. As everything feminine has been held of little importance in China, the notes of the male bird were accepted as the official Chinese scale. This scale is not without great beauty, as the early Scotch folk-songs may show. The Chinese music is often overlaid with din and clatter, but it may have its charm, too. Such a work as the favorite song in praise of the Mu Li flower exerts a strong appeal even to Caucasian ears. The limited scale, rhythmic style and constant iteration of Chinese music have been echoed unintentionally in our own song, *There is a Happy Land*. But on the whole our music appeals little to the Chinese. When Father Amiot had some Western pieces played in a Chinese gathering the polite Mandarins gave due applause; but, on being pressed for a frank opinion, one of them replied, "Your music is very clever and intricate, but it does not go to the heart as ours does." This, too, in a former century, when Richard Strauss was undreamed of, and no Scriabine had arisen to perpetrate *Prometheus*.

Forecasters of government crop reports say that this season's yield of operas will exceed that for the same period of last year by many bushels, with the percentage of condition gradually improving and the market price off a little. The visible supply from preceding years, too, is still on the increase; for in the Grand Ducal library at Schwerin there has been found a number of early German works by Reinhard Keiser. He flourished in Hamburg at the end of the seventeenth century. In his orchestra was a lad named Handel, who, during Keiser's temporary absence, took the leader's post at the harpsichord without waiting to be asked.

Parisina has received its finishing touches from Mascagni and D'Annunzio. That lady is not a relative of Melusina, but rather a new edition of Francesca da Rimini. The second act is held to be the best in the opera. The scene is an outdoor shrine at Loreto, where Parisina comes with the step-son, who wins her love later on. There are effective peasants' choruses and religious music that is more Gregorian than the church scene in *Cavalleria Rusticana*.

Leoncavallo's *Zingari* is another lurid affair, based on a story by Pushkin. A gypsy girl, Fleana, is discovered in the arms of a stranger, by name Radu. The latter is a prince who has abandoned his position to follow Fleana. The pair are then married, to the sorrow of the tribal poet Tamar, who loves her. In the second act the wedded pair have found marriage a failure, and no longer feel any love. Tamar makes love to Fleana, and brings her to his hut; but Radu has overheard and is consumed with rage. While the pair are still in the hut, Radu blocks the entrance with vessels of oil and sets the place afire.

Riccardo Zandonai's *Melaenis*, to be given at Milan, is laid in the time of Commodus, and deals with the real love felt by the heroine for a man who casts her aside when the emperor's favor enables him to marry another woman. The work admits of much scenic display.

At Cracow, Moniuszko's *Halka* was recently sung in Esperanto. This seems a good thing; for it pleases the Esperantists, and doesn't hurt the public, who never follow operatic words anyway. Paris has heard *L'Emule*, *Madame Pierre*, and *Clanthis*, by Edmond Malherbe. Dukas is composing *Le Doge de Venise*. Dalcroze is at work on *Prometheus*, with a text of his

own. René Morax has done well in the fanciful *Nuit des Quatre Temps*. Strauss is writing a ballet—Richard, that is, and not one of the waltz family. Marziano Perosi has nearly finished *Jenny*, on a Scandinavian subject that would suggest "Lind" for Jenny's other name.

Symphonies are on hand by Heinrich Zoellner and Richard Stöhr, also a symphonic poem by Pierné. Weingartner's violin concerto has been played by Kreisler. Moscow critics praise Nicholas Medtner for classical tendencies. Unfamiliar names from Paris are Coindreau, Jean Cras and Gabriel Grovlez. Leon Moineau's Pastoral and Jean Huré's Cathedral chorus are well reviewed, also a Ropartz setting of 136th Psalm. Waldsee's cantata *Icarus* is called bold and impressive.

Of several Massenet anecdotes here is one. Being greeted once as the greatest French composer he said, "What about St. Saëns? There is a lofty talent." "But don't you know," came the reply, "that he attacked your *Ariadne* and calls your music worthless?" "Oh, well," answered Massenet, "he and I have agreed to say in public just the opposite of what we really think."

A STUDIO SUGGESTION FOR THANKSGIVING.

By JO-SHIPLEY WATSON.

SOMETIMES it is impossible to give a studio musicale at Thanksgiving time as very often pupils return too late in the fall for thorough preparation of a musical program; but there are many ways of observing the day musically without the presentation of a lengthy musicale.

Thanksgiving is a thoroughly American holiday, so use American flags, autumn berries and grasses for decorations. The pictures of American composers should be prominently placed, and no more effective way to show them can be devised than upon a background of our national colors.

If you do not wish to play, talk about the national songs of different countries; say something about our song *America* and its various musical settings, *The Star-Spangled Banner*, *Yankee Doodle*, *The Battle Hymn of the Republic*, *Dixie*, and, if possible, beg or borrow a sound reproducing instrument to illustrate your points.

People like to know things. You will always find them eager for knowledge; even though your story may be an old one, if told interestingly they will listen; then it is good practice for you and it is good for your business and for your pupils.

Thanksgiving is an especially suitable occasion for a program of American music; we have a long list of composers from which to choose; all you have to do is to consult your musical catalogs and you will find as much good and serviceable music written by Americans as by any of the modern French and German writers. It is our privilege, our duty as American teachers, to make the music of native composers known; we reach the masses, not the salaried singer and traveling virtuosi; our influence extends to thousands of school children every day in the year, and that influence can be used as a powerful aid to our American composers if we choose to help them.

The opportunity is ours, so on this Thanksgiving let us try to reach every parent, every pupil with a special message in behalf of American-made music.

WHAT WAGNER THOUGHT OF THE PIANO.

IN outlining an ideal system of musical education for a music school in Munich, Wagner pays the following tribute to the piano. This tribute is the more remarkable because in his earlier essays he speaks rather contemptuously of the pianoforte as a "toneless" instrument:

"On no single instrument can the ideas embodied in modern music be more distinctly brought out than by means of the ingenious mechanism of the piano; and for our music it is therefore in reality the leading instrument, having also become so partly through the circumstance that our greatest masters wrote a large proportion of their most beautiful and important works specially for the piano. Thus, in indicating the summits of German music, we place Beethoven's sonatas right alongside of his symphonies; and from an academic point of view, nothing can be more conducive to correct taste in the interpretation of music than first learning how to play a pianoforte sonata, and then transferring our capacity thus acquired to the correct performance of a symphony."

Mileposts in Pianistic Progress

By the Renowned Virtuoso Pianist

ALBERTO JONÁS,

(The distinguished pianist of Spanish birth, Alberto Jonás, made his natal debut in Madrid, June 8, 1898. His first teachers were Olave and Mendizábal in Spain, but later he entered the Brussels conservatory where he won the first prize in piano playing and two first prizes in harmony. He made his debut as a pianist in Brussels in 1880. Ten years later he spent three months under Anton Rubinstein at the St. Petersburg Conservatory. One year later he played in Berlin with great success, and since then he has toured all the European music centres repeatedly. In 1894 he came to America and became head of the pianoforte department of the music school of the University of Michigan, doing excellent work in this country as a teacher. Fourteen years later he returned to Berlin, establishing himself as a private teacher of advanced pianists. Here it was that the remarkable boy pianist Pepito Ariola came under his instruction. Señor Jonás has made a deep study of the philosophical and historical aspects of music. His translation of Gaveaux's "Instrumentation" into Spanish is a noteworthy work. The photographic reproductions of old engravings used in this article come from antique sources such as "Musica gestata et ausa perogen." by Sebastian Virding (1511) "Theatrum instrumentorum seu Sciagraphia," by Prätorius (1620). The article will be divided into three parts and published serially. Students and teachers will find it a most excellent means of securing a comprehensive view of the progress of their art.—Editor of THE ETUDE.)

Is it worth while to look back on the road traveled and mark the various stages of our progress? The answer cannot be doubted, for no knowledge is completed or enjoyed that does not include retrospection. Piano playing has nowadays become universal, and it would seem as if pianistic virtuosity cannot reach greater heights than it does at present. Nevertheless, new forms and means of expression are sought, and we find ourselves in a period of musical unrest where not only the composer but also the interpreter strives after new untrodden paths. Let us pause and consider, and by seeing how piano playing began, how it grew, and finally how it attained its present wonderful development we shall perhaps have a glimpse of what the future may bring.

It is not my aim, even if space permitted, to make this essay exhaustive, historical and scientific. Yet if we purpose to know how and whence our modern piano developed we shall have to retrace the progress of mankind. A little skip of twenty-six centuries will do for a start.

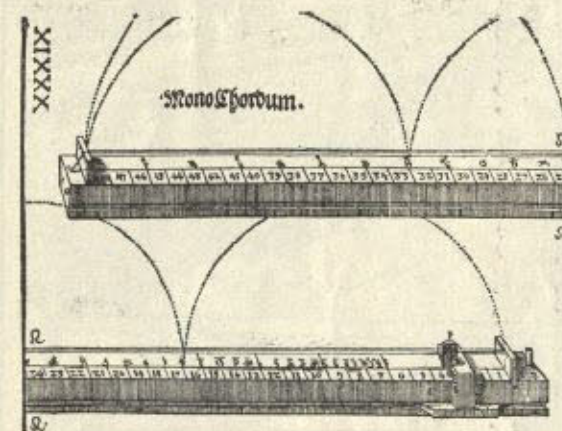
MUSIC IN A REMOTE AGE.

We are in the time of Pythagoras. This wonderful man is giving to his pupils the benefit of his vast genius. He was born in the year 582 before Christ. Like Socrates, he never wrote a book, nor has a line from him come to us; yet we know him, as we know Socrates, better than many of our contemporaries, and

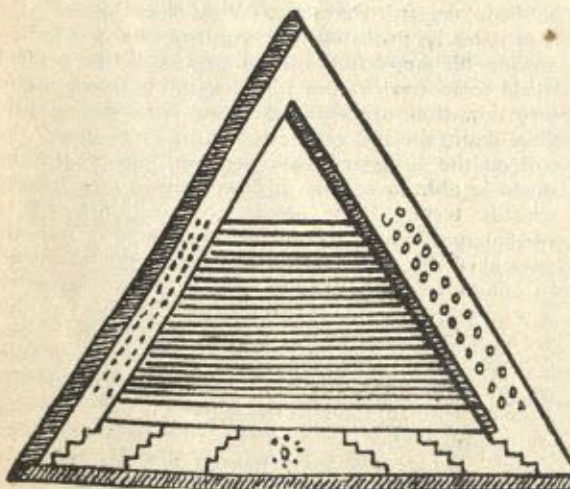
their spoken words still guide us. Among the many mathematical, geometrical and philosophical principles laid down by Pythagoras those of most interest to the musician include the scientific, arithmetical division of the scale, the proportion of tone, the cycle of fifths, the discovery of harmonic overtones and the promulgation of his conception of a general harmony, subject to the most exact proportions throughout the universe. During his time, the cithara of seven and more strings was used, but it was already known long before. Terpander, 675 B. C., had introduced it at the public competitions where Greek artists strove for prizes in poetry, instrumental music and singing. His cithara had seven strings; previous to that time the cithara had only four strings. The antiquity of the instrument is attested by the fact that the Greeks attribute to Hyagnis, a poet-musician, living 1506 B. C., the invention of the Phrygian Mode, or tonality consisting of four notes. These four notes, to which the strings of the early cithara were tuned, were:



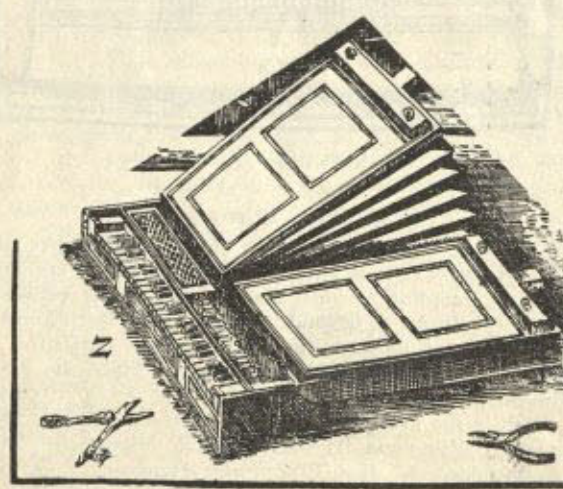
But these four stringed instruments were themselves the development of the MONOCHORD, which was com-



THE MONOCHORD.



THE PSALTERIUM.



THE REGAL.



THE POSITIVE ORGAN.

posed of one single string on a wooden support with a sliding peg, whereby the tone was raised or lowered. The birth of this instrument is lost in the gray, dim past; there is some evidence that it was already known over 4,000 years before our era!

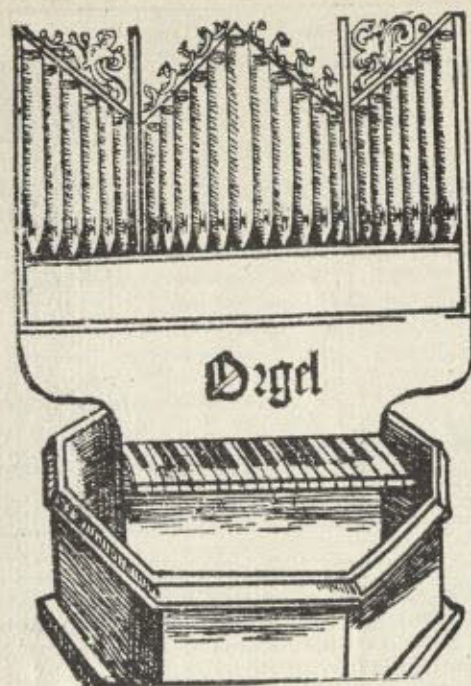
The monochord, in the course of time, became a two- and three-stringed instrument until, as we have seen, Hyagnis invented the CITHARA of four strings. It is my belief, although I do not find the idea mentioned by any author, that the monochord owes its origin to the string of the hunter's bow, which, when plucked, emits a sound higher or lower, according to the length of the string.

The old Egyptians possessed a variety of stringed instruments, and it is a moot question whether these were first invented in Egypt or in Greece. The many inscriptions found in the tombs, vaults and monuments of Egypt, which are of the greatest antiquity, seem to give evidence that music, like many other arts, was first and very highly cultivated in Egypt, and from thence passed to Greece. It is proven that Pythagoras learned music, arithmetic and geometry from the Egyptians, and many of the signs with which the Greeks designated their sounds are letters from the Egyptian alphabet. Plato describes the Egyptian PSALTERIUM, an instrument composed of a short triangular harp, or cithara, fixed on a hollow wooden case which acted as a sounding board. The strings were struck with little mallets. Ptolemy used the psalterium to demonstrate the arithmetic proportions of the sounds, by the length of the strings. He named it *canon*, and the Arabs still call it *qanon*. This instrument, brought back by the Crusaders, in the Middle Ages, was the forerunner of the clavichord and of the spinet.

Meanwhile the organ, the oldest instrument with a keyboard, was already known. Hydraulic organs (they were very small) are said to have been invented by Ktesibius, 170 years before Christ. The organ soon grew in size, and was used in the church. Small organlike instruments, meant for the home and called Organistrum, Portative, Positiv, Regal appear as early as the eighth century of our era.

THE GRANDFATHER OF THE PIANO.

In the beginning of the thirteenth century we find in Italy and in Germany an instrument called the DULCIMER or HACKBRET. Dulcimer is a word derived



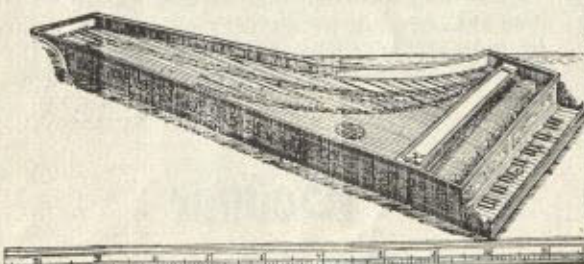
A VERY EARLY FORM OF ORGAN.

from its first name, *Dolce Melos*, which means "sweet toned." It was a modification of the Egyptian psalterium; the strings were struck with little mallets held in the hand. This instrument possessed a range of two to three chromatic octaves.



THE HACKBRETT.

By applying the hackbrett to a keyboard, the CLAVICHORD was formed and first appears as such towards the end of the thirteenth century. The strings were shortened at will, and at the same time plucked by pliable tangents, or tongues of metal. There were several strings to a key and the range was four octaves. Soon variations and transformations of the clavichord took place. The CLAVICEMBALO or CEMBALO had a three-cornered sounding board. Every key had its own string, thicker in the bass and thinner in the treble; later several strings, of equal length and thickness, were given to each key. The strings were plucked by small, hard wooden sticks with flint heads.



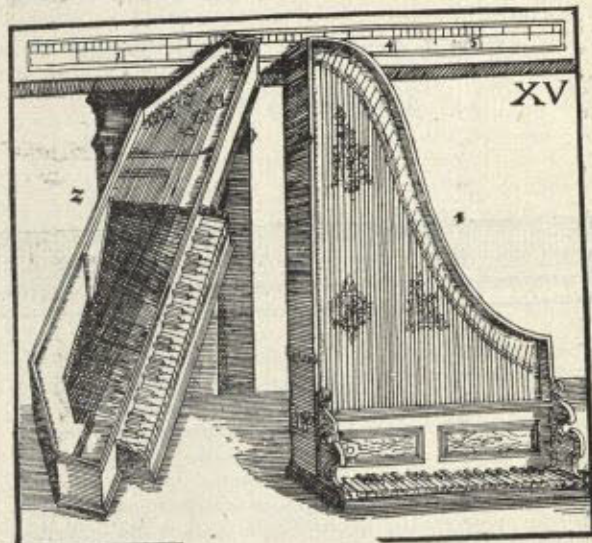
THE CLAVICEMBALO.

Later the clavichord was also built with separate strings for each key. The SPINET was a small clavichord, with only one string to each key. VIRGINAL was a clavichord with less extension in the bass, about an octave higher in the middle of the keyboard than the big clavicembalos. Clavicembalos were also called later Gravimbales, on account of the depth of the instrument; in French, Clavessin (Clavecin); in English, Harpsichord; in German, Flügel (nowadays the name of a "grand" piano), or Kieflügel.

All these instruments were at first simple boxes, placed at will, on the table. Later legs were adjusted

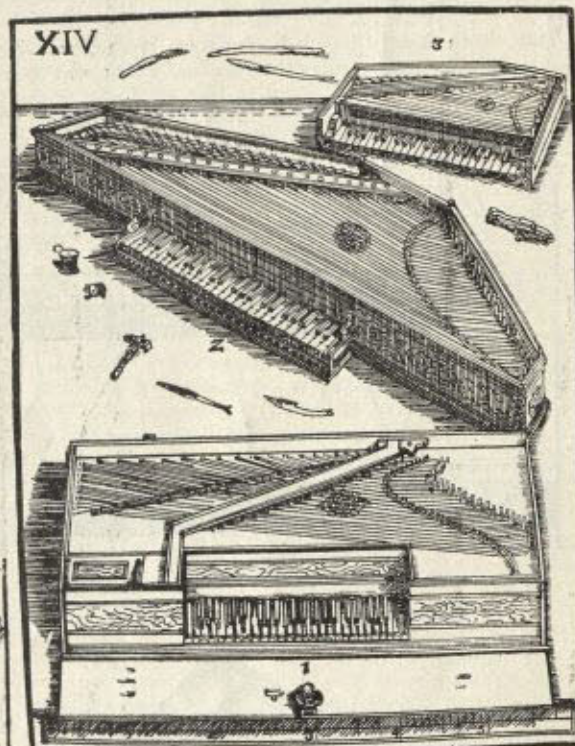
and thus these instruments acquired their distinctive character. CLAVICHERIUM was a vertical clavicembalo and the prototype of our modern upright piano (in German pianino).

At the end of the sixteenth century the clavichords and clavicembalos were fitted with extra keys and strings for a sharp, and for A flat, for D sharp and



CLAVICHORD CLAVICHTHERIUM.

for E flat, etc. They brought about the necessity of a "tempered" scale for the clavichord and for the clavicembalo. Meanwhile improvements were made in the little wooden tangents; instead of flint, leather was used. Yet the glaring deficiencies of both clavichord and clavicembalo were not remedied. On the latter only a uniform tone could be produced, a tone of very short duration and of metallic quality; on the former a much softer tone, amenable to a limited amount of tone shading, but devoid of power and brilliancy.



SPINETTS AND VIRGINAL.

THE ADVENT OF THE PIANO.

The time was ripe, therefore, for the appearance of the HAMMERCLAVIER (piano with hammers). Its inventor, according to most authors (and in the estimation of Riemann beyond dispute), was Bartolomeo Cristofori, of Florence, in Italy, in 1711. Cristofori's claim is contended by Fétis, who says, "Since the first invention of the piano with hammers by a French artist, in the first years of the eighteenth century, the piano, which owes its origin to this instrument, has been subject to about 850 transformations before it reached the perfected state of to-day, in its three principal types of grand piano, square piano and upright." This was written in 1835. Square pianos are now relics

of the past, and the French artist, whom Fétis does not name, was probably Marius, who in 1716 constructed crudely made pianos with hammers. The strings of Cristofori's pianos were struck by little hammers covered with leather, and a spring enabled these hammers to recoil from the strings; his instruments also had dampers. It was thus possible to play in loud and soft (*forte* and *piano*) and it still survives in the modern name *pianoforte*. Silbermann, of Vienna, improved the mechanism of Cristofori's pianos enough to satisfy the demands of J. S. Bach, but it was left to the English piano makers, chief among them being Broadwood (who founded the firm still flourishing under that name), to create most of the improvements of our modern pianos. Other important innovations were made by the French piano maker Erard, who invented, in 1823, the "double échappement" (double escape) whereby the greatest velocity in repeating notes can be obtained, and by Babcock's cast iron frame (perfected later by Steinway). To-day the best makes of America, France, Germany, Austria and England represent the highest achievements, as we know, and at present need, of piano construction.

And how did virtuosity itself, that is to say, the highest art and manner of playing, keep pace with the gradual transformation and growth of the instrument? It kept ahead of them, so to speak, for only the desire and demands of the composer and of the performer ever brought about a change in the instrument. The most ardent reformer was usually an organist, who also played the organistrum or the portativ, a name given to small organlike instruments with keyboard, intended, as we have already seen, for the home.

START FRESH.

BY MARTIN F. SMITH.

So many pupils make a great mistake trying to straighten out a hopeless muddle brought about by carelessness in the past. This is particularly the case with students who try to teach themselves. The player, for instance, suddenly becomes aware that he is playing his trills wrong. Instead of an even rhythmic division of the notes as in the following example:

Ex. 1.

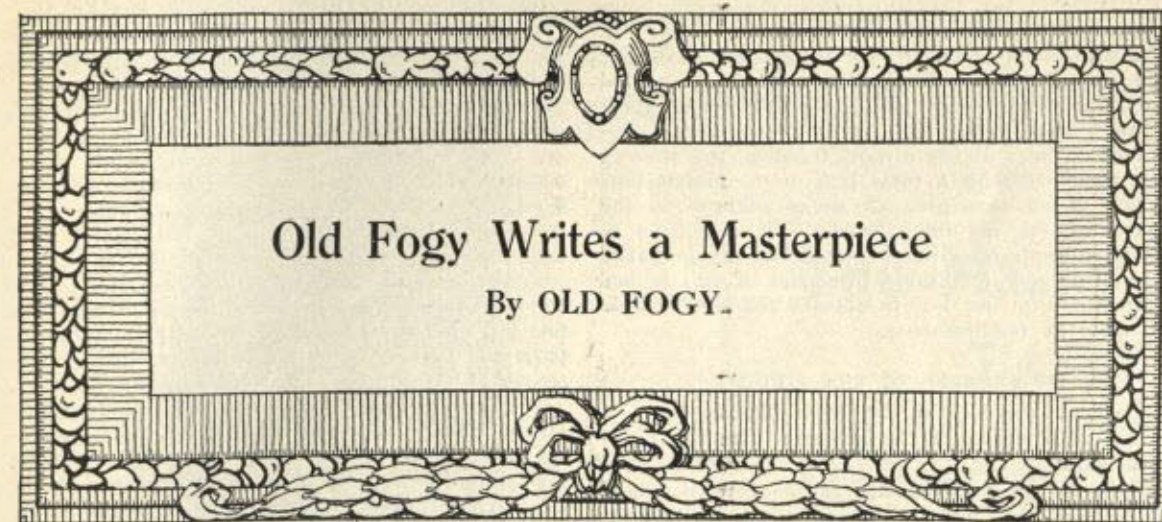


he plays his trill in what we must call impulses, somewhat in the way indicated in our second example:

Ex. 2.



He is brought to see that this gives his music an unfinished "mussy" character. What does he do? In most cases he probably tries to correct the trill by improving his imperfect version. A far better method would be to start afresh with a special trill exercise in very slow time practicing the notes in groups of two, three, four, six and eight until he can "pronounce" the trill on the keyboard with the same fluency that he would be able to employ in pronouncing a new lengthy scientific term. Many people go through life with a vocabulary of words so badly mispronounced or so badly misapplied that they make themselves appear ridiculous. In Sheridan's play, *The Rivals*, Mrs. Malaprop is heard to say, "If I reprehend anything in this world, it is the use of my oracular tongue, and a nice derangement of epitaphs." She ought to have been put in a corner and made to recite six times slowly, "If I comprehend anything in this world it is the use of my vernacular tongue, and a nice arrangement of epigrams." There are many musical Mrs. Malaprops in the world, who confidently play things in the wrong way because they never stop to think how to play them in the right way.



Old Foggy Writes a Masterpiece

By OLD FOGGY.

[SPECIAL EDITORIAL NOTE:—After much persuasion "Old Foggy" has consented to issue a book of his writings. Whoever is "Old Foggy?" Why have his views attracted so much attention and comment? Why has he kept his identity screened behind a nom de guerre? We are not permitted to tell. One has not to go very far before it becomes evident that the "Old Foggy" articles come from the pen of one of the most brilliant and stimulating writers of our time. Our readers have guessed all sorts of names in their attempt to find out who "Old Foggy" is. The published volume of his works will have an introduction by the distinguished critic, James Huneker.]

EMOTIONS IN MUSIC.

"DEFINITE feelings and emotions are unsusceptible of being embodied in music," says Eduard Hanslick in his *Beautiful in Music*. Now, you composers who make symphonic poems, why don't you realize that on its merits as a musical composition, its theme, its form, its treatment, that your work will endure, and not on account of its fidelity to your explanatory program?

For example, if I were a very talented young composer—which I am not—and had mastered the tools of my trade—knew everything from a song to a symphony, and my instrumentation covered the whole gamut of the orchestral pigment . . . Well, one night as I tossed wearily on my bed—it was a fine night in spring, the moon rounded and lustrous and silencing the lake below my window—suddenly my musical imagination began to work.

I had just been reading, and for the thousandth time, Browning's *Childe Roland*, with its sinister coloring and spiritual suggestions. Yet it had never before struck me as a subject suitable for musical treatment. Per the exquisite cool of the night, its haunting mellow flavor, had set my brain in a ferment. A huge fantastic shadow threw a jagged black figure on the lake. Presto, it was done, and with a mental snap that almost blinded me.

I had my theme. It will be the first theme in my new symphonic poem, *Childe Roland*. It will be in the key of B minor which is to be emblematic of the dauntless knight who to "the dark tower came," unfettered by obstacles, physical or spiritual.

O, how my brain seethed and boiled, for I am one of those unhappy men who the moment they get an idea must work it out to its bitter end. *Childe Roland* kept me awake all night. I even heard his "dauntless horn" call and saw the "squat tower." I had his theme. I felt it to be good; to me it was Browning's Knight personified. I could hear its underlying harmonies and the instrumentation, sombre, gloomy, without one note of gladness.

The theme I treated in such a rhythmical fashion as to impart to it exceeding vitality, and I announced it with the English horn, with a curious rhythmic background by the tympani; the strings in division played tremolando and the bass staccato and muted. This may not be clear to you; it is not very clear to me, but at the time it all seemed very wonderful. I finished the work after nine months of agony, of revision, of pruning, clipping, cutting, hawking it about for my friends' inspection and getting laughed at, admired and also mildly criticized.

THE THRICE FATAL DAY.

The thrice fatal day arrived, the rehearsals had been contained in my tone-poem; blame Browning for the incoherence, for I but followed his verse. One day many months afterward I happened to pick up Hanslick, and chanced on the following:

"Let them play the theme of a symphony by Mozart or Haydn, an adagio by Beethoven, a scherzo by Mendelssohn, one of Schumann's or Chopin's compositions for the piano, or again, the most popular themes from the overtures of Auber, Donizetti or Flotow, who would be bold enough to point out a definite feeling on the subject of any of these themes? One will say 'love.' Perhaps so. Another thinks it is longing. He may be right. A third feels it to be religion. Who may contradict him? Now, how can we talk of a definite feeling represented when nobody really knows what is represented? Probably all will agree about the beauty or beauties of the composition, whereas all will differ regarding its subject. To represent something is to exhibit it clearly, to set it before us distinctly. But how can we call that the subject represented by an art which is really its vaguest and most indefinite element, and which must, therefore, forever remain highly debatable ground?"



"I HEARD THE DAUNTLESS HORN."

Triangular fugue! Why, that was the crossroads before which *Childe Roland* hesitated! How I hated the man.

I was indeed disheartened. Then a lady spoke to me, a musical lady, and said:

"It was grand, perfectly grand, but why did you introduce a funeral march in the middle—I fancied that *Childe Roland* was not killed until the end?"

The funeral march she alluded to was not a march at all, but the "quagmire theme," from which queer fancies threateningly mock at the knight.

"Hopeless," thought I; "these people have no imagination."

THE GENTLE CRITICS.

The next day the critics treated me roughly. I was accused of cribbing my first theme from *The Flying Dutchman*, and fixing it up rhythmically for my own use, as if I hadn't made it on the spur of an inspired moment! They also told me that I couldn't write a fugue; that my orchestration was overloaded, and my work deficient in symmetry, repose, development and, above all, in coherence.

This last was too much. Why, Browning's poem was contained in my tone-poem; blame Browning for the incoherence, for I but followed his verse. One day many months afterward I happened to pick up Hanslick, and chanced on the following:

"Let them play the theme of a symphony by Mozart or Haydn, an adagio by Beethoven, a scherzo by Mendelssohn, one of Schumann's or Chopin's compositions for the piano, or again, the most popular themes from the overtures of Auber, Donizetti or Flotow, who would be bold enough to point out a definite feeling on the subject of any of these themes? One will say 'love.' Perhaps so. Another thinks it is longing. He may be right. A third feels it to be religion. Who may contradict him? Now, how can we talk of a definite feeling represented when nobody really knows what is represented? Probably all will agree about the beauty or beauties of the composition, whereas all will differ regarding its subject. To represent something is to exhibit it clearly, to set it before us distinctly. But how can we call that the subject represented by an art which is really its vaguest and most indefinite element, and which must, therefore, forever remain highly debatable ground?"

I saw instantly that I had been on a false track. Charles Lamb and Eduard Hanslick had both reached the same conclusion by diverse roads. I was disgusted with myself. So then the whispering of love and the clamor of ardent combatants were only whispering, storming, roaring, but not the whispering of love and the clamor; musical clamor, certainly, but not that of "ardent combatants."

THE FATE OF THE MASTERPIECE.

I saw then that my symphonic poem *Childe Roland* told nothing to anyone of Browning's poem, that my own subjective and overstocked imaginings were not worth a rush, that the music had an objective existence as music and not as a poetical picture, and by the former and not the latter it must be judged. Then I discovered what poor stuff I had produced—how my fancy had tricked me into believing that those three or four bold and heavily orchestrated themes, with their restless migration into different tonalities, were "soul and tales marvelously mirrored."

In reality my ignorance and lack of contrapuntal knowledge, and above all the want of clear ideas of form, made me label the work a symphonic poem—an elastic, high-sounding, pompous and empty title. In a spirit of revenge I took the score, rearranged it for small orchestra, and it is being played at the big circus under the euphonious title of *The Patrol of the Night Stick*, and the musical press praises particularly the graphic power of the night stick motive and the verisimilitude of the escape of the burglar in the coda.

Alas, *Childe Roland*!

Seriously, if our rising young composers—isn't it funny they are always spoken of as rising? I suppose it's because they retire so late—read Hanslick carefully much good would accrue. It is all well enough to call your work something or other, but do not expect me nor my neighbor to catch your idea. We may be both thinking about something else, according to our temperaments. I may be probably enjoying the form, the instrumentation, the development of your themes; my neighbor for all we know will in imagination have buried his rich, irritable old aunt, and so your pæan of gladness, with its brazen clamor of trumpets, means for him the triumphant ride home from the cemetery and the anticipated joys of the post-mortuary hurrah.

The Benefit of Playing in the Polyphonic Style

By FREDERIC S. LAW

WHAT IS POLYPHONY?

POLYPHONY—literally, many voices—was the first step taken toward the building up of a musical art. Crude as its beginnings were, they mark the stir of an instinctive impulse to create a beauty that should represent in abstract terms of sound the principles of symmetry, proportion and variety which had governed the concrete arts of architecture, sculpture and painting. To be sure, to our ears the attempts of the early polyphonists do not stand higher in the art scale than the flat angular drawings that decorate the early Egyptian tombs when compared with the masterpieces of later pictorial and plastic art.

These had their obvious prototypes in nature; music has been a growth from within, an application to an intangible and evanescent material of the laws of harmony and design that are self-evident in the representation of the human form, in the construction of a temple, in the reproduction of a landscape. It had to be carved out of the empty air, painted on an invisible canvas, submitted to the judgment of the ear instead of the eyes; its progress has been a series of continual experiments followed by the rejection of much that at one time seemed fixed and immutable.

In order to escape the monotony of the unison, which was the prevailing characteristic of Greek music and that of the early church, the attempt was made to join two independent melodies so that they might be heard at one and the same time and thus give pleasure to the ear. In the effort to find successions of note that might be sounded together without discordant effect the foundation of polyphonic music was laid. Little by little the ideal of the composer advanced from the combination of separate and distinct arrangements of notes to the exploitation of one musical thought which should pass from one voice to the other supported by various devices intended to give the whole an impression of closely wrought unity of design. This found its climax in the fugue which still remains the most complete embodiment of polyphonic form. The ruling principle of the polyphonic style is the treatment of all voices or parts as equal in authority and interest; no one is of greater or less importance than another, hence in playing such music the hand is obliged to use the fingers with the utmost independence and equality of action.

POLYPHONIC MUSIC ON VOCAL BASIS.

It must not be forgotten that polyphonic music was not conceived on an instrumental basis; it was designed for singers whose voices had nothing to do with the question of mechanism or technic as concerned with keyed instruments. At the time the polyphonic style was at its height, toward the end of the sixteenth century, music was overwhelmingly vocal in character and largely confined to the service of the church. Instruments were used in the main only for accompaniment to the voice and when composers attempted to write anything purely instrumental they adhered to the same manner of writing; their compositions were merely works vocal in nature and transferred to instruments. It was a long time before the greater possibilities of the latter as regards power, compass, and velocity of execution were utilized in forming a distinct instrumental style.

The invention of the opera in the seventeenth century wrought a mighty change in the world of music and led to the overthrow of polyphony as the only form of the art. It is beyond the province of this article to consider this phase of the subject; it is enough to say the polyphonic style soon lost ground against the fascinations of a free melody enriched and supported by a fundamental but subordinate harmony, which was the natural consequence of the dramatic demands made by the opera. It lingered in the instrumental music of the eighteenth century until with Haydn the sonata and the symphony completely routed the canon and fugue.

Strange to say the trend of ultra-modern composition is decidedly toward the earlier style. In the works of Wagner, Richard Strauss, Max Reger we find a polyphony that allies them to the period of Bach and Handel far more than to that of Haydn, Mozart and Beethoven. It is a polyphony conceived on lines of the utmost freedom; the themes are combined with a total lack of the restrictions which to our ears give an air of stiffness to the music of the old-time school. This adaptation to changed conditions shows that polyphony is based upon true and immutable principles of art; it has varied in form but not in essence and is still able to meet its requirements.

ITS BENEFIT TO THE STUDENT.

To look upon it in the most obvious light it serves as a means of the greatest value for technical advancement. As previously observed it calls for the utmost independence and equality of finger action, and this must be exercised not merely in one direction, as is apt to be the case with music of the present day, but in all directions and in all positions; not only up and down but toward the sides, in extensions this way and that, with the leading aim of preserving the individuality of each voice as it appears and of bringing it out distinctly, even when the effort to do so is hampered by physical shortcomings in the way of differences in the length and strength of the various fingers. To be sure this sort of technic is not showy and does not impress the uninitiated looker-on; it is extremely difficult to acquire, not to speak of the mental effort involved; but as to its utility in giving the touch a depth and a power of discrimination essential to artistic playing there can be no difference of opinion. No two musicians could be more widely apart, so far as music and personality are concerned, than Bach and Chopin.

Compare, for instance, a Bach fugue with a Chopin nocturne; an étude by the latter with an invention by the former—yet Chopin built up his technic by solving the problems submitted by the great German polyphonist. "When I have to prepare for a concert," he said, "I shut myself up for two weeks and practice Bach."

The very fact that the convenience of the hand or an especial adaptation to the keyboard is not considered in polyphonic music is favorable to the development of latent powers of technic that the prevailing style, with its characteristic stress on force and velocity, does not tend to call forth. The necessity of bringing out with clearness the principle theme of the work on its frequent appearance, of distributing between it and the various transformations of the subsidiary features that accompany it, not to speak of the identical service demanded from both hands, leads to a finesse of muscular control hardly to be obtained in any other way.

CONCENTRATION IMPERATIVE.

Best of all, however, polyphonic music puts the question of technic into the background; its greatest service to the student is the appeal it makes to his intellectual powers. It calls for concentration of mind, for a clear understanding of the effect desired; the thought is drawn to the music rather than to the means by which it is produced, a much needed corrective for the exaggerated attention paid to technic in these days of heaven-storming virtuosos. It strengthens and enlarges the mental faculties; it leads to clear thinking and to the satisfaction that comes from the realization of higher ideals than that of astonishing by merely mechanical dexterity.

To be sure it represents the intellectual rather than the emotional element of music; it calls for concentration of mind, for independence of thought as well as of the fingers—indeed, clearness of thought is the necessary antecedent to clearness of fingering. This is shown by the ease with which any composition may be played when each hand is taken separately; the difficulty of combining them is purely mental and may be compared to that of carrying on a subtle chain of reasoning which involves a thorough understanding of a given proposition as well as of all the logical inferences that may be drawn from it by a practiced thinker. Many of her elders will sympathize with the child, who, while trying to master a Bach invention, cried despairingly, "Oh, my fingers are just like flies in molasses! As soon as I get them right in one hand they stick in the other!"

DESIRABLE POLYPHONIC TEACHING MATERIAL.

The judicious teacher will not antagonize the pupil who feels repelled by an unfamiliar idiom by insisting at first on the study of the strictest examples of this school. Even the inventions of Bach, which are commonly used as an introduction to the polyphonic style, are a trifle severe for the majority of pupils in the medium grades; a better choice can generally be made among the easier of his *Little Preludes and Fugues*. If the student finds the music of the old masters stiff and unattractive, give him something by a modern composer in which contrapuntal devices are used in free forms. There are many attractive works of this kind that will open the eyes of youthful players to the interest and variety which can be lent to music of the present day by the introduction of polyphonic features. The imitations that abound in Grieg's *Grandmother's Menuet* make it somewhat difficult and call for particular independence in both hands. One of the pleasing examples of a modern work in antique form is the *Gavotte in G minor* by Dupont, with its canonic imitations and really melodious counterpoint. Another is Mason's *Danse Antique*, which has appeared on a Paderevski program. In this the canon is used with great ingenuity in an episodic style that relieves it of the stiffness commonly associated with the form. Even more flowing, if stricter in style, is the *Gavotte in F major*, familiarly known as *Les Moutons*, by Padre Martini, a veritable antique.

Perhaps nothing illustrates the possibility of uniting the utmost charm and grace with severity and exactness of form more completely than Jassohn's *Scherzo in F sharp major*, a canon carried out in strict accordance with the laws of counterpoint. The composer is well known as a master in this particular field; his Op. 125 is a *Serenade* in twelve canons. A seemingly incongruous but interesting experiment has been made by Rheinberger in his Op. 39, six dances in fugue form. One may also turn to Reinecke's two *Note-Books for Little People*, Op. 107 and Op. 176, for some gems in canonic writing; among them a reversible canon, a so-called *Musical Riddle*, etc. His *Kanonische Etuden* (Canonic Etudes) for four hands include some remarkable experiments in this style of writing, e. g., a four-hand chorale in the form of a reversible canon; a duet in which two dances, one in double and the other in triple measure, are played together. In his *Album for the Young*, Schumann gives us a *Little Fugue* and a *Song in Canon Form*, both suitable for juvenile players. His *Novelette in E Major* (No. 7), is a fine example of a theme carried through various metamorphoses in fugal and canonic style. The *Novelette in F sharp major* (No. 8), shows the same characteristics, though both may be undertaken only by players of no little powers of technic and endurance. We must not forget the little two-part canons by Kunz, Op. 114, which have long been known as one of the best possible preparations for the polyphonic style and suitable for students of almost any grade above the primary.

GO STRAIGHT TO THE FOUNTAIN HEAD.

It has not been the design of this article to make any especial mention of the old masters of the polyphonic school or of their works which are—or should be—known to all. The object has been to draw attention to the great benefit of familiarity with this style of writing and to indicate a few compositions which may facilitate its introduction to those who find the classics in strict form severe or unduly difficult. The writer would, however, strongly urge the student not to linger but to seek inspiration at the fountain head of the school in question; that is, to search the pages of Bach and his contemporaries, Handel and Scarlatti.

To be a consummate artist it is necessary not merely to have feeling, but to be able to communicate it to others. The paradox of music lies in this, that two persons may be able to play the same piece—say a Chopin nocturne—both reading the notes and expression marks exactly as printed, and yet one will leave you perfectly cold, while the other will kindle the warmest emotions. In other words, the first one's performance will be like the regular features of a beautiful but stupid girl, while the art of the second will remind you of a girl whose features may possibly fall short of classic regularity, but are animated by a soul that makes you fall in love with her at first sight.—H. T. FINCK.

KNOWLEDGE, in truth, is the great sun in the firmament. Life and power are scattered with all its beams.—Webster.



GOUNOD'S PERIOD.

THE calamitous power of Napoleon Bonaparte came to an inevitable end with the mad flight of the French troops from Waterloo, June 18, 1815. The great devastator had for years drained France of its strongest and healthiest men to gratify his ambition for dominion and his appetite for military success. Singularly enough many of the most famous musicians were born during this period of great upheaval in Europe. Charles François Gounod came into the world to witness numerous wars and continual political turmoil in his own country where the government could turn from a monarchy to a republic literally over night. Nevertheless, he was an emissary of peace during his entire lifetime, and stood amazed at the continual reversion of man to the barbarisms of war. Indeed, we may well ask ourselves whether the man who could strike terror throughout Europe was as important to civilization as one who could produce the following thought found in one of the letters of Gounod written in 1870, just after our own civil war, and just before the Franco-Prussian war.

"Humanity yet lingers, it would seem, under the grim shadows of chaos, amidst the monstrosities of the iron age; and instead of driving their weapons into the earth to benefit their fellow creatures, men plunge them into each other's hearts to decide the ownership of the actual soil. Barbarians! Savages!"

GOUNOD'S ANCESTRY.

Gounod's father, François Louis Gounod, was born in 1758 and did not marry until he was forty-seven years old. He died when his son Charles was only five years old. A painter of distinguished note himself, he spent much of his time restoring many of those great masterpieces to be found in the lavish summer homes of the French monarchs at Versailles. His ancestors had been makers of the elegantly engraved armor and weapons that added so much to the spectacular attractiveness of the wars of other days. It was Gounod's mother, however, who developed the love for music in the little child who was to write operas and oratorios which brought his name such wide renown. She was the daughter of a French magistrate, very pious, highly cultured and was a music teacher for over thirty-two years.

GOUNOD'S BIRTHPLACE.

At the time of the master's birth Gounod's parents resided in a modest little house in the section of Paris near the venerable Abbey of St. Germain des Prés. The artist father and musician mother fighting valiantly against commercialism and mediocrity upon one side and poverty upon the other had a very happy home nevertheless. The father's artistic conscience was so highly developed that he would work with extravagant disregard for the value



GOUNOD'S MAGNIFICENT HOME
AT ST. CLOUD.

The Master Study Page

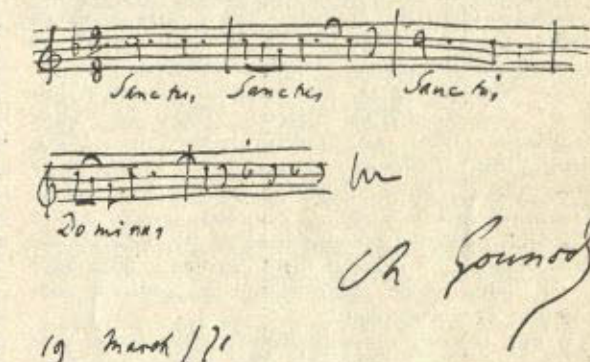
The Real Gounod

1818-1893

"It is not labor that kills. It is sterility. To be fruitful is to be young and full of life."

[Editor's Note.—This invaluable series, designed as a successor to THE ETUDE Gallery of Musical Celebrities, started last month with "The Real Beethoven," and will be continued in each issue. Whether used for individual purposes or for supplementary historical study in musical clubs it will not fail to create a much wider interest in musical art.]

of his time in order to have his art creations worthy. His wife in fact was compelled to argue with him to send them to market when there was real need of money in the home. Cleaning his palettes and even finishing some of the pictures herself she gained an artistic insight which at the death of her husband in 1823 enabled her to continue the little art class which had been the mainstay of the family. There were two children, Charles François and his brother ten years older. The little mother struggled valiantly on for years, teaching drawing and music, from early morning until late night, in order to secure the right support and educational advantages for her sons. So beautiful was her maternal devotion that we may well pause for a while and draw back the curtain of years to look upon a little scene which reveals the spirit of musical enthusiasm which must be at the base of the successful musical career of every successful student. Gounod in his own story of his life tells of his first visit to the opera together with his mother and his older brother: "I was nearly wild with impatience and delight. I remember I could not eat for excitement, so that my



SCORE OF THE "SANCTUS" FROM THE "MESSE SOLENNELLE."

self. That night I never closed my eyes; I was haunted, 'possessed.' I was wild to write an *Otello* myself."

Charles never forgot his mother's sacrifices, and his devotion to her up to the time of his death was very beautiful. The following lines found in the preface to his autobiography are well worth quoting:

"If I have worked any good during my life, by word or deed, I owe it to my mother and to her I give the praise. She sleeps beneath a stone as simple as her blameless life had been. May this tribute from the son she loved so tenderly form a more imperishable crown than the wreaths of fading immortelles he laid upon her grave, and clothe her memory with a halo of reverence and respect he fain would have endure long after he himself is dead and gone."

GOUNOD'S EDUCATION.

As a child Gounod possessed the gift of absolute pitch. He discovered that the dogs barked in certain pitches and that the street venders sang "as if they were crying" when they sang in the minor mode. His early training was almost entirely received from his mother who, however, did not wish to have her son a musician, knowing the privations which many unsuccessful artists undergo. She did, however, place him under the instruction of the noted contrapuntalist Anton Reicha, who advised Madame Gounod to make a musician of the boy. Accordingly, after he had received his Bachelor's Degree from the Lycée St. Louis, he entered the Paris Conservatoire where he studied with Halévy, Lesueur and Paër. In 1837, after he had been in the conservatoire but one year, he won the second Prix de Rome with his cantata *Marie Stuart et Rizzio*; and in 1839 he won the Grand Prix de Rome with his cantata *Fernand*, carrying twenty-five votes out of twenty-seven.

His residence in Rome made a profound impression upon him and led him to make a thorough study of the old ecclesiastical music of Palestrina, whom he always compared with Michelangelo. Of them he said, "Both have the same simplicity, even humility of manner; the same seeming indifference to effect, the same scorn for methods of education. There is nothing artificial or mechanical about them. The soul wrapped in ecstatic contemplation of a higher world, described in humble and submissive language the sublime visions that pass before its eyes. The art of the two masters is a sort of sacrament, whose outward



GOUNOD'S WORK ROOM.

mother said to me at dinner, 'If you don't eat your dinner I won't let you go to the opera,' and forthwith I began to consume my victuals, in a spirit of resignation at all events.

"We had dined early that evening as we had no reserved seats (this would have been far too costly), and we had to be at the opera house before the doors were opened, with the crowd of people who waited on the chance of finding places untaken in the pit. Even this was a terrible expense for my mother as the seats cost three francs and seventy-five centimes each (about seventy-five cents).

"It was bitterly cold; for two mortal hours did Urbain and I wait, stamping our frozen toes, for the happy moment when the string of people began to move past the ticket office window. We got inside at last. Never shall I forget my first sight of the great theater, the curtain and the brilliant lights. I felt as if I were in some temple, as if a heavenly vision must shortly rise upon my sight. At last the solemn moment came. I heard the stage manager's three knocks and the overture began. My heart was beating like a sledge hammer. Oh, that night! that night! what rapture, what Elysium! Malibran, Rubini, Lablache, Tamburini, the voices, the orchestra! I was literally beside my-

and visible sign is but a transparent veil stretched between man and the divine and living truth."

On his way back from Rome Gounod met Mendelssohn and other famous musicians, and became acquainted with the radical departures represented in the innovations of Schumann.

GOUNOD'S LATER LIFE.

Arriving in Paris Gounod was appointed to the post of organist at *Les Missions Etrangères* and apparently had the customary difficulties of the organist of to-day since the Abbé felt it necessary to remind him that the parishioners did not think his style entertaining—whereupon Gounod reminded the Abbé that he had come to improve the musical taste of the parishioners and not to consult it. Gounod, however, was devoted to the church and took a course in theology for two years. It was at one time expected that he would enter the priesthood. After five years of comparative oblivion the name of Gounod comes to the public notice through the successful performance of his *Messe Solennelle* in London. His first attempt at a three-act opera *Sappho* was produced at the Grand Opera House in Paris in 1851. It was not, however, a success owing to a weak libretto.

In 1852 Gounod became conductor of the united male singing societies in Paris as well as the vocal schools. Gounod's important dramatic works were produced during the years from 1850 to 1870, after which he devoted his time almost wholly to religious compositions. The dates of the best known works are as follows: *Sappho* (1851), *Ulysse* (1852), *La Nonne Sanglante* (1854), *Le Médecin malgré lui* (1858), *Faust* (1859), *Philtom et Baucis* (1860), *La Reine de Saba* (1862), *Mireille* (1864), *La Colombe* (1866), *Romeo et Juliette* (1867). Although Gounod was a thorough master of the resources of the orchestra his two symphonies (D and E flat), written in 1852, have never claimed wide attention and are generally conceded to be unimportant.

It was, however, not until 1859 that his great success *Faust* was first produced. The master had been greatly attached to the poem for many years. Even during the glorious days at the *Villa di Medici* in Rome we find him studying the Goethe version of the legend. This remarkable opera was first performed in America in 1863. A recent book upon opera estimates that it is sung throughout the world more than any five operas combined. At the Paris Grand Opera *Faust* has been given 1,500 times, and no less than \$30,000 has recently been spent there for new scenery for this opera alone. This seems quite astonishing when it is remembered that the first productions of the opera were very far from being successful. *Faust* is said to have earned over three million francs for the producers. Performances of the opera were prevented in Rome as the government prohibited representations of "his satanic majesty" on the stage.

At the outbreak of the Franco-Prussian war, Gounod, who detested fighting, sailed for England together with his wife and two children. He conducted concerts at the Crystal Palace, concerts of the Philharmonic, and concerts of the Gounod Chorus (later the Royal Choral Society). While residing in England he is said to have written many of the very much sung sacred songs, including *The King of Love My Shepherd Is*, *There is a Green Hill Far Away*, *Nazareth*, etc.

In 1875 Gounod returned to Paris, where he had been made a member of the *Institut de France*. Here he devoted himself to the composition of two sacred works, *The Redemption* (first produced in Birmingham, England, 1882), and *Mors et Vita* (first produced in Birmingham in 1885).

In 1893 Gounod was engaged upon work with a *Requiem*. He was going over the score of what he hoped to make his greatest work and describing his purpose to a pupil when he came suddenly upon a particularly effective passage, and, in the excitement of the moment, fell over the score, dead. Like Mozart he had provided his own memorial service. His funeral in Paris indicated the regard of the French state for its men of genius. Preceded by a company of police and followed by cavalry, infantry and artillery—an odd cortege for an emissary of peace—the procession included

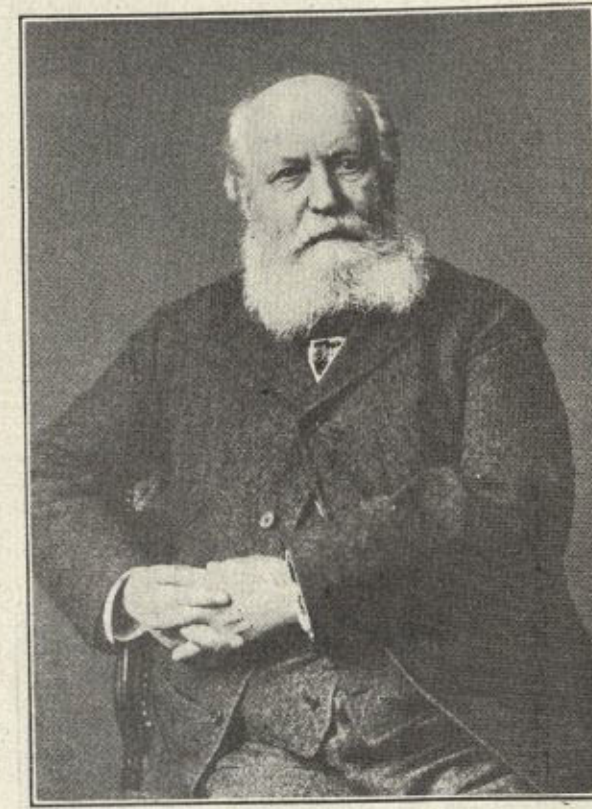


GOUNOD AT HIS PRIME.

many of the most famous men of letters, science and art in France. Queen Victoria, always an ardent admirer of Gounod's music, sent a handsome wreath to be placed upon his grave.

GOUNOD'S PERSONALITY AND APPEARANCE.

The existing photographs of Gounod testify to the fact that he avoided all tendencies to appear like a "genius." His face was said to have been exceptionally mobile and expressive. The portraits of him do not, it is believed, convey a correct idea of his handsome and highly emotional countenance. The peculiar contrast represented in two of his most famous works, *Faust* and the *Messe Solennelle*, symbolizes the caprices of his character. At heart he was imbued with mysticism and at times was deeply sensitive to the ritual of the church he loved so well. At other moments it may safely be said that the worldly spirit of *Faust* and *Romeo and Juliet* made itself conspicuously present in his character. Gounod was always a gentleman in the sense of being kind and considerate of others. He was lovable and sympathetic, but lacked decisiveness and great personal force. His lack of sophistry was one of the most distinctive traits of his character.



GOUNOD IN OLD AGE.

Gounod's preference for the organ was quite pronounced and was doubtless due to his churchly tendencies. He had a fine small pipe organ in his home and enjoyed playing upon it, often continuing his playing well into the early hours of the morning. Saint-Saëns speaks of his piano-playing, describing him as an agreeable performer, but at the same time relating his difficulty in playing his own scores. (*Gounod jouait du pianoforte agréablement mais la virtuosité lui manquait et il avait quelque peine à exécuter ses partitions.*)

Gounod's greatest success as a conductor was with large choruses. He was always sincere and filled with a sense of seriousness of the work at hand which made him lose all idea of self. In Paris and in London he met with great applause at the choral concerts he conducted. In London he failed to win the personal friendship of some of the newspaper critics, and this led to controversies which hurt his sensitive nature very greatly. His symphonies, which do not rank with his better known works, were favorably received at the time of their performance in England.

GOUNOD'S FRIENDS.

In his autobiography Gounod mentions many friends. Aside from those associated with him in his educational work, he speaks particularly of the French painter, Georges Ingres, director of the Munich Academy at Bonn, whose art is said to hold the middle place between the classic and the modern, and in this way runs parallel to the musical art of Gounod. Gounod was also devoted to Berlioz whom he described as the greatest emotional influence of his youth. They exchanged numerous interesting letters, and Gounod in his monograph of the older French master said, "The musical works of Berlioz may earn him glory. The polished letters will do more. They will earn him love, and

that is the most precious of all earthly things." Gounod valued his friendship with Saint-Saëns and other contemporary French musicians also very highly. Mme. Viardot, also, he mentioned as a "friend in need" since she was continually seeking to promote the youthful works of the composer.

GOUNOD'S COMPOSITIONS.

Of Gounod's operas the most celebrated are *Faust*, *Romeo and Juliet*, *Philtom et Baucis*, and *The Queen of Sheba*. Other operas are *La Nonne Sanglante*, *Le Médecin malgré lui*, *Mireille*, *La Colombe*, *La Reine de Saba*, *Ulysse*, *Le Tribut de Zamora*, *Polyeucte*, and his posthumous operas *Maitre Pierre*, and *Georges Dandin*. His sacred works many believe will survive his operas. His best known religious compositions are *Solenn Mass in G*, *Masses for Men's voices*, *The Redemption*, *Messe Angeli Custodes*, *Messe Sainte Cecile*, *Mors et Vita*, *Fourth Mass*, *Galla*, *Le Sept Paroles de Jésus*, *Pater Noster*, *Ave Verum*, *O Salutaris*, *Stabat Mater*, and similar works. Many of Gounod's songs have been very popular indeed, and such works as *Nazareth*, *There is a Green Hill Far Away* and the *Ave Maria*, written over the prelude to the first Fugue in the *Well Tempered Clavier* of Bach, have become extremely popular. Gounod's autograph of *Requiem* (William Heinemann, London), rank with those of Berlioz in interest, although not nearly so comprehensive. Gounod wrote many monographs upon noted musicians and also a *Method for the Cornet*. His compositions suitable to the piano are limited to transcriptions of his operatic works and such unimportant pieces as *The Funeral March of Marianne*, *Marche Romaine*, etc. It is difficult to form a just appreciation of Gounod's work as a whole since there are many moments of undoubted inspiration, continual evidences of highly developed craftsmanship in composition, instrumentation, etc., which have been greatly admired by real music workers who know the difficulties encountered in securing such effects, much deliciously sensuous melody, and often very decided dramatic force in his stage works, as well as an unmistakable spirit of reverence in his church compositions. However, it cannot be denied that there are here and there passages of banality or mediocrity which are difficult to associate with Gounod's more inspired periods. Many of his melodies are extremely original and at times voluptuous.

GOUNOD'S SAYINGS.

In art, mere realism is another word for slavish imitation. Labor is neither cruel nor ungrateful. There is no necessity that every man's cup should be the same size. The great point is that each should always be full to the brim. Nowadays the artist is no longer his own master. He belongs to the world at large, he is worse than its target. He is its prey. His own personal and productive life is almost entirely absorbed, swamped, squandered, in so-called social obligations, which gradually stifle him in that net work of sham and barren duties which go to make up many an existence devoid of serious object and high motive. In a word, society eats him up.

A GOUNOD PROGRAM.

(Suitable for the Average Club Meeting.)
Grading 1 to 10.

- 1 PIANO DUET: *Dodelinette* (Lullaby).....Grade 2
 - 2 SONG: *The King of Love My Shepherd Is*.....Grade 4
 - 3 VIOLIN SOLO: *Nazareth*.....Grade 4
 - 4 PIANO SOLO: *Faust* (transcribed by Leybach).....Grade 5
 - 5 CHORUS: *Sent Out Thy Light*.....Grade 4
 - 6 PIANO DUET: *Funeral March of a Marionette*.....Grade 4
 - 7 SONG with violin obligato: *Serenade* (Sing, Sleep, Slumber).....Grade 3
 - 8 VIOLIN SOLO: *Ave Maria* (Bach-Gounod).....Grade 4
 - 9 SONG: *Oh Divine Redeemer*.....Grade 5
 - 10 PIANO SOLO: *Marche Romaine*.....Grade 5
 - 11 CHORUS: *Unfold Ye Portals* (from *Redemption*).....Grade 5
- A more varied program may be arranged by the introduction of the piano arrangements from Gounod's operas. However, these like most arrangements are not as effective as solos written originally for the instrument. It should not be difficult to secure the assistance of a local choir to participate in this event.

BOOKS UPON GOUNOD.

Gounod, by Henry Tolhurst; Essay in *Portraits et Souvenirs* by Saint-Saëns (in French); *Autobiographical Reminiscences* by Charles Gounod; *Charles Gounod, His Life and Works*, by Marie Anne de Bonnet; *Charles Gounod, ein Lebensbild*, by P. Voss (in German only); *Charles Gounod*, by Hughes Imbert (in French only); *Charles Gounod, Biographie critique*, by P. L. Billenmacher (in French only).

QUESTIONS.

1. Was Gounod influenced by the troubled political conditions of France during his lifetime?
2. Tell something of Gounod's artistic ancestry.
3. What part did Gounod's mother play in his education?
4. Who were Gounod's principal teachers?
5. Give some incidents relating to the first production of *Faust* and the future success of the opera.
6. Tell something of Gounod's later life.
7. Give a description of Gounod's personality and appearance.
8. Was Gounod a very accomplished performer?
9. How did Gounod rank as a conductor?
10. Name some of Gounod's best compositions.

CHARLES DICKENS hit the nail squarely on the head when he told us, by means of the inimitable Mark Tapley, that there was no credit in being happy when everything is going well, but to keep cheerful under difficulties was something worth trying to do. The student should learn to regard obstacles as character-developers.—LAHEE.



Is Our Musical Education at Fault?

By the late BENJAMIN CUTTER

[The following posthumous article from the late Benjamin Cutter is the last message of one of the most profound musical thinkers our country has produced. The writer, aside from being a very thoroughly trained musician, was a keen analyst and a composer of great ability. It was his custom to study his pupils very carefully and the following article shows how searching his investigations were. Benjamin Cutter was born at Woburn, Massachusetts, September 6, 1857, and died May 10, 1910. His father was a physician of high standing who made an avocation of music. The son studied the violin with the well-known Boston teacher Julius Eichberg, and harmony with Stephen Emery at the New England Conservatory. In Germany, Cutter studied with Seifritz at Stuttgart. Coming back to America he settled down in Boston as a teacher and violinist. While working quietly and faithfully, he was so retiring in his disposition that little was known of his work until late in his life. For some time he played in the Boston Symphony Orchestra and became one of the faculty of the New England Conservatory of Music. His Mass in D is regarded as one of the best works of the kind ever produced in this country. He has also written cantatas, chamber music and useful text books.—EDITOR OF THE ETUDE.]

It was the writer's privilege some years ago to converse with a past master in the art of musical instruction as the students thronged through the corridors of a great school of music. A chance remark became, as is often the case, a germ for thought; to which this present paper owes its writing. "Who knows but some Schubert is now walking this corridor!"

This idea fastened itself then in the mind of the writer; and as the years passed by, bringing to him a close professional acquaintance with the subject itself, it possessed him more and more, and to-day it seems to him very probable that some Schubert is walking our streets, is taking part in our musical lives, and yet has not come to his rights through conditions beyond his power to control—some undiscovered genius that needed only the right impulse at the right time and in the right way to blossom out into a gift whose outgivings would gladden the hearts of future generations.

MUSICAL TALENTS TAKEN IN TIME.

That this is so suggests a fault somewhere in our scheme of education, or a possible misuse of opportunity, or a failure to apprehend the needs of that youth whose peculiar gifts fit him for musical composition. At any rate, in comparing the musical training of the youth in America with that of the youth abroad, the first thing that appeals to one is the fact that the boy abroad is ready to finish his education when the American boy is beginning his theoretical studies. Abroad, a musical gift, a pronounced gift, is a thing that is heeded; to state it in an un-ideal way, it is a business proposition; the boy may become a composer, or that enviable thing, a conductor of operas, of concerts; a money-earning notability. This gifted boy—say in some German city—may be fortunate enough to have a wise parent, who places him at a very early age in proper hands or takes the child to an authority and abides by his counsel; the outcome is that while this child is in the lower or middle grade schools he has already begun to study the piano and possibly the violin and, what is more to our point, to study harmony.

Little by little the thing grows. In his twelfth or thirteenth year, let us assume, he begins the study of counterpoint, and at the same time the composition of little pieces. It is very likely that some abatement in the stress of the regular school work is arranged for, provision being made for further study in later years, when the special musical training shall have been completed. By his fourteenth year this boy writes music with the ease and despatch that a young school girl shows in her epistolary effusions; but with this notable difference—that his productions show coherency, order, design, the result of his regular training in giving to his thoughts both structure and beauty.

Such a boy need be no overstrung delicate child. History shows us quite the reverse. History shows us that these acquirements, having been won little by little, have come to him naturally and without any extraor-

dinary effort. In his seventeenth year, or in his eighteenth, the hand of this youth is penning symphonies. Postpone the time of beginning two years or so—to eleven or twelve—and the outcome is about the same. The name of Richard Strauss, who has stirred modern music so deeply, is the name of one whose experience fits the above statement.

AMERICAN STUDENTS COMMENCE TOO LATE.

Look about, now, in our American musical life and find, if you can, the counterpart of this. The American boy, and the American girl—for the American girl is to be reckoned with—both begin too late. And they both begin too late not because of their own fault, but because their parents, while providing for other kinds of education, have not understood what a musical education demands, and have failed to heed the signs that one of these gifted children may possibly show.

American parents cannot understand, for instance, what makes a certain child so "queer." With no musical past of their own to speak of, unacquainted with the conditions that would otherwise render them knowing and discerning, they gaze on a boy who is distracted and absent, poor in his school, ever scribbling tunes, moody, irritable, as a conundrum. Of the creative impulse that is striving within him and that finds perhaps a vent in arrangements of rag-time pieces, marches and little songs—the reflexes of what he has already heard—they have no conception. They may encourage him in practicing in this lower field of our art, but they are surely unaware that rightly led, this holy impulse would soon be carried out and beyond the vulgarity of rag-time music into the things that are better and higher, and that this queer boy, poor in school though not necessarily poor in wit, the object of the scorn of his successful brother scholars with their matter-of-fact minds moving in the inherited channels of mathematics and the humanities, that this same boy may have in him the germs of genius and undoubtedly possesses a gift that developed, will lift him, other things being equal, to a high place in his calling. They are unaware that such a boy, repressed, discouraged, may pass, perforce, without interest through his school course, and with a sense of derailment go through life, off his rightful track, out of his sphere, and rankling and sore at heart. As the years go by the creative impulse will become extinct. In its place will flow a wellspring of sorrow and bitterness that will surge up afresh whenever the compositions of this or that more favored one are heard.

OBSTRUCTIONS IN AMERICA.

This is no imaginary picture. To point to those who serve as subjects for it would be easy. In New England, where the writer passed his boyhood, the distrust of a musician's career, due to religious belief and ideas, has had its part to play. Again, the sheer inability of parents to understand an abnormal child. Again, the business sense of a parent—"too little money in music."

The American youth, when he comes to study, comes late, generally too late. His brain cells are no longer in their early plasticity and impressibility. He learns; but it takes him long to learn, longer than it would have taken some years earlier, because the channels of thought are now formed slowly. When he should be writing in the larger forms, handling an orchestra, dealing in its many colored tones, he is painfully and slowly wrestling with that part of counterpoint that his more favored brother abroad learned with comparative ease four years earlier.

Let us be understood. Certain men have begun late and have even reached greatness. Witness Tchaikowsky who began when twenty-one; witness Schumann. But they seem to have paid for it, Schumann never

reaching the highest point in form and Tchaikowsky becoming apparently a neurotic, as the hysteria of his music betrays. The success of these men does not invalidate our contention: that the youth of gifts who begins late so exhausts himself in the effort to acquire technical proficiency that his Muse generally fails him when it should really first begin to sing. Add to this the stress of starting in a profession, the burden of a family that a young man may incur, and we have more reason why so many young Americans of gifts have, after a time of promise, even unusual promise, fallen back into the rut of earning a living and have allowed their gift to remain hidden, unused.

THE ROAD TO MASTERY.

The road to mastery in musical composition is a long one. To go through it worthily means to possess an intellect of no mean order. The requirements in the way of concentration, imagination and unflinching doing, are fully equal to those made by the higher mathematics. But taken early and carried along sensibly, the boy of gifts, of whom alone we write, learns his harmony in two or three years' time, learns to handle chords, to harmonize tones, to modulate. It is very likely that his gift prompts him to strike out on his own account and to write little pieces or to arrange for orchestra. He next takes up counterpoint, learning the so useful art of placing one melody against another, without which all choral composition is defunct, and meanwhile is carried through the so-called small forms for piano, piano and other instruments, voice. This counterpoint, this long and severe part of the course, is where the American is at his weakest, where he becomes exhausted, and where, when one reaches down to the last analysis the great men of all time have been greatest—Beethoven, Wagner, Bach, Strauss. In this pitting of one part against the other, this interweaving of many voices to which modern music owes so much of its charm and which is yet only a phase of technique, wholly subordinate to beauty of melody—the life of all music—in this phase of his art the young American is too little schooled. Instrumentation, the art of writing for the orchestra, and the practice of the larger forms—overture, opera, symphony—conclude the course.

THE OPPORTUNITY OF THE AMERICAN BOY.

It is safe to say that the American boy is the equal of that German or that French boy who is given this training and who stands it because the course of work is pursued so leisurely and so rationally. Why the young American has not done as much as his transatlantic brothers may be apparent to the reader; it is not due altogether to a lack of gifts. In the next two decades the growth of musical life in this country seems bound to produce orchestral bodies in our larger towns and cities and that great thing in the musical culture of a race, the good opera house. To cater to these needs, and to the needs of American home music, should be the future of the young American composer.

ENEMIES OF THE PIANO.

DAMPNESS is the piano's most bitter foe. It causes the action to swell and stick, the strings to rust, and the case to check and swell. A fire should be kept in a room not thoroughly dry.

HEAT is also bad for pianos if there is too much of it. A piano should never be allowed to stand near a hot stove or furnace register. The temperature should always be kept as even as possible.

DUST and dirt can injure pianos, outside and inside, as well as everything else. If the instrument is dusty, a silk handkerchief should be passed lightly over the surface. Never rub violently, and don't press on. If the marks won't come off, breathe slightly upon the varnish and wipe off gently. In order to preserve the highly polished surface, however, it is better to wait until the stains can be removed by an expert.

NEGLECT will ruin a piano quicker than overwork. Have the piano tuned the first year at least four times. This is not absolutely essential, but it will insure better standing in tune in the future. The next year, twice ought to be sufficient unless the piano is in constant use.

MOths can better be kept out of a piano by keeping a small piece of camphor wrapped in a soft paper at the bottom of the instrument. This is more effective than the ordinary moth balls.

THE MORE you know the more you can save yourself and that which belongs to you, and do more work with less effort.—Charles Kingsley.

A CONFIDENT GRASP OF THE KEYBOARD.

BY WILLIAM PATRICK CRAKE.

SOMETIMES I have had teachers give me a little hint that has been worth hundreds of dollars to me in helping my own pupils master certain apparently unsurpassable technical difficulties. Once I studied for three terms with a teacher with a big name, so big indeed that he was facetiously called "the whale" by his fellow professionals. I learned very little that I could not have found out myself by dint of hard digging and sufficient practice. However, he taught me one little exercise that has been of great help to me in bringing my pupils to a standard of efficiency that has even drawn pupils away from other teachers. Such is competition.

This teacher evidently saw that I was feeling around the keyboard for the keys. Every experienced player knows that one of the worst habits the performer can have is that of groping around the front of the piano for the right notes. Oh, if the young student could only know that it is really true that carefully guarded habits of going directly to the particular keys to be played WITHOUT LOOKING AT THE KEYS will improve one's playing a thousand per cent. We hear others tell about these habits and wish that we had them ourselves, but we never set about forming them.

My teacher had read a great deal in psychology and knew the advantage of habit-forming. He knew that every moment we have we are forming some kind of a habit, habits of activity, habits of loafing, habits of carelessness, habits of accuracy. He made me take the common chord of C in the form of an arpeggio and playing each key staccato with my eyes shut, first with the first finger and then with the second finger and so on. I found that at the end of the month I could raise my hand above the keys and let a finger fall upon almost any desired key with my eyes shut. He made a game of it and taught me to see how many times out of a hundred I could shoot straight with my eyes shut. It was nervous work at the start, and I made a hopeless number of failures, but the law of habit finally rules and what I learned has lasted with me to this day. Then my teacher gave me the following blindfold exercise with both hands, at first skipping only one octave between the groups and then skipping two octaves. If I were a charlatan I would almost be willing to guarantee sure results from this technical panacea for nervous vacillating pupils.



KEEP THE FINGER NAILS TRIMMED.

BY MRS. S. T. HENDRICKSON.

It is impossible to reconcile the idea of a beautiful tone with finger nails an eighth of an inch long. If the finger nail is so long as to prevent the soft cushion on the end of the finger from touching the keys, and we hear the incessant click of nails on the ivory, it is impossible to obtain a good touch, and its resultant pure singing tone. Long nails once became fashionable among some of my pupils, so that I was obliged to tell them they had to choose between music and nails. Alas, for the divine art—nails won!

The habit, common to many pupils, of allowing the finger nail joint to collapse is often due to long nails. I once had a pupil who suffered from this bad habit, and decided to give her an object lesson in order to convince her of the cause of her weakness. Placing her hand under my own, we began to play. It was soon very evident that with shorter finger nails the habit might be overcome. She was so fearful, however, of injuring her beautifully manicured nails that the illustration was scarcely heeded, and at every finger stroke her nails continued to bend under, or else her finger joint collapsed. Although "convinced against her will," I hope she is not "of the same opinion still."

HE THAT wrestles with us strengthens our nerves and sharpens our skill. Our antagonist is our helper.—Edmund Burke.

With the World's Great Educators

By DR. E. E. AYRES

ROUSSEAU.

1712-1778 A. D.

"True inaugurator of modern romantic naturalism."



ROUSSEAU.

you will produce." Rousseau was a dreamy, romantic, sentimental, rebellious and adventurous youth, who read much of every kind of literature and philosophy, and lived, for the most part in great poverty, in France, although he traveled much. He tried many things and probably succeeded in few. He was an engraver's apprentice, a vagabond, a house servant, a private secretary, a traveling salesman, a musician, an author, and in everything a radical revolutionist. He composed an opera, *The Village Soothsayer*, which was played at court in Paris, 1752, and which caused the king to grant him a pension. His books, in all of which he bitterly attacked the social institutions of his day, made him famous, and for a time the idol of the French people. He was invited everywhere, and petted by some of the foremost representatives of the social order which he sought so valiantly to demolish. But soon his influence began to be felt, and violent controversies raged about his theories, and he suffered persecution. It has been said that the publication of his *Emile* was "the greatest educational event of the eighteenth century." Yet the work was publicly burned at Geneva and its author was arrested, so strange and revolutionary were the views therein advanced. From that time on he again lived in great poverty, supporting himself by copying music, until he found a refuge in the house of a faithful friend where he spent his last days in peace.

Living in a century of discontent, Rousseau became its mouthpiece. He was the supreme interpreter of the ideas, feelings, and passions that were fermenting in the decomposition of the *ancien regime*. His was the fierce spirit of negation. He was plebeian by birth and preference. He disdained all the ideals of the aristocracy, and all strong assumption of authority in church or state. He was skeptical, unsocial, and violent. His books contained more of passionate feeling than of logic, and were all true pictures of the man out of whose heart they came. One of his books was entitled *The Solitary Stroller*, and such indeed the author was. He was "a romancer who made theories," for his theoretical works are interesting stories. If they are at times morbid and extravagant in statement, it is because they truly represent the writer. It is because of the genuineness of his feeling, and the great sincerity of his words and because of his genius that he created so profound an impression upon the world.

Rousseau had wonderful literary gifts, and the world has become imbued with many of his most radical ideas. "An alluring, an irresistible guide, he has not been an infallible one. Many have gone astray in following him." In spite of his faults there was much in him that was truly noble, especially his hatred of pretense, hypocrisy, falsehood, injustice, and cruelty. And perhaps best of all was his love of children. It is said that he used to secrete himself where he could listen unobserved to the conversations of little children. Surely no lover of children can read the first and second books of *Emile* without pronouncing a blessing upon its author.

EMILE.

This remarkable book is the story of an imaginary youth, Emile, with a detailed account of his education as Rousseau would have planned it. In this eloquent and absorbingly interesting book the author discusses almost every conceivable problem of education. Emile's student life is divided into three parts, from infancy to twelve years of age, from the twelfth to the fifteenth year, and from the fifteenth to the twentieth. During the first period Emile had no formal instruction, and no introduction to books. He was kept in the country, far away from the institutional life of men, and taught to use his senses, to measure distances with the eye, to listen intelligently to nature's music, to distinguish things rather than words. Especial attention was given to his physical training, and the utmost liberty was accorded him. The author's chief desire is that Emile shall not learn anything during these first twelve years that he will need to unlearn later. "The most important, the most useful rule in all education, is not to gain time, but to lose it," says Rousseau. He had no patience with the desire to produce infant prodigies. Above all, he said, "let a child have all possible freedom. Encourage its sports, its pleasures, and its instinct for happiness. Why fill with bitterness and sorrow those first years so quickly passing which will no more return to them than they can return to you?"

During the second period, from twelve to fifteen, Emile was taught the physical sciences, and geography by travel, and allowed to read *Robinson Crusoe*. It was an extremely narrow curriculum. But Rousseau sharply protested against the custom of teaching boys history, and foreign languages, before the age of fifteen. He would prescribe few studies and require the greatest thoroughness in such subjects as the boy could really understand. He would fiercely attack the method that would permit the student to run from one subject to another without rhyme or reason, as so many students of music do in our day.

At fifteen Emile learned a trade and entered upon his higher education. Rousseau's contention is precisely the opposite of that of Aristotle. The French writer believed in specialization. He would have all the young man's studies selected with reference to their bearing upon his chosen pursuit.

This book is full of extreme, and sometimes absurd statements; but it set the world to thinking anew on educational problems. The great philosopher Kant paid our author the following tribute: "The first impression which a reader derives from Rousseau is that this writer unites to an admirable penetration of genius a noble inspiration and a soul full of sensibility, such as has never been met in any other writer, in any other time, or in any other country. The impression which immediately follows this is that of astonishment caused by the extraordinary and paradoxical thoughts which he develops."

SOME OF ROUSSEAU'S SAYINGS.

1. "I would rather have Emile with eyes at the ends of his fingers than in the shop of a candle maker." (That is, the fingers should be trained to guide themselves without the light of a candle, or any help that others can give.)

2. "For the body as for the mind the child must be left to himself. Let him run and frolic, and fall a hundred times a day. So much the better; for he will learn from this the sooner to help himself up. The welfare of liberty atones for many bruises."

3. "When I see a man enamored of knowledge, allow himself to yield to its charms, and run from one kind to another without knowing where to stop, I think I see a child on the seashore collecting shells, beginning by loading himself with them; then, tempted by those he still sees, throwing them aside, picking them up, until, weighed down by their number, and no longer knowing which to choose, he ends by rejecting everything, and returns empty-handed." (This is a perfect picture of the activity of a large proportion of our music pupils.)

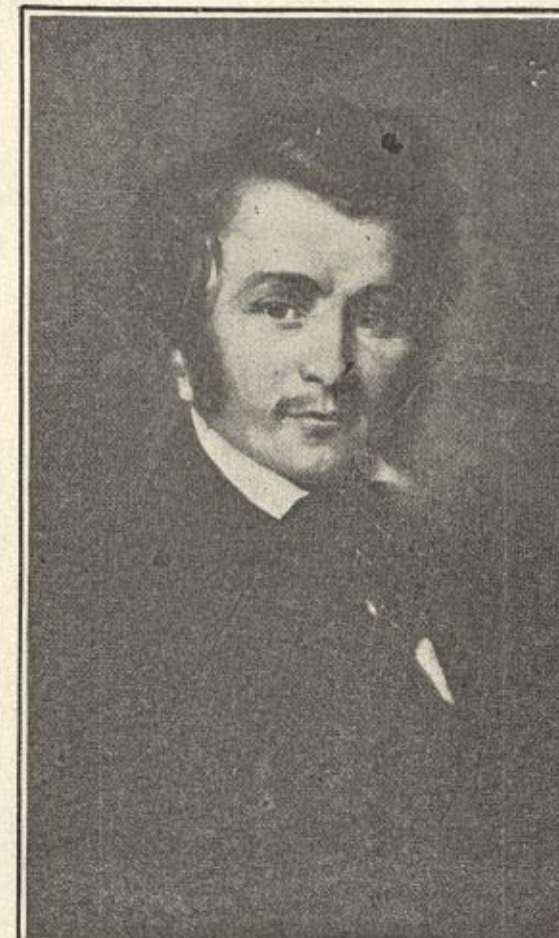
4. "Emile has but little knowledge, but that which he has is really his own; he knows nothing by halves. He has a universal mind, not through actual knowledge, but through the ability to acquire it. He has a mind that is open, intelligent, prepared for everything, and as Montaigne says, if not instructed, at least capable of being instructed."

5. "My object is not at all to give knowledge, but to teach him to acquire it as he may need it, to make him estimate it at its exact worth, and to make him love truth above everything else. With this method, progress is slow; but there are no false steps, and no danger of being obliged to retrace one's course."

The Etude Gallery of Musical Celebrities



Dr. Hugo Riemann



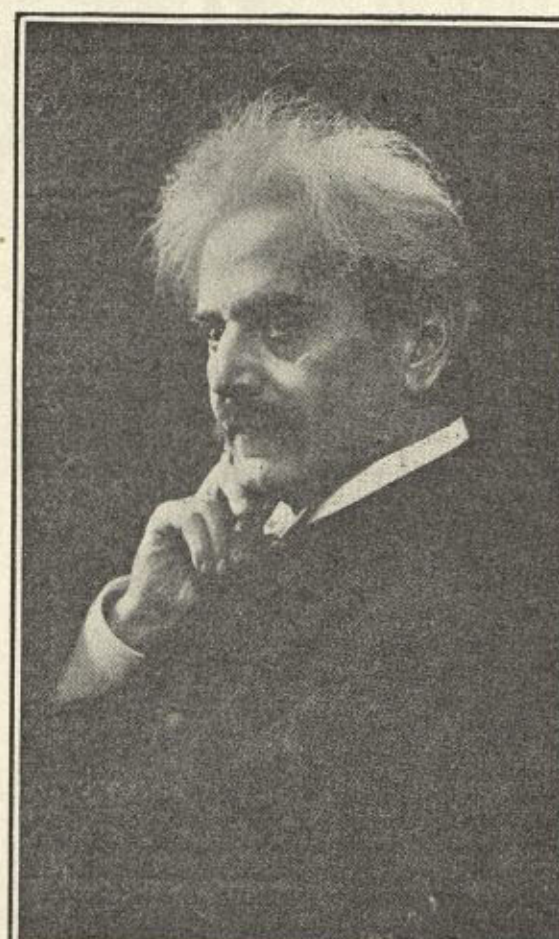
Gustav Albert Lortzing



F. B. Busoni



Francois A. Gevaert



David Popper



E. von Dohnanyi

THE GALLERY AND ITS SUCCESSOR

The Gallery of Musical Celebrities which started in THE ETUDE in February issue of THE ETUDE, 1909, has been exceptionally successful in providing our readers with indispensable biographical material—material which in some cases may not be found in even the most comprehensive musical dictionaries. The demand for these portrait biographies has been so extensive that one hundred and forty-four selections have been published in two separate volumes known as "Musical Celebrities" and "Eminent Musicians" by A. S. Garbett. The Gallery in the present issue is made from requests received from our readers for special portraits. A few more similar request galleries may be presented, if our readers will make their wishes known to us, but very few musicians of eminence have been omitted from the Gallery. The Master Study Page found elsewhere in this issue will be the successor to this feature, and should prove even more interesting.

FERRUCCIO BENVENUTO BUSONI.

BUSONI was born at Empoli, near Florence, April 1, 1866. His father was a clarinet player, and his mother, (Anna Weiss) gave him his first piano lessons. He made his first public appearance at the age of nine in Vienna, and afterwards studied there with Hans Schmitt and in Graz with Remy. He was so successful at the age of 17 that a medal was struck in his honor by the city of Florence, and he was elected a member of the Accademia Filamonica at Bologna. In 1886 he went to Leipzig, and then for a while Busoni was engaged in teaching at Helzingfors, 1888; Moscow, 1890; Boston, Mass., 1891-93, and Berlin, 1894. He has achieved a high reputation as a concert pianist all over the musical world, and has recently come to the front as a composer of opera. One of his greatest gifts is his ability to interpret the music of Bach. Busoni has also edited the works of Bach in a way that in some respects surpasses all previous attempts. Wherever possible, for instance, he has not failed to take advantage of modern developments, so as to give the music of the old Cantor of Leipzig a richness more in keeping with its character. During a recent tour of the United States, Busoni became immensely popular with American audiences wherever he went.

(The Etude Gallery.)

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ERNST von DOHNANYI.

(Doh-nahn'-yi)

DOHNANYI was born at Pressburg, Hungary, July 27, 1877. He first studied music with his father, a professor of mathematics in the gymnasium, but afterwards became a pupil in pianoforte and composition with Carl Forstner, organist of Pressburg Cathedral. In 1894 he became a pupil of the Royal Hungarian Academy of Music at Budapest, where he was a pupil of Stephan Thomán for piano and of Hans Koessler for composition. He completed some elaborate chamber music for strings, and in 1897 his symphony in F was rewarded the King's Prize. After a few lessons with d'Albert, Dohnanyi made his debut in Berlin, 1897, and was at once recognized as an artist of high attainments. Similar success in Vienna followed, and thereafter he made the tour of Europe with the greatest success. He made his London debut at a Richter concert in the Queen's Hall, where he gave a memorable performance of Beethoven's G Major concerto. During the following season he visited the United States, and established his reputation here no less than abroad. Dohnanyi is devoting his time more and more to composition, and consequently has not appeared so much in public in recent years. "His compositions," we are told in Grove's dictionary, "show a strong feeling for classical forms, great originality of ideas, and treatment that is always interesting and very often felicitous in the extreme." (The Etude Gallery.)

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DAVID POPPER.

DAVID POPPER was born June 18, 1846, at Prague, and studied music at the conservatory in that city. He studied the violoncello under Goltermann, and soon attracted attention. He made his first tour in 1863, and after charming the German musicians—especially Hans von Bülow—he extended his tour to Switzerland, Holland and England, where he was equally successful. He made his debut in Vienna in 1867, and was made solo-player at the Hofoper. After a few years, however, Popper resigned so as to continue his concert tours on a larger scale. For many years he traveled over Europe, everywhere being received with the greatest possible favor. Since 1896 he has been professor in the Conservatory at Budapest. Many compositions for his instrument have made his name familiar to concert-goers, his best known work being the famous *Sarabande* and *Gavotte*, besides string quartets, suites, concertos, etc. He has more recently written a "monumental" *Violoncello School*. According to Grove, "His tone is large and full of sentiment; his execution highly finished, and his style classical." His compositions are remarkably well adapted to the instrument for which they are written and have achieved a well deserved popularity among violoncellists.

(The Etude Gallery.)

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HUGO RIEMANN.

Dr. HUGO RIEMANN was born at Grossmehlra, near Sondershausen, July 18, 1849. He was educated in law and other subjects at Berlin and Tübingen. After going through the Franco-German war he decided to devote his life to music, and studied accordingly at the Leipzig Conservatory. He then went to Bielefeld for some years as a teacher, but subsequently returned to Leipzig as "privatdozent" at the University. Riemann went to Bromberg in 1880, but 1881-90 he was a teacher of piano and theory at Hamburg Conservatory. He held a post at Wiesbaden (1890-95), but eventually returned to Leipzig University as lecturer. In 1901 he was appointed professor. In addition to his work as a teacher, lecturer and composer of pedagogical pieces, Dr. Riemann has made for himself a world-wide reputation as a writer upon musical subjects. His best known works are the famous *Musiklexikon*, a complete dictionary of music and musicians, the *Handbuch der Harmonielehre*, a work on the study of harmony, and the *Lehrbuch des Contrapunkts*, a similar work on counterpoint, all of which have been translated into English. He has written many other works which indicate an encyclopædic knowledge of music in all its branches. He is held in the highest possible esteem by German musical authorities.

(The Etude Gallery.)

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FRANCOIS AUGUSTE GEVAERT.

(Geh-vart)

GEVAERT was born at Huyse, near Oudenarde, July 31, 1828, and died at Brussels, December 24, 1908. His father was a baker, and he was intended for the same profession, but better councils prevailed and he was permitted to study music. He was sent in 1841 to the Conservatory at Ghent, where he studied under Sommère and Mengal. He was then appointed organist of the Jesuit's church. His compositions soon attracted attention, and he eventually won a prize which entitled him to two years' travel. The journey was postponed during the production of his first opera and other works. In 1849 he commenced his journey, and after a short stay in Paris went to Spain, and subsequently to Italy. Important compositions were produced in Paris, and in 1867 he was appointed "Chef de Chant" at the Académie de Musique, Paris, in succession to Halévy. In 1871 he was appointed head of the Brussels Conservatory. Though a successful composer he was happier as a teacher, historian, writer and lecturer on music. His many works include the well-known *Treatise on Instrumentation*, a book on *Harmony* and a *Vade Mecum* for organists. His compositions include about a dozen operas (*Quentin Durward*, *Le Capitaine Henriot*, etc.), cantatas for national occasions, songs and other works. His chief service to music, however, was as an educator.

(The Etude Gallery.)

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Great Technicians and Their Tricks.

By ARTHUR ELSON.

ABOUT two centuries ago a certain man sat before a harpsichord, playing diligently, while a second man listened. The themes and subjects passed in orderly review, while the player wove them dexterously into a glowing web of contrapuntal beauty; but the listener, more and more disappointed, at length stole away unseen, and at once began the journey to his distant home.

The performer was Bach; the listener, Marchand. Ordinarily Bach's music will not drive people away; but Marchand was to meet Bach in a keyboard competition on the next day, and his Sherlock Holmes work had shown him that the contest would be too one-sided. Yet Marchand was no mean player. He had the brilliance of his native France, and once boasted that he could add an embellishment to every note that he played. The spinet, too, was exactly suited to this



HENRI HERZ.

A brilliant performer who was not above trickery.

style. Its strings, plucked by quills, gave a tone that was not long sustained, and unsuited for legato. Early music contains many trills, turns, etc., just on this account. But in the customary competitions style and power of improvisation counted as well as technique, and in these none could equal Bach. The virtuoso had to retreat before the real musical genius.

Display pieces have flourished from ancient times, and have formed a large part of the virtuoso's equipment. In the eighteenth century we find them well developed, and *The Battle of Prague*, with its various firearms, cries of the wounded, and triumph of victory, was a fair sample. There was variety enough for such effects on the harpsichord, for it sometimes had six pedals, including couplers, and two manuals. The piano did not displace this instrument until Beethoven's time. The clavichord, too, had its own rare charm, and Bach clung to it. Its delicate tones could be made to swell and subside by an increase and diminution of pressure on the key. This variation, or "Bebung," was much prized; and we find Beethoven trying to imitate it on the piano by alternately pressing and releasing the soft pedal. The idea was clever, but it did not succeed; and the real development of pedalling came from Steibelt.

In Italy, Domenico Scarlatti was the pioneer in harpsichord and spinet playing. He regulated its technique and introduced new effects, such as cross-hand work. This was in his younger artistic days, when he was slim. With advancing age he became too stout to indulge in such gymnastics; and we may note that the cross-hand work disappears in his later pieces. Scarlatti and Handel met in a competition at Venice, where both were held equal on the harpsichord, while the latter excelled at the organ. After this Scarlatti showed a profound respect for Handel, and some say that he would cross himself devoutly whenever the German's name was mentioned.

THE DEVELOPMENT OF MODERN FINGERING.

In Bach's time the fingers were held in a curve instead of flat, and the "overpassing" of Mattheson and others gave way to the underpassing of the thumb, as in our present scale work. But Bach's son, Karl Philipp Emanuel, is rightly held as the real founder of piano playing. The latter's famous book on the true art of playing (1752) gives many sound principles. Especially does it praise real expression, which is not to be obtained merely "by thumping and drumming, or by continual arpeggio playing." Another son, Johann Christian, was instrumental in spreading a knowledge of the piano in England.

Genius was expected to show itself in many forms; and the program of Mozart's Mantua appearance will indicate how versatile such a prodigy could be. There was a symphony of his own; a piano concerto which he was to read at sight; a sonata (in the early brief form) to which he should add variations, with repeat in a new key; words given, to which he would improvise a setting, singing it himself; a sonata and a fugue to be created on themes given by the audience; a trio in which he would improvise a violin part; and another of his symphonies. Mozart was responsible for the well-known technical trick of writing a piece containing a note in the middle of the keyboard at a time when both hands were busy at the extreme ends. "That's impossible," said his friends; whereupon he played the piece himself, leaning down and hitting the unexpected note with his handsome but prominent nose.

Beethoven did not do so many miscellaneous tricks; but he improvised more wonderfully than Mozart, and played with a passionate strength that was far in advance of his time. With Beethoven the scales, passages and technical points were not a mere display, but became the means to a glorious and transcendent end. The Kalkbrenner school of trivial refinement and virtuosity he held as mere "gymnastics;" while he feared that the growing perfection of piano mechanism would tend to destroy real truth of expression. Kalkbrenner deserves mention as having used a guide bar as a rest for pupils' wrists, a poor device for arm development. More fortunate for music were Schumann's efforts to strengthen the fourth finger by a pulley-and-weight contrivance; for the permanent injury to his hands, which drove him into composition, resulted in our enjoying the lasting beauty of his works. Another of Beethoven's contemporaries was Woelfl, whose tremendously large hands helped his career greatly. Woelfl could extemporize well; and once when an approaching band disturbed him in a recital, he cleverly changed the tempo and made his theme merge into the band's music as long as the latter remained audible.

THE VIRTUOSITY OF FRANZ LISZT.

Beethoven's pupil Ries caught his master's fire, though Von Lenz called him a "woodchopper at the piano." Clementi, Cramer, Czerny, Hummel and

Moscheles played more important parts in piano history. But of actual tricks we find none of prominence until the advent of Liszt. The keyboard does not admit of many unusual effects but Liszt found one in the so-called "vanishing trill." This is begun in the usual way, and played diminuendo. At a certain degree of softness the damper pedal is pressed down, and the two notes are played together and held, the upper note being played a little the louder and being repeated very softly every two or three seconds. The resulting "beats" or pulsations give an excellent imitation of a trill dying away into space—a trill too delicate, in fact, to be actually played. A direct contrast to this is found in the "force trill" used by Henri Ketten—an alternation of hands as well as fingers, by which the player can produce a fortissimo undreamed of in the usual trill.

Liszt's playing in itself belonged to the miraculous, aside from any special trick. He poured forth literal showers of notes, and dashed off whole series of the most brilliant passages. His own works show the high technical standard of his execution, but they give only the faintest idea of his astounding ability. It was said, for instance, that he had a phenomenal reach; while



N. PAGANINI.

Whose tricks became classic traditions.

in reality his reach was not so unusual, but his speed of jumping about on the keyboard deceived his hearers. He was well called "the eighth wonder of the world."

Among other pianists of the time, Chopin was noted for his almost feminine delicacy. His rubato was a model, the left hand moving on steadily while the right indulged in most captivating variations of tempo. Henselt was one of the first to improvise a practice clavier; by using quills and feathers to stop the tone of his piano strings. The resultant tapping was disconcerting to his visitors, but did not trouble him; and he would have reading matter on the piano rack during his practice. Thalberg seems to have been showy and brilliant, but more conservative than Liszt; for Mendelssohn praised him, and Liszt said he could play violin on the keyboard. He was able to divide the melody, and play it partly in the left hand, with unusual fluency. Dreychock was a master of octave work. Rubinstein could read a sixteen-part score on the piano with full harmony and due expression; but in this he was surpassed by Liszt.

VIRTUOSOS OF THE VICTORIAN AGE.

A craze for the unusual seemed to arise near the middle of the last century. One man made a wager that he could play a million notes on the piano inside of twelve hours. He succeeded in doing so, and his actual playing time, exclusive of rests, was eight hours and twenty minutes. A Polish virtuoso, Wolowski, tried to play on two pianos at the same time—presumably one with each hand; but he found it hard enough to play on one, and drew only a small audience. Henri Herz would improvise on themes given by his auditors, and in Baltimore several dozen hearers tried to give him their themes at once, even standing on their seats and whistling at him. At New Orleans Herz arranged a piece for eight pianos and sixteen performers. One of these players withdrew at the last minute, and Herz impressed the services of a young lady who was present. When she protested that she could not play a note, he told her that she need only go through the motions without pushing the keys wholly down. Unfortunately he forgot that in one place there was a rest of a few measures in all parts,

and when this came the substitute kept on with her motions in dumb show, to the great glee of the audience. Gottschalk, in a similar case, was more fortunate; for the defection occurred before rehearsal. It was a piece for fourteen soloists, and as the substitute proved incompetent Gottschalk had the action secretly removed from the aspirant's piano just before the concert. Before leaving Spain Gottschalk composed a similarly large piece for ten pianos, entitled *The Siege of Saragossa*. A military passage in it, with an imitation of drum beats, caused the audience to rise in its enthusiasm and demand an encore.

Display program pieces of this sort are seldom in the best taste; but until a few decades ago they were very popular. Battles raged on the keyboard with fierceness and frequency; carnivals, without the Schumannesque beauty, blossomed in wild profusion; and there were not lacking more intimate scenes, like the notorious *Maiden's Prayer*. They were in the usual repertoire of the virtuoso, who loved such technical, or rather pictorial, tricks. But the true musician does not prize these, and even the virtuoso may now rely on the grander and more artistic tone-pictures of Liszt. Thus, when a Rosenthal is called a virtuoso the term does not carry with it the reproach of a former century; and his auditors may be sure of a worthy program, even though great technique is made more prominent than a Paderewski would make it.

A noteworthy figure among modern pianists is Count Geza Zichy, the Hungarian. When young he lost his right arm in a hunting accident; and after that he became a one-armed pianist, and a famous one as well. The left-hand repertoire is fairly extensive, and is often employed for display purposes by two-handed artists.

THE IMPORTANCE OF LESCHETIZKY.

One cannot dismiss modern pianists without a passing word on the Leschetizky method. That great teacher was himself a pianist, in the days of divided melody, swift cross-hand work, octave glissandos and other such bits of agility. He was a composer, too; and when Brahms looked at his manuscript and said, "Little things," he replied, "Yes, but ten times more amusing than yours." His fame, however, came from his teaching. In the muscular equipment he claims that hand, wrist and arm must be under such complete control than any one of them can do anything independently, or contract while the others remain relaxed. "If your wrists are weak," he says, "go and roll the grass in the garden." In learning a piece the pupil dissects it by bar and phrase, decides on fingering, touch, accent, etc., and learns each detail before trying to play the whole work. "Think ten times before playing once" is a favorite saying with Leschetizky. After the grouping of all these details the higher education of expression begins. In this the teacher is full of apt similes—*accelerando*—"like a train gaining headway;" *rallentando*—"like drops of water ceasing from a turned-off faucet," and so on. With it all he uses special methods to suit the individual. A pupil who played by ear was forced to learn a piece from the printed page alone; another, too easily disturbed, he accustomed to sudden interruptions; while many received special exercises. For a full account of Leschetizky the student will do well to read Annette Hullah's biography of him.

The mechanism of the piano is too well defined to admit of many actual tricks. When the key is pressed the hammer hits the strings and at once drops back a little, even though the vibration goes on till the key is released and the damper dropped. From this it will be plain that but one main point can underlie all systems of touch—a control of the speed with which the hammer is made to hit the strings, depending on the way in which the key is pressed down. A light, quick, short blow from the hammer may produce a slightly different tone-quality from that obtained by a slower stroke of longer swing; but strength of tone is almost the only thing that the player can control. It follows also that, after the key is down, no amount of wiggling of the finger can alter the tone quality. Yet even a Paderewski will sway his hand, as if he were trying for the swells and subsidences of the old clavichord tones.

THE POSSIBILITIES OF THE VIOLIN.

With the violin the case is different, and the performer has much more control over the tone-quality. Most striking to the auditor are the harmonics, produced by a light touch on the string that makes it vibrate in parts equal to the length touched. The lower harmonics (halves, thirds, etc., of the string) are fairly easy to obtain. Few players can go beyond

the eighth harmonic, but Paganini, by using thin strings, was able to reach the twelfth. Stopped harmonics (making a stopped string subdivide) are harder than those on the open strings; yet a good performer will sometimes play an entire melody in harmonics.

Double stopping, or playing two strings at once, may be carried to any degree of difficulty. Ole Bull often used a very flat bridge on his violin, so that with strong pressure he could make three strings sound at once. Ordinarily three and four strings can be played only in arpeggios, but even so any amount of skill may be used, as in Bach's Chaconne. Ole Bull was fond of "effects" in public, and would end an almost inaudible note by continuing to draw his bow in the air.

The tremolo of repeated notes was invented by Monteverde, who introduced also the pizzicato, or plucking of strings. To-day an expert performer can produce all sorts of striking effects by a combination of pizzicato and bowing. Other points are the *martellato*, or *détaché*, in which the tone is stopped by pressure of the bow on the strings; the *arco saltando*, or bouncing of the bow on the strings; the *coll' legno*,



A YOUTHFUL PICTURE OF OLE BULL, WHOSE TRICKS WERE WIDELY IMITATED.

or rapping the wood of the bow on the strings; and even the thin, piping tones from beyond the bridge, which Remyeni sometimes used. The violin glissando is easily obtained. The sordino, or mute, fitting on the bridge, lessens the tone to a thin, sweet quality; and the vibrato, obtained by swaying the left hand, gives a rhythmic character to the tone. Remyeni tried to dazzle the public by tricks of brilliancy in all these points, but he could play like a master musician when among friends. He did this once at the old Orpheus Club in Boston; and Mr. Louis C. Elson, for whom he played the Bach Chaconne, asked why he did not adopt this higher standard in public. "That isn't what they want," was the reply.

Special tunings of the violin have often been used. Best known is the flattening of the E string by St. Saëns in his *Danse Macabre*. This is introduced when Death tunes his fiddle for the dance of the skeletons; and its effect is indescribably weird. Paganini would sometimes tune all four strings a semitone up, for brilliance of tone, and then transpose the printed notes a semitone down in fingering, to get the proper pitch. In earlier times the German Strungk visited Corelli. After earning mild praise by a few simple pieces Strungk put all the strings out of tune and performed a brilliant composition with the utmost ease. The astonished Corelli then said, punning on his name, "They call me the archangel (arcangelo), but you must be the archdevil himself."

Corelli and Tartini developed violin playing, the latter making great improvements in bowing; but the real master was Paganini. The latter performer did so many unequalled feats, in G string and other work, that the credulous Italian peasantry believed that he was aided by the devil. Some of his works have proven too difficult for his successors to play. Once, some men at Naples wished to discredit him, and had a composer named Danna write a piece bristling with difficulties; but Paganini read it off with ease. It is doubtful if he had any "secret" except that of hard work; yet he imparted to Caterina Colcagno, his fifteen-year-old pupil, a brilliance of execution that astonished all Italy.

VIRTUOSOS ON LESS KNOWN INSTRUMENTS.

Other instruments have had their virtuosi, such as Servais on the cello, Dragonetti on the contrabass, or Thomas Harper on the trumpet. Dragonetti could imitate a thunderstorm with a fidelity that would bring many of his neighbors out of bed to close their windows. Many instruments are better played at present than ever, but the trumpet deserves mention as an exception. In the middle ages there were important guilds of trumpeters; while in the time of Bach and Handel the so-called "Clarínbläser" performed prodigies on trumpets of high compass. The organ affords great variety of effect in the matter of registration; while occasionally a man of large physique, like Frederic Archer, could play two manuals at once with one hand. Vocal work is a matter of method rather than tricks. Keep lips firm, chin down, throat relaxed, and nose open, and you will not go far wrong.

On the whole, the way of the virtuoso is hard. He spends his days in effort, only to see public taste outgrow him and call him meretricious. Fifty years ago grow him and call him meretricious. Fifty years ago the proverb might have run, "Be a virtuoso and you will be happy;" one might even have claimed that virtuosity was its own reward. But now one may advise the student not to indulge in too many tricks. Above all, avoid such a trick as that once played on Joachim. Some one, just before a concert, put some split peas into his violin, thus causing a highly original tone-color in the *Don Juan* serenade. The guilty party was never discovered, but both the peas and the performer were badly "rattled."

SYMPATHY, THE "OPEN SESAME" OF SUCCESSFUL STUDY.

BY MRS. LILLIAN M. WHITE.

TEACHERS having an experience covering a quarter of a century and more have found the open sesame in cases of pupils of all ages, from six to thirty-six years, to be just this—sympathy. George Moore has called it the greatest word in the English language, and is there any one word that more nearly embraces the Golden Rule than this?

It is related of Joel Chandler Harris, that genial writer and entertainer, that in his youth he was thrown much among the negroes, from whom he caught their quaint style of expression, and *apropos* of this, James W. Lee writes: "He learned their methods of thought, and through insight and sympathy was able to think his way into their inner lives. At this time the negro was his human text-book which he studied and mastered. He was able to think and talk, and pray and worship on the negro's mental and religious level." The illustration is a homely one, but in some such manner must every music teacher make his way into the inner life of each pupil under his care, before the highest efficiency can be reached.

How often teachers hear this, "I don't see what is the matter, I could do ever so much better at home." When pupils have this trouble because of a nervous fear of not doing well, the reply can be something after this fashion: "Now let us find the reason why this is so. You know a chain is no stronger than its weakest link, now it may be some of these more difficult places have not been worked on quite enough, and the extra strain of knowing some one is listening shows up the weak parts. Put more time on to these and see if the next lesson does not find the trouble all done away with; meanwhile remembering that teachers have only a desire to be helpful; never critical in a fault-finding way. Having traveled the same hard road they know the difficulties and discouragements and are only anxious to point out the easiest path for you."

All teachers have seen pupils become so nervous, and the muscles so tense during the lesson period that it was positively painful to look or listen. In such cases it works like a charm to call a halt, and change the whole current of thought by relating some interesting incident, musical or otherwise; or better yet, get the pupils to tell of something of interest to themselves; it matters not what, the latest school or football news, reception or concert, reading or fancy-work. It takes but a few moments from the lesson and well pays in the reestablishment of muscular and mental relaxation, and gained in this way the relaxation is of double value, for it is not mechanical, but unconscious and really a test.

The important thing in life is to have a great aim, and to possess the aptitude and perseverance to enter-tain it.—Goethe.

Economy in Technic

By LOUIS STILLMAN

"To study technic or not study technic. This the problem, whether 'tis better to ignore the science Or to study the science for the sake of the art."

IN all the arts we find as the thought and feeling become more complex, so also does the expression of the imprisoned spirituality. It is a moving impulse with the great artist to express simple thoughts in a simple manner. He will not stoop to conquer his public by clothing trivial ideas with an elaborate garment. The more complex the technical side of the art the more difficulties are encountered which are insurmountable to most contemporaries because the works of the forerunners do not serve as a technical preparation for interpreting the works of a later creative artist. Thought and feeling are more logical in their development than the technical means of expressing them.

It is my firm belief that if pianists prepared themselves scientifically for the difficulties which must be overcome, they would learn compositions more easily. The prime factor in learning a piece quickly is not a physical difficulty but a mental one. I know it to be a fact that public performers practice a work until they can reproduce the notes mechanically. In fact, this very undesirable condition is absolutely necessary to them to insure a successful issue. Of course, after such an amount of practice, it is not to be wondered at that speed takes the place of aesthetic considerations. If the player's technic had been developed properly, if concentration (finger thought) had been developed, each repetition would have added a little more control.

If a person concentrates and plays a work six times in succession, he is doing just about as much as his mind can stand of the same note succession at one sitting. Let us suppose that by careful preparation the pianist has learned to control his mind long enough to play through Bach's *Fantasia and Fugue*, which takes ten or eleven minutes. To play it six times means that he must keep control of his mind for over an hour, no easy task in itself. In other professions, we find that only in rare instances is it necessary for a public speaker, lawyer, statesman, actor, college professor, orator, minister, entertainer, to concentrate for more than an hour. These comparisons are, not fair to the pianist, however, because his art is much more complex. The elemental details are composed of the most subtle adjustments of the head, heart and hand.

SCIENTIFIC TRAINING NECESSARY.

Let us take a peep at the technical difficulties of such a work. A similar technical analysis might have been made of many other classical works. This *Fantasia and Fugue* does not require an unusual amount of strength or finger control. Most of the melodic parts in the *Fugue* can be easily handled. The principal difficulty in this *Fantasia* consists of making smooth connections between the hands. Summed up, its technic, like the technic of most pieces of this type, is based on five-finger passages. Let us see what benefit is derived from this kind of five-finger work. In the first page of the *Fantasia* the strong fingers (first, second and third) are used one hundred and twelve times, the weaker ones thirty-eight times. The first page of the *Fugue* gives the stronger fingers one hundred and twenty-one times, the weaker, thirty-six times.

Normal physical development is not possible under these conditions. The weaker fingers should receive more attention than the stronger ones. Of course, it is quite impossible to make the weak fingers as strong as the strong ones, but it is possible to minimize the difference, and it is not only possible but absolutely necessary to strengthen the fifth finger, as it becomes the melody finger in octaves, chords and double notes. How inconsistent it seems that music is so arranged that the fifth fingers are compelled to sound the lowest of the bass and highest treble notes, which notes are usually designed to give the melodic and harmonic outlines.

What mental-technical control has been gained? Very little or, more likely, none at all. Why is this?

Because what little may have been gained at first is soon lost through incessant repetition without concentration, making the student more parrot like the longer he knows the work, until finally such an abnormal condition is reached that the student may be able to play the work, but cannot read it, if his life depend upon the act.

The only way he can acquire facility in the other keys is by transposing the piece through all of them. A moment's reflection will prove that life is too short to indulge in such a prodigal waste of time. How, then, can all this unscientific method of study and technical mental training be corrected? The answer is simple. By using a five-finger exercise which employs the weaker fingers more than the stronger ones. To be stimulating to the mind, it must have some melodic and harmonic interest. Keyboard facility is gained by transposing it through all keys, and on this account it must be composed of simple elements compounded so that it is easily understood though difficult to do.

Special Five Finger Exercises Designed to Cultivate Independence and Power.

EX. 1.



EX. 2.



If a five-finger exercise of the above variety can be played with different kind of touch and dynamic contrasts, the student is then ready to undertake the study of the *Fantasia and Fugue* as it should be studied from the aesthetic, musical interpretative standpoint immediately, thereby saving much time and aimless practice in mastering the notes for the technic only. He can proceed at once to give attention to the phrase or musical thought groups instead of breaking them up into technical kernels. Concentration is fostered and developed because something tangible and mentally and emotionally interesting aids the mind in clinging to a thought sequence.

THE TIME ELEMENT IN MUSIC.

BY DANIEL BATCHELOR.

THE importance of the time movement in music is acknowledged by all. We sometimes hear the expression that the rhythm is the life of the piece.

The feeling of rhythm is almost universal. It is found well developed among the most barbarous tribes and it is rarely absent in child life. The readiness with which children respond to it is seen in the movements and chanting intonations of their games.

When we turn to the Mother Goose classics of childhood we find that the two most prominent features are Rhythm and Rhyme. The latter appeals to the tone sense and need not be considered here. But the rhythmic movement underlies all of the nursery jingles; we also find that the nearer we approach to babyhood the more dominant becomes the pulsation of the rhythm. Take, for instance:

"Ride a Cock Horse to Banbury Cross,
To see a fine lady upon a white horse," etc.

In this we feel that the spring of the rhythm is the main thing.

Since children respond so readily to rhythm we should naturally expect that this would be easy and pleasant to teach. Yet in the majority of cases it is the least interesting part of the music lesson and the lack of spontaneity, which is so common among players, is largely due to a lack of rhythmic feeling. Does not this anomalous condition indicate that there is something radically wrong in the ordinary way of teaching the time element in music?

In this, as in other matters, the important thing is to make a good start. But here is where so many fail. In the early lessons they seem most anxious to teach the relative value of notes. Sometimes, by a process of division, they start with the "whole note" and from that produce "half notes," "quarter notes," etc.

Or again, taking the "quarter note" as the one-beat standard, they develop two-beat and four-beat notes, etc. These things are made clear to the children by means of diagrams, movable notes, or blocks.

The lessons are often skilfully given and would be altogether admirable if this were a question of calculation, or mental arithmetic; but it happens to be a problem of sensation, a sort of *vital* arithmetic. To try to teach that by any process of reasoning is like trying to teach colors by the sense of smell, or perfumed by an appeal to the eye.

In order to make a good start the teacher must bear in mind that the most important thing is not to teach the relative value of notes, but to train the rhythmic sense of the child. When he responds freely to the pulsations of the music it will be time to consider the meaning of the time symbols.

It is not your playing but the piece your friend is interested in. Self-confidence does not mean that intolerable conceit and self-complacency which are sure death to artistic achievement and progress. Be certain that if you are wholly satisfied with your performance, no one else will be, and that your talent, if you ever had any, is in the advanced stages of decay. The true artist is always modest, aspiring, unsatisfied, ever striving towards an ideal that ever recedes as he advances.—EDWARD BAXTER PERRY.

THE ETUDE

CALENDAR OF FAMOUS MUSICIANS, NOVEMBER



Vincenzo Bellini
Born Nov. 1, 1801.
Died 1835.
Famous Operatic Composer.

Best known works: *Sonnambula*, *Norma* and *I Puritani*. His works are very melodious and his arias will long be popular with coloratura sopranos.



I. J. Paderewski
Born Nov. 18, 1860.
Great Piano Virtuoso and Composer.

As a pianist he is to-day unrivaled. His compositions include the opera *Manru* and several piano pieces, notably the *Menuet in G*.



George W. Chadwick
Born Nov. 13, 1854.
Eminent American Composer.

Best known works: Comic opera, *Tabasco*, lyric drama, *Julia*, Symphonies, overtures, chamber music, anthems, and many beautiful songs including *Allah*.



Gasparo L. P. Spontini
Born Nov. 14, 1774.
Died 1851.
Famous Operatic Composer.

Best known works: *La Vestale*, *Fernand Cortez*, and *Olympie*. He was for many years director of opera in Berlin.



Anton G. Rubinstein
Born Nov. 28, 1829.
Died 1894.
Great Russian Pianist and Composer.

Best known works: Operas, *Dmitri*, *Donskoi*, *Feramos*, etc. Piano concerto in D minor, and many smaller pieces including *Melody in F* and *Kammeni Ostrov*.



Gaetano Donizetti
Born Nov. 29, 1797.
Died 1848.
Famous Italian Operatic Composer.

Best known works are the operas *Edio d'Amore*, *Lucrèce Borgia*, *Lucia di Lammermoor*, *La Favorita* and *Don Pasquale*.

SELECTING STANDARD CLASSICS FOR THE STUDY SEASON.

Useful Pianoforte Pieces for Special Development.

BY CLARENCE G. HAMILTON.

(This article is the continuation of a longer article upon the same subject which appeared in the last issue of THE ETUDE.)

CLASSICS CONTAINING GOOD CHORD PRACTICE.

During the nineteenth century the tendency among pianoforte composers was to mass the component notes into chordal forms which became more and more expanded in their reach. The student should supplement his study of simple technical passages, therefore, by the study of chords and octaves first in easily spanned positions, and afterwards in more extended groupings. Double-note passages are important as introduction to this work; but their specialized use is found mostly in études. A few pieces may be cited, however, in which they appear prominently, such as Mendelssohn's *Gondellieders* in G minor and F sharp minor (Nos. 6 and 12 of the *Songs Without Words*), and Godard's *Au Matin*, Op. 83, all of the fourth grade, and of the fifth grade Mozart's *Sonata in A*, No. 12, where octaves and other double notes occur in the third variation of the first movement and in the last movement. The *Minuet* of Beethoven's Op. 2, No. 1, of the fifth grade, has an interesting double-note passage. To the sixth grade or higher belong Rubinstein's *Fourth Barcarolle* in G, and Chopin's *Nocturne in G*, Op. 37, No. 2, both replete with double-note passages for the right hand. Chords form the ground-work of Schumann's *Soldatenmarsch* and *Ein Choral*, from Op. 68; of Gounod's *Marche Romaine*; and of Mendelssohn's *Kinderstück* Op. 72, No. 1, all of the third grade. The rhythmic and majestic *Gavotte in B flat* by Handel is somewhat more difficult.

In the fourth grade we include two more numbers of Schumann's Op. 68: the *Kleine Romanze*, No. 19, and the *Fremder Mann*, No. 29.

His Opus 15 furnishes other examples in its *Curiose Geschichte*, No. 2, its *Wichtige Begebenheit*, No. 6, its *Ritter vom Steckenpferd*, No. 9, and its last number, *Der Dichter Spricht*. Another pleasant piece in this grade is Jensen's *Happy Wanderer*, Op. 17, No. 2.

Mendelssohn's *Funeral March* (No. 27 of the *Songs Without Words*) leads our fifth grade list, followed by Schubert's *Minuet in B minor* and Chaminade's *La Lisonjera*. Chopin's *Prelude in E minor*, No. 4, furnishes chord work for the left hand, while of wider expanse are Chopin's *First Prelude* and Schumann's *Nachtsstück* in F, Op. 23, No. 4.

The powerful chords and octaves in the last movement of Beethoven's Op. 2, No. 1, allot it to the sixth grade, in which are also listed Schubert's *Impromptu* Op. 90, No. 2, middle and last division, and the third and fourth variations from his *Impromptu* Op. 142, No. 3, Mendelssohn's *Hunting Song* (No. 3 of the *Songs Without Words*) and his *Song Without Words*, No. 23, in G minor furnish arpeggios mingled with chords, in the latter piece serving as an agitated accompaniment. The same composer's *Andante con Variazioni* Op. 82 is strong with compact chord-progressions. In Schumann's *Papillons*, Op. 2, his *Arabesque*, Op. 18, and his *Eintritt*, the first number of Op. 82, chords and octaves abound. The middle part of Chopin's *Nocturne in G minor*, Op. 37, No. 1, and his *Prelude in D flat*, No. 15, are good chord studies. Sibelius' strong *Romance*, Op. 24, No. 9, also comes within this grade.

PRACTICAL STUDIES IN CANTABILE.

Technicians have much to discuss regarding the difference between the legato and the staccato touches. Most of the above-mentioned compositions fall within the legato list, many of them involving that emphasized legato known as the *cantabile*, which appears most emphatically and emotionally in compositions of the *Romance* or *Nocturne* type.

For special study of *cantabile*, let us consult in the third grade the *Minuet* from Beethoven's Op. 49, No. 2, where the singing style is assumed by the right hand, and Schumann's *Happy Farmer*, Op. 68, where it is mainly in the left. Bach's *Sarabande* from the *English Suite*, No. 5, is of fourth grade, as is also the second movement of Mozart's *Sonata in C*, No. 15. Schumann, in his Opus 15, gives us fine *cantabile*, especially in Numbers 1, 5, 7 (the familiar *Träumerei*) and 10. French composers love to put a sensuous *cantabile* in the middle register of the instrument, as in Thomé's

Simple Aveu and *Sous les Feuilles*, of about grade 4½. A similar effect is in Rubinstein's *Melody in F*, of the fifth grade.

In the last-named grade come Bach's wonderful *Prelude No. 8*, from the first volume of the *Well-Tempered Clavier*; Beethoven's *Adagio* from the *Sonata Pathétique*, Op. 13, and the first movement from the *"Moonlight Sonata,"* Op. 27, No. 2; a number of Mendelssohn's *Songs Without Words*, notably Numbers 25, in G major, and 30, the *Spring Song*; also Chopin's *Waltz in A flat major*, Op. 69, No. 1, and his *Prelude No. 6*, where the left hand bears the burden of the melody. The Schubert *Impromptu* Op. 90, No. 4, of sixth grade, presents the melody in varying voices, as does Schumann's *Warum*, Op. 12.

INTERESTING APPLICATION OF THE STACCATO TOUCH.

No less important to the pianist is the acquirement of an elastic staccato touch. For cultivating this in the third grade we have recourse again to Schumann's Op. 68, of which the *Jüngerliedchen*, No. 7, the *Wilder Reiter*, No. 8, and the *Lied Italienischer Marinari*, No. 36, are especially important.

Mendelssohn's *Kinderstücke* Op. 72 Numbers 5 and 6, illustrate the staccato in the fourth grade, as do Schumann's *Hasche Mann* Op. 15, Jensen's *Will-o'-the-Wisp*, Op. 17, No. 11, and Godard's *Second Gavotte*.

Of the fifth grade are Bach's *Gavotte* from the *Fifth French Suite*, Beethoven's *Scherzo* from Op. 2, No. 3, Mendelssohn's *Song Without Words*, No. 45, Moszkowski's *Scherzino*, Op. 18, No. 2, Chaminade's *Callirhoe*, and Delahaye's *Menuet Columbine*.

For grade VI we note the *Presto* from Beethoven's Op. 10, No. 2, and Mendelssohn's dainty *"Trumpet Vine" Caprice*, Op. 16, No. 2.

If the student thus passes in review the various fundamental factors in technical requirements, including simple finger-work, scale and arpeggio passages, the combination of these into double-note, octave and chord passages, with special attention also to the singing legato and the crisp staccato, he should be well prepared to grapple with the difficulties of more taxing music, such as the more intricate works of Chopin, Liszt and Brahms. Modern composers, too, seeking the unusual, are tricking preconceived notions by the insertion of unwonted scale and chord progressions. Having mastered the secret of a careful analysis of each difficulty as it arises, the student need not fear to cope with these unexpected turns of musical speech, which sometimes yield with surprising ease before a well-directed and fearless assault.

HOW GOOD NATURED CRITICISM HELPS.

BY PHILIP DAVESON.

Most of us have suffered by criticism, and nevertheless we have also been helped by it. Probably more sneers have been uttered at the expense of the critics than at any body of workers, yet it must be conceded that they perform a very necessary work in maintaining the highest standards. Musicians are apt to believe that critics rarely know anything about music, and that all their criticisms are the result of personal animus. Yet this is far from being the case, and it is impossible for anybody to attain any reputation to-day as a music critic unless he has a very intimate knowledge of all branches of the art.

Criticism is of most benefit when it is softened by kindness. Sharp criticism, however truthful, is apt to injure rather than help. There is a story of Doctor Johnson which will illustrate this point. He once attended a concert at which a violinist played an elaborate and rather exhausting cadenza.

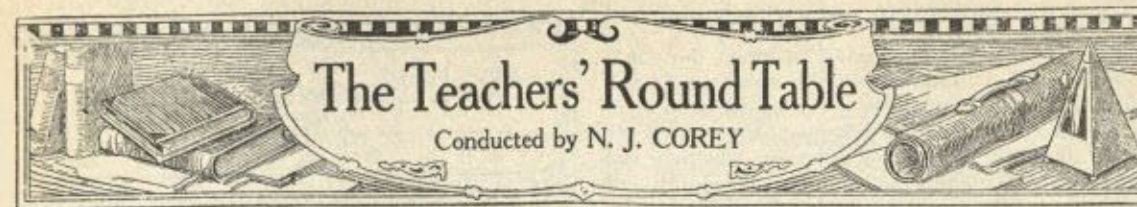
"What is that?" asked the Doctor.

"That," replied his friend, "is a very difficult cadenza."

"Difficult!" sniffed the Doctor, "I could have wished, sir, that it had been impossible."

The effect of such criticism as this would rather be to convince one that Johnson had a caustic tongue than to discourage the writing of lengthy cadenzas. An admirable contrast is found in the warm friendship and wise criticism of Nordraak, which resulted in weening Grieg from the German traditions he had acquired at Leipzig and directed his efforts to expressing in his music the spirit and ideals of his own Northern land.

THE ETUDE



The Teachers' Round Table

Conducted by N. J. COREY

The Aim of the Teachers' Round Table.

For many years THE ETUDE has earnestly supported this interesting department because we know that there are times when the average teacher finds it very necessary to turn to some reliable and experienced authority for help upon important problems. This department is designed to help the teacher upon questions pertaining to "How to Teach," "What to Teach," etc., and not technical problems pertaining to musical theory, history, etc., all of which properly belongs to the *Questions and Answers* department. Kindly observe this distinction, and notice that the answers are uncomplicated with the full name and address of the sender. This department is open to all readers without charge of any kind.

THE CRIME OF ILLEGIBILITY.

The crime of illegibility is widespread, and is found among all sorts of people. One of the most famous musicians in Boston wrote so illegibly that a pupil used to show his bill for lessons at the door of Music Hall at any of his teacher's concerts and tell the ticket taker it was a pass. It never failed to work, as nothing could be made out but the signature which nearly every one knew. Illegibility cannot always be put to such advantage. It is usually a two-edged weapon which works discomfort to both giver and receiver. We occasionally have requests in this department for a personal and immediate answer. Not infrequently it is difficult to make out the address. I recently had one in which the town appears to be very legibly written as Hollenville, N. Y. It is so plain that several people have agreed that there was no mistaking it. It has been returned from the postoffice, however, with the inscription, "No such postoffice in State named." I have had a number of letters returned with the same inscription during the past few years. Those writing and desiring information, no matter what the department, should use the utmost care in giving the address.

ONE OR TWO A WEEK.

"Is it as well for a pupil to take one lesson a week as two, providing she does the same amount of practicing? I desire to learn as fast as possible, but without unnecessary expense."—S. M. N.

Pupils never accomplish as much on one lesson a week. One of the fallacies in the popular understanding of the functions of the music teacher, is, that he exists solely for the purpose of giving out information. The teacher should be a trainer, and the oftener he is with a pupil the better. Daily would not be too often if it could be possible. The quality of teaching often lies more in the quality of the attention given, than in the quantity of the information. Every pupil needs close watching.

Two lessons a week is not a question of the amount of time a pupil practices. When a new lesson is assigned the teacher should supervise the manner in which it is being practiced at the earliest possible moment. For example, B is assigned two new pages to prepare for the next lesson. In picking it out he makes a number of mistakes. These he diligently practices for one week. At the end of the week the mistakes are perfectly learned. B is sure to make them every time he plays the piece. At the lesson these are pointed out, but are so fixed in his mind and fingers that it is only by the utmost diligence and patience that they are corrected during the entire following week. It is only during the third week that he is ready for the final polishing.

If B had taken a lesson during the first week, and had the errors pointed out before they had become a fixed part of his work, he could have had the two pages correctly learned by the end of the first week, and so much better that the polishing process would not have required nearly so much time as in the former instance. This is one of the principal reasons why pupils progress so much more rapidly on two lessons a week, whether they have more time for practice or not. It is not so much a question of time for practice as it is intelligently directed practice. Even at that the responsive intelligence of the pupil must be equal to the work laid out, especially as to its manner. With the average child that practices one hour a day, not more than half of the time counts, and often from no fault of the child, for it is foolish to look for a mature intelligence in a child. For this reason those children who can have supervision during practice time are peculiarly fortunate.

Many pupils, for economical reasons, are limited to one lesson a week. If this is the case such pupils should use every effort to cultivate the intelligence to quick and correct action; he should analyze to the most minute degree every little thing done.

SIGNATURES AND KEYS.

"1. Will you please tell me how I may know the key of a piece? I thought by the signature and end, but some begin in minor and end in major, and yet are spoken of as in minor. Chopin's *Scherzo*, Op. 31, begins in B flat minor, but ends in D flat major. Mendelssohn's Op. 30, No. 2, begins in five flats and ends in two flats. How and when does the signature change from five flats to three sharps, as in the *Scherzo*?"

"2. When three or more notes are tied, which are struck, just the first, or every other one?"—A. B. C.

1. The only musicianly way to determine the key of a piece is to learn thoroughly every key as you progress from one scale to another in your piano practice. You should render yourself independent of any makeshift aids. When you see the signature five flats, you should know at once that it is either D flat major or B flat minor. An examination of the first measure will generally indicate which. Cultivate your eye to know the chords. If not yet able to recognize them, play a few and your ear will inform you. The two major and minor keys that have the most notes in common are related, and have the same signature. The relative minor may be found on the third descending tone of the major scale. C major and A minor, for example, have the same signature. The relative major to a minor is found by the reverse process, D flat major being the relative of B flat minor. It is very common for a minor piece to end in its relative major. Also its tonic major. Tonic major and minor scales or keys are those that begin on the same keynote. In the time of Bach it was the usual thing to end a minor piece with the tonic major chord.

A composer may modulate to any key he chooses during the progress of a composition. Chopin simply chose to place the middle section of his *Scherzo* in A major, which was his privilege. A major key is intimately connected with the major key found a major third below its keynote. The first strophe of the *Scherzo* closes in D flat major. Its enharmonic is C sharp major, which has a logical connection with A major. Hence its choice by Chopin.

2. When any number of notes are tied, none are struck a second time. A tie simply indicates that one tone is a continuation of the one preceding. It is most usual when it is desired to prolong a tone from one measure to the next, it not being possible to indicate a note value beyond a given measure except in this manner. Although Brahms has done so in some of his compositions, yet it is unusual. When notes are apparently tied, but a dot also is placed over each note, a marcato effect of each note is intended. The tie is only apparent. This often causes confusion to untrained eyes.

"GOING STALE."

"Sometimes I am getting along very nicely with my pieces, and have them nearly completed, but will suddenly go weak in them, my fingers refusing to go where they should and I lose control of them. Not all my pieces give me this trouble, but I find it discouraging when I do. Can you tell me the cause and suggest a remedy?"—E. R.

They have a phrase in newspaper offices that when a reporter works too long at any class of work he "goes stale," and is assigned to another department. I have known this to be the case with piano players. It may be the case with you. If so it is better to drop the given piece for a time and take up something else. After a few weeks or months resume work on the piece you dropped and it may go so much better that the progress will seem magical. No player makes a genuine success of any composition of difficulty until he returns to it a second time.

I have found a more frequent cause for this, however, in the fact that pupils in learning a piece unconsciously increase the speed much more rapidly than is conducive to ease in playing. It is always very difficult to make them realize this. They fall in with the spirit and mood of the composition much more quickly than their

fingers are able to follow. The best way to overcome this is to practice with a metronome. It will seem to you that the metronome is beating slower and slower, when it is in reality your own comprehension of the music that is increasing so rapidly that it seems as if you must play it at the correct tempo. An endeavor to play a piece faster than the fingers are ready to respond to is always sure to result in the condition you mention. If you do not have a metronome try holding yourself back constantly in your practice, always slower than is agreeable to you. Try this method and see if it will not help you.

RENEWING PRACTICE.

"I am twenty-seven years of age and have not taken lessons for more than ten years. My desire is to resume practice again. I can play third grade music after much practice. What exercises and pieces would you recommend me to take up?"—E. D.

You would better take up first the Czerny-Lieblich Studies, Book One, using the first part in the way of review. Procure a metronome and try and work each study up to time by beginning slowly and advance by setting the metronome ahead one notch at a time until you get as near the specified figure as you can. These simple studies at the beginning should be used to train your hands to play without stiffness or strain. When you have reached near the middle of the book and can play with freedom and flexibility, you can then also take up the third book of the Standard Graded Course, working at both. Do not attempt to make your progress rapid or you will develop much stiffness. Refer to your files of THE ETUDE and you will find in the October and November numbers of 1911 some fine lists of pieces from which you may select enough to keep you busy.

FINGER SYMPATHY.

"I have a pupil whose second finger insists on moving with the fourth and fifth when playing passages similar to the following. How can I stop it?"—G. C.

The tendons and ligaments of the fourth finger are so closely united with the others that it is better to permit some freedom of motion in the other fingers when it is used, or stiffness and strain will result. In the early stages this is especially true. One should not insist on a beginner keeping the fifth finger quiet when the fourth plays. Such individual development should be left to more advanced training. The case is similar though not nearly so marked in the instance you mention. The third finger will have more or less sympathetic action when the fourth and fifth are in motion, but a quiet index finger ought not to be so difficult to obtain. I should recommend that you let her practice the foregoing passage with the index finger stationary on a depressed key as well as the thumb. Make an exercise of it, and after a few weeks the difficulty will begin to vanish.

HOW TO STUDY.

"A young girl of fourteen wishes to prepare herself for teaching; how many years must she study before she can teach the lower grades? Should she study continuously, or as in the public schools, only for a part of each year? She is very talented, and an excellent student."—L. W. C.

A three years' course of study ought not to be too long a preparation for teaching the lower grades. Something besides the mere ability to play pieces in a creditable manner is necessary for teaching; a certain maturity of mind, and an absorption and thorough understanding of the primary essentials of musicianship. Not only should she be taught how to play, but also how to teach. This side of musical training is often sadly neglected. A pupil who intends to teach should be able to give a good definition of everything connected with her study. The average pupil is unable to give a definition of such simple things as measure, signature, time-signature, etc. No one should study anything all the year round. Continuous work is paralyzing to the mental faculties. The old proverb, "all work and no play makes Jack a dull boy," is as true as the world is old.

Music and painting are both founded in geometry, and have proportion for their subject. And though the undulations of air, which are the immediate cause of sound, be of so subtle a nature as to escape our examination, yet the vibrations of musical strings or chords, from whence these undulations proceed, are as capable of mensuration as any of those visible objects about which painting is conversant.—AVISON.

THE ETUDE

MANDOLINE—M. LOEB-EVANS.

This is a very pretty idealization of one of the popular Spanish dance rhythms. Play it rather lazily and without rigidity of movement. The middle section in 6/8 time requires more animation. The return of the first theme in double notes is very effective and must be played smoothly and evenly.

RONDO-ETUDE—W. D. ARMSTRONG.

A portrait and sketch of this well-known teacher and writer will be found in another column. "Rondo-Etude" is from a set of pieces recently completed. It is an excellent teaching piece for an advanced second grade or early third grade pupil. It is tuneful and pleasing, yet it gives just the right amount of finger technique and chord playing. The left hand part should not be heavy so as to obscure the melody and the running work of the right hand should be clear and sparkling.

MAYPOLE DANCE—L. A. BUGBEE.

This is an attractive easy piece for a second grade pupil. Miss Bugbee has had much success in this line of work, and her compositions for young players have proven successful. The second theme in this piece is assigned to the left hand, always a good feature. The time is that of a slow waltz. There is a revival of the old English dances at present and the Maypole dance is one of the most familiar. Music for this dance is usually in triple time.

COMRADES IN ARMS—F. C. HAYES.
(Four Hands.)

This is a stirring march movement which is very popular as a solo, also as an eight-hand number. The four-hand arrangement is new and very effective. Play it at a lively pace and in the orchestral manner. The *trio* section with the rippling *arpeggios* of the *primo* against the heavy theme in the *secondo* will be found very brilliant.

MINUET IN G (VIOLIN AND PIANO)—L. VAN BEETHOVEN.

This dainty little minuet has become very popular. In its original form it is one of a set of minuetts for pianoforte, published without *opus* number. There is also an orchestral version of these minuetts. The present arrangement for violin and piano is by Felix Borowski, who is a composer and violinist of international reputation. The arrangement is excellent in all respects. It should be played in a refined and stately manner, giving it the real flavor of the old-fashioned dance.

ADORATION (PIPE ORGAN)—F. P. ATHERTON.

This expressive number appeared originally as a piano solo, but it was always the intention of the composer to have it as an organ piece. The present arrangement is by Mr. S. L. Hermann, an experienced organist and writer. It will make a splendid prelude or offertory, or recital number. The registration is such as to display the full capabilities of the instrument both in soft and full combinations. The fine melody cannot fail to hold the attention of the listener.

THE VOCAL NUMBERS.

Mr. Albert W. Ketelbey has not been represented in our music pages previously, but he could have no better introduction to our readers than his fine song, "The Pearl of My Heart." This song should appeal to all good singers. It has a refrain which is positively haunting. Mr. Ketelbey is a native of Birmingham, England, but has lived for a number of years in London. He has a number of excellent published compositions to his credit.

Agnes Clune Quinlan's "An Irish Glen Song" has the true Hibernian flavor. This would make a very attractive *encore* song.

Gounod's "Serenade" is one of the standard songs with violin and piano accompaniment. It is included this month in connection with the "Master Study Page," which is devoted to Gounod and his works. In rendering this song the violin part may be omitted, if desired, as the piano accompaniment is complete in itself, but the violin adds much to the general effect and should be used when possible.

TRUTHFULNESS is an indispensable requisite in every artistic mind, as in every upright disposition. —Wagner.

Well Known Composers
of To-day

W. D. ARMSTRONG.

Few people have any idea of the substantial progress in the art of music made in the Western States during the last twenty-five years. The desire for higher musical education seems to have been unanimous, and the establishment of excellent schools and teachers in thriving communities has astonished all who have not been familiar with the educational ideals of the country. Mr. William Dawson Armstrong, born in Alton, Ill., in 1868, pupil of Clarence Eddy, G. M. Garrett, Chas. Kunkel, E. R. Kroeger and others, has been among the most active and able men engaged in the forward movement in music in the West. Many of his works have been published by leading publishers in Germany and his compositions are greatly admired by musicians. He has written in all the larger forms and his opera, *The Specter Bridegroom*, was given in St. Louis some years ago. His contribution to the present issue of THE ETUDE is an interesting example of his finish work in the lighter forms.

HINTS FOR THE YOUNG TEACHER.

BY C. W. FULLWOOD.

AFTER the piece is finished is the proper time to call attention to mistakes, not while the pupil is playing.

A pupil needs only enough hints to enable him to work out his difficulties for himself; besides the encouragement of conquering the problem, he will acquire the habit of analysis.

Many students start out with the idea that music study is all mechanical, and that there is small need of intellectual study. This is a great mistake. There is no finer means of developing clear, accurate thought processes than music, if it is properly studied.

Concentration and system are the handmaids of musical success.

A large number of your pupils will come to you with the expressed idea, "I want to learn enough about music to entertain myself and friends." Nothing could be more depressing, and yet nothing could better express the functions of the teacher. For it is the teacher's business, above all else, to afford his pupils a glimpse of higher ideals than he has been accustomed to. If the environment of your studio is right, and the motives which guide your work sincere, it will not be long before the pupil will become interested enough to follow higher ideals—that is, if he has a spark of music in him.

Music is a jealous mistress and demands devoted and thorough attention. Keep in mind Emerson's axiom, and "Hitch your wagon to a star." If you do not find the star you will find uncounted beauties and profits by the way.

RONDO-ETUDE

W. D. ARMSTRONG

Allegro M.M. ♩ = 120

THE ETUDE

FOREST REVELS

SCHERZO CAPRICE

CARL MOTER

Allegro con spirito M.M. ♩ = 132

f
marcato
ff con fuoco
cresc.

p
cresc.
mf giocoso
f
p
cresc.
ff
dim.
p
f
Vivo
cresc.
stringendo
ff

THE ETUDE

COMRADES IN ARMS

MARCH-GALOP
SECONDO

F. CLIFTON HAYES

Con Spirito M.M. = 120-126

ff *f* *mf* *p* *mf* *f* *ff* *sempre marcato*

Ped. simile

TRIO

ff *f* *sempre marcato*

Fine

THE ETUDE

COMRADES IN ARMS

MARCH-GALOP
PRIMO

F. CLIFTON HAYES

Con Spirito M.M. = 120-126

ff *f* *mf* *p* *mf* *f* *ff* *sempre marcato*

Ped. simile

TRIO

ff *f* *sempre marcato*

Fine

THE ETUDE

SECONDO

Musical score for "THE ETUDE SECONDO" on page 788. The score is written for piano in B-flat major, 3/4 time. It consists of eight systems of two staves each. The music features a variety of textures, including chords, arpeggios, and melodic lines. Dynamics include *f*, *ff*, and *fff*. The piece concludes with a D.C. (Da Capo) instruction.

THE ETUDE

PRIMO

Musical score for "THE ETUDE PRIMO" on page 789. The score is written for piano in B-flat major, 3/4 time. It consists of eight systems of two staves each. The music features a variety of textures, including chords, arpeggios, and melodic lines. Dynamics include *f*, *ff*, and *fff*. The piece concludes with a D.C. (Da Capo) instruction.

THE ETUDE
LOVE'S CONFUSION
IM LIEBESRAUSCH
Valse

AUGUST NÖLCK

Tempo di Valse moderato M. M. ♩ = 126

[illegible]

THE ETUDE

Tempo I

Tempo I

poco cresc. e string.

piu tranquillo

a tempo

dolce

p

f

rit.

a tempo

con molto espressione

p

f

mf molto cresc.

cresc.

e string.

ff poco tranquillo

mf dim.

ff marc.

p sotto voce

poco rit.

a tempo

stretto

r.h.

l.h.

poco rit. e dim.

D.C.

THE ETUDE

A POLISH DREAM

MAZURKA

EMILE FOSS CHRISTIANI

Moderato M.M. ♩ = 126

p *mf* *Con gracia* *p* *f* *p* *ff* *Fine*

TRIO *p*

THE ETUDE

mp *p* *ff* *un poco rit.* *Fine of Trio* *D.C. Trio* *molto cresc.*

* From here go back to Trio and play to Fine of Trio, then go back to the beginning of piece and play to Fine.

MANDOLINE

SPANISH SERENADE

MATILEE LOEB-EVANS

Tranquillo e amoroso M.M. ♩ = 69

mp

Appassionato M.M. = 72

rall. dim. *pp*

ff

Tempo I.

mf

p

rall. dim. *pp*

MAYPOLE DANCE

Allegretto M.M. = 126

L. A. BUGBEE

rit *Fine.* *atempo*

rit. *D.C.*

THREE MELODIES FROM BEETHOVEN
L. van BEETHOVEN

L. van BEETHOVEN

Andante con variazioni M.M. $\text{♩} = 72$

The image displays a page from a musical score, likely for a piano or organ. It is divided into two main sections: "Andante con variazioni" and "Allegretto vivace".

Andante con variazioni (M.M. = 72): This section is marked with a tempo of 72 beats per minute. It begins with a piano (*p*) dynamic and includes various musical notations such as *cresc.* (crescendo), *sf* (sforzando), and *p* (piano). The tempo changes to *poco rit.* (poco ritardando) and then *a tempo*. The section concludes with a *cresc.* marking.

Allegretto vivace (M.M. = 72): This section is marked with a tempo of 72 beats per minute. It begins with a *ten. p* (tenuissimo piano) dynamic and includes various musical notations such as *sf* (sforzando), *p* (piano), *pp* (pianissimo), and *sempre stacc.* (sempre staccato). The tempo changes to *a tempo* and then *poco rit.* (poco ritardando). The section concludes with a *f* (forte) dynamic and a *sf poco rit.* (sforzando poco ritardando) marking.

The score is written for two staves, with the upper staff in treble clef and the lower staff in bass clef. The key signature is one flat (B-flat). The notation includes various musical symbols, including notes, rests, and dynamic markings.

[illegible]

THE ETUDE IN THE WOODS

SOUS LES BOIS

AUGUSTE DURAND, Op.78

Alto moderato M.M. ♩ = 84

GLITTERING WAVES

WELLENGLITZERN

CARL SCHMEIDLER, Op. 18

Tempo giusto M. M. ♩ = 108

This page of musical notation is for a piano piece, featuring six systems of staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The piece begins with a tempo marking of "Tempo giusto M.M. = 108". The first system includes a "rit." (ritardando) marking and a "p" (piano) dynamic. The second system includes a "p" dynamic and a "p" dynamic. The third system includes a "p" dynamic and a "p" dynamic. The fourth system includes a "p" dynamic and a "p" dynamic. The fifth system includes a "p" dynamic and a "p" dynamic. The sixth system includes a "p" dynamic and a "p" dynamic. The piece concludes with a "Fine" marking.

Musical score for "L'Allegretto" by Franz Schubert, Op. 137, No. 3. The score is in 3/4 time, G major, and consists of two systems of piano and violin parts. The first system includes markings for *molto rit.*, *p a tempo*, and *mf*. The second system includes *f*, *cresc.*, *ff*, and *D.C.* The music features a mix of eighth and sixteenth notes, with some complex chordal textures in the piano part.

MINUET IN G

L. van BEETHOVEN
Arranged by Felix Borowski

Allegretto M. M. $\text{♩} = 72$

[illegible]

THE PEARL OF MY HEART

JOHN EVERARD

ALBERT W. KETELBEY

Andante con moto

ff

1. The twi-light
2. At this sad

dim a - round the vale is creep - ing, The pass - ing day is fad - ing in the west; The evn - ing
hour of part - ing and of sor - row, In ev - 'ry look there is a world of pain In deep des -

star is gent - ly o'er us peep - ing, My love with ach - ing heart press - es to my breast, Our lips in
pair, we see the si - lent mor - row And fear that we who part ne'er may meet a - gain. Tho' deep the

rit. *poco accel.*

fare - well are sad - ly meet - ing, How can I leave thee? of hope be - reft! My heart is
wa - ters that will di - vide us; Tho' far the strange land where I may be, I'll love thee

cresc.

break - ing! This last sad greet - ing Shall we for - get? While life is left! Ah,
ev - er What e'er be - tide us, For - get thee nev - er On land or sea!

colla voce

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Con molto espress.

p

How can I leave thee, Dear heart of mine, Tho' I must grieve thee, Do not re - pine; Al - ways re - mem - ber

sost. *p*

When we're a - part, Thou art for ev - er, The Pearl of my heart!

ff

poco a poco cresc.

D.S. heart!

AN IRISH GLEN SONG

Semplice

AGNES CLUNE QUINLAN

p

Cuck - oo, cuck - oo, cuck - oo! Are you in the glen, Or down be - side the old, old, well Be -
Black - bird, Black - bird, Black - bird! Will you pipe for me, If I re - turn to Ire - ish shores And
Ire - land, Ire - land, Ire - land! How I long for thee To hear the note, with - in the throat Of

mf *p*

neath the fair - ies den? Oh I would that I might sail a - way Out in a fair - y boat And
be a child with thee? Oh I would that I might sail a - way Out in a fair - y boat And
birds flown in from sea. Oh I would that I might sail a - way Out in a fair - y boat And

f

p *pp* *molto rit.*

be once more a child a - gain, And hear you in the glen, And hear you in the glen.
gaze up on your hills once more, As in the days of yore, As in the days of yore.

pp *colla voce*

SING, SMILE, SLUMBER

SERENADE

VICTOR HUGO

CHARLES GOUNOD

Moderato

VIOLIN *p*

VOICE

PIANO *p*

1 When thou sing - est while nest - ling at eve close by my side Dost thou know
 2 At thy smile - on thy lips bud - ding love breaks in - to bloom Ev' - ry doubt
 3 In thy slum - ber, while fond - ly mine eye guards the re - pose And thy lips,

— what my soul un - to thine would fain con - fide Thy sweet voice wakes the
 — is dis - pel'd naught but trust in my soul finds room Ah! thine in - no - cent
 — all un - con - scious to me thy love dis - close, When I gaze on thy

mem' - ry of days ren - der'd joy - ful by thee Ah! then sing, ah sing my fair one, then
 smile speaks the heart that from guile is free Ah! then smile ah smile my fair one, then
 beau - ty, my heart with rap - ture doth thrill Ah! then slum - ber, slum - ber fair one, then

p *cresc.* *dim.* *cresc.* *dim.* *p*

dim. *dim.* *p*

sing, still sing to me Then sing ah sing, my fair one, still sing to me; ah sing, my
 smile, still smile on me Then smile ah smile, my fair one, still smile on me; ah smile, my
 slum - ber, slumber still! Then slum - ber fair one slum - ber, slum - ber still! then slumber, my

fair one, still sing to me.
 fair one, still smile on me.
 fair one, ah slum - ber, still!

1st and 2d ending 3rd ending

Sw. Soft 8' Coup. to Ch.
 Registration Choir Gamba 8'
 Ped. Bourdon 16'

ADORATION

Andante moderato M. M. ♩ = 69

FRANK P. ATHERTON

Arr. by S. L. Herrmann

MANUAL *p* *Sw.* *Ch.* *mf dim.* *p* *a tempo*

PEDAL

Religioso
 Choir *piu cresc.* *mf*

Sw. add Open Diap.

mf poco agitato

Choir add Melodia

Swell both hands

Full Swell

f dim. p

Full Choir

Coup. Gt. to Ped.

Grandioso

Sw. Vox. Celeste

allargando

dim.

Ch. Dulciana

rall.

Bourdon 16'

pp



THE MUSIC-LOVER'S DIGEST

The Best in Musical Literature from Everywhere

THE ETUDE'S monthly scrap book of paragraphs worth re-reading, selected, perchance, from yesterday's mail, from the continent, the latest book, or from some old and rare tome, as the case may be, giving our readers the cream of reading from contemporary journals in all languages and from the most stimulating books.

Massenet and the Fair Sex.

With Massenet it was "toujours la femme." He was a clean, honorable man, whose affairs were those of a chivalrous gentleman, but he always had some goddess for idolatry. Women inspired him. He said in women there was some divine wine of life which all men sought. He would have loved the court of Louis XIV. One day I stood with him on the edge of the pool before the palace of Versailles. Dead leaves floated on the water, for it was autumn. He fell into a reverie. Abruptly he grasped my arm, and pointing to the dark surface of the pool, cried:

"Don't you see them? There are the faces of all the dear, dead women which were mirrored here in the great days gone. Look! There is Louise de la Valliere as blond as wheat and plump as a vineyard; there is Pompadour, magnificently beautiful, and there is a supremely lovely face, but sad as the mother's who turns from her first born's grave; it is the face of Marie Antoinette."

It was uncanny, and I dragged him away. I have said that women played a large part in his life. This is evident when one recalls that he wrote "Thais" and "Esclarmonde" for the unfortunate Sybil Sanderson, "Don Quichotte" for lovely Lucy Arbelle and "Sappho" for Emma Calvé. He was a lover of flowers, too. Flowers, fair women and melody. Can you imagine a more joyful life. He had prosperity and fame. Fortune loved this good, great man; he deserved every blessing that came to him. BESSIE ABBOTT, in the Tribune (New York).

Shakespeare's Attitude Toward Music.

If we take it that Shakespeare was in the position of the average man in his attitude towards music, it says much that is favorable for the public of the time. Again and again he reveals a quick sense of its powers and its keen susceptibility to its influence. References to music are frequent in his works, and seldom without some point of interest. He makes allusion to concord and discord, to time to letting down the pegs, to the hoarseness of the singer who has "a bad voice," to forbidden progressions and a host of other things. These are enough to show that Shakespeare knew more of the art than the average literary man does. And they also indicate that by the gentleness of his time music was not dismissed with a wave of the hand as being an affair fit only for the leisure of girls, but was treated as something so wonderful and beneficial in its influence that it should occupy some place in the life of every man. D. C. PARKER in the Monthly Musical Record (London).

Short Cuts in Music.

"How to Become an Orator in Twenty-four Hours." "Perfect French in Three Months." "How to Play the Piano in Three Weeks."—the farce would be ridiculous if works of this kind did not openly imply a swindle. How can any sane person be persuaded that a complete course in music can be included in the one hundred and fifty pages of the best instruction book ever made. An instruction book is at best only a beginning. Its aim should be to encompass the elementary work, and if it does that thoroughly it can not be a short cut. It should point to the lighter works in music such as Mozart Sonatas or the simpler songs without words by Mendelssohn. It should not, however, attempt to leap into difficult music by omitting the real essentials. Selected from an article by H. I. SCHURZ in the Musikpädagogische Blätter (Berlin).

American Progress in Organ Building.

For a long time all progress in the art of organ building in America seemed to be only in the direction of mechanical development, and the one aim and desire simply to turn out a perfect machine. Fortunately, however, the tide is now turning in favor of a better and more expressive musical instrument by employing larger and fuller diapasons, varied pressures, etc., and the accomplishing of greater individuality and character of tone by means of superior voicing throughout the different departments. During my recent tour of the United States I found greater interest than ever in the organ and a keener appreciation for the best class of organ music. The audiences were very large, and in many instances surprisingly so, for the box-office receipts frequently amounted to more than a thousand dollars. This I consider a most encouraging and gratifying sign of the real interest which is being manifested everywhere.—Paper read at National Convention of Organists at Ocean Grove, N. J., by CLARENCE EDDY.

How Verdi Prepared for Work.

GIUSEPPE VERDI had the habit of rising early in the morning, ordinarily at five A. M. He had a great respect for the old saying, *Il presto a letto e balzar presto in piedi*. *Senno, salute e beni all'uomo procede* (Early to bed and early to rise, makes a man healthy, wealthy and wise).

After dressing he took a cup of coffee and descended into the garden and assisted in the work that the gardeners were doing. Like Virgil and Petrarch, he took the greatest possible delight in his garden. It gave him the greatest imaginable pleasure to see upon his table the fruits that he himself had cultivated. Perhaps he thought with Bacon that the cultivation of a garden was the purest of pleasures and the greatest possible relaxation for the mind. At eight, with the stroke of the bell, he sat for breakfast, eating a frugal meal and drinking another cup of coffee. At eight-thirty he was always seated at the piano or was engaged in reading some literary or historical work. At ten-thirty came another breakfast, a little more substantial than the first. After this, when he had guests he would play billiards for a while and then he considered himself prepared for the work of the day.—Translated from THE ETUDE from GIUSEPPE VERDI, by G. BRAGANOLA.

The Hobby of Frederick the Great.

THE opera-house that Frederick built in Berlin in 1742 was the most magnificent in Europe. Graun was in Italy at the time, and engaged the singers. Burney tells us that the orchestra consisted of fifty of Germany's finest instrumentalists. The establishment was complete in all details—a ballet-master, a troop of dancers, a chorus, and everything that could be thought of at that time was done to make the place worthy of its object. The expense of all this was defrayed by the king. Admission was free to all properly accredited persons. We can thus look upon this opera-house as a sort of royal hobby-horse that was built for the pleasure of the king in the first place, but we cannot deny that a more public-spirited motive lay behind, and that the ultimate object was the revival of an art that had lain dormant during the reign of Frederick's predecessor.

Interesting as Frederick was in politics, in war, with his band, or in the streets of Potsdam, he was perhaps still more so in the opera-house. There he played the part of commander-in-chief as he did on the parade-ground. Standing behind the conductor or the harpsichordist, he directed the proceedings as only a musician could, and as a man who felt he had a proprietary right to do so. "He is such a strict disciplinarian," says Burney, "that if a mistake is made in a single movement, or evolution, he immediately marks and rebukes the offender, and any of his Italian troops dare deviate from strict discipline by adding, altering, or diminishing a single passage in the parts they have to perform, an order is sent 'de parte Roi' for them to adhere strictly to the notes written by the composer at their peril." JEFFERY PULVER, in The Musical Times (London).

Virtuoso Composers.

SINCE the rise of the German school for music the world has grown suspicious of the compositions of the virtuosos. When a man wins a name as a player on the piano or the violin he can scarcely get people to take him seriously as a composer; and if his work does get a hearing it is as a rule listened to with patience only out of respect for the performer. Time was when to be a musician meant chiefly to be a performer. Until the arrival of Wagner the great German composers were harpsichordists, pianists or organists first; they were allowed to compose only because by hook or by crook music had to be got for them to play. Consider the list of big men: Handel and Bach were the foremost organists of their time, and as organists they first sprang into fame; Haydn was a fiddler and player of the harpsichord; Mozart and Weber were pianists; when Beethoven went to Vienna after Mozart's death, Count Waldstein wrote the famous letter: "Dear Beethoven: You are traveling to Vienna in fulfillment of your long-cherished wish. The genius of Mozart is still weeping and bewailing the loss of her favorite. With the inexhaustible Haydn she found a refuge, but no occupation, and is now waiting to leave him and join her self to some one else. Labor assiduously, and receive Mozart's spirit from the hands of Haydn." This was in 1792, when Haydn was doing his best work; and it is evident that it was as a pianist, not as a composer, he went. Gluck stands alone in the eighteenth century as a musician who gained his renown by his music and not by his playing.—J. F. RUNCIMAN, in The Saturday Review (London).

What We Might Be Without Education.

If all human beings save new-born infants vanished to another planet, and if by a miracle the babies were kept alive for a score of years, preserving whatever knowledge and skill came from natural inner growth, and lacking only the influence of the educational activities of other men, they would, at the age of twenty-one, be a horde of animals. They would get a precarious living from fruits, berries, and small animals, would easily become victims of malaria, yellow fever, smallpox and plague, and would know little more of language, mechanic arts or provision for the future than the monkeys. They would be distinguished from other mammalian species chiefly by a much greater variety of bodily movements, especially of the hands, mouth-parts and face, a much quicker rate of learning, and a very much keener satisfaction in mental life for its own sake. They would consequently enjoy the remnants of civilization, using the books, tools, engines, and the like as toys, some what more intelligently than would apes, but they would not read the books, repair the tools, or make of the engines more than spectacles for amusement, wonder and fear.—PAOR, EDWARD THORNDIKE in his new work, Education. (Macmillan and Co., Publishers).

Kullak and the Boot Manufacturer.

KULLAK, the famous pianist, was once invited to dinner by a wealthy Berliner, who was the owner of a large boot manufactory, and had been a shoemaker in his time. After the repast, Kullak was requested to play something, and he consented. Not long afterwards, the virtuoso invited the boot manufacturer, and after dinner handed him a pair of boots. "What am I to do with these?" inquired the rich man. With a genial smile Kullak replied: "Why, the other day you asked me to make a little music for you, and now I ask you to mend these boots for me." Each to his trade! This is at least as good as the story of Fischer, the oboe player, who, being asked at supper if he brought his oboe, blandly replied: "My oboe never supe."—J. CUTHBERT HADDEX, in Musical Canada (Toronto).

Modern Operatic Requirements.

THE mere singing—no matter how perfect—of the vocal part of a modern opera is not sufficient to assure the success of an operatic debutant. It demands a certain degree of dramatic training and stage presence. Such elements as elocution, delivery, personal appearance, histrionic talent, and a capacity for dramatic characterization are important factors in achieving success. The greater and more pronounced these phases are revealed on the first appearance of a debutant, the more emphatic will be the public recognition. Without these dramatic gifts the outcome will be doubtful. In regard to English enunciation, for instance, our American singers are very deficient. It was generally observed last season that in the performance at the Metropolitan Opera House of Parker's prize opera, *Mona*, which was sung almost exclusively by American singers, the only singer whose enunciation of the English language could be fairly well distinguished was a German singer.—J. VAN BROCKHUYSEN, in The Musical Observer (New York).

The Difficulties of Being Conventional.

SPEAKING of the themes of César Franck, in his interesting book on that master, Vincent d'Indy says they "have nothing in common with what the frequenters of the Italian opera during the greater part of the nineteenth century called melody." One of the reasons for this is that the short-winded succession of notes which in certain modern scores are labeled *motives*. Here we seem to have the quivering of themes in a nutshell. On the one side, we have composers who base their claim to attention upon the phrases of conventionality; on the other, those who seek for new and unused expressions. In one sense it is far more difficult to be conventional and vital than it is to be original. When you throw in your lot with those who use the language of conventionality you are competing with numberless men who have been hammering at the same thing from early days. When you start out boldly throwing rules and precedents to the winds you have a greater chance of saying something which has not been said before. The area of conventionality has been over-exploited because the average man has more or less conventional mind. It is only the strong and free spirits who reach the unexplored extremities.—D. C. PARKER, in The Musical Standard (London).

Nomads Whose Language is Music.

THERE are now about 150,000 Tziganes (Gypsies) in Hungary. They may be divided into three classes: Those who go bare-headed and bare-footed, the wandering gypsies; those who wear headgear and shoes on Sundays, the semi-nomads; and those who always wear hats and shoes, and who, to a great extent, abandoned the nomadic life of their ancestors. The Tziganes of the last-named category are generally musicians, says a writer in the London Daily Mail. When the Tziganes first arrived in Hungary they were not trained musically, but they soon appropriated a Magyar music, and out of it have made a weird art of their own. Their favorite instrument is the violin, or bass alja, as they term it. Some play the harp, but they have a marked aversion for the piano, merely because it cannot be easily moved about.

No popular fête takes place in Hungary without a Tzigane orchestra. At election time a Tzigane band always heads the electoral processions, and no wedding is considered complete without Tzigane music for the dance. The Tziganes have become natural musicians, playing from inspiration and unable, as a rule, to read music. Liszt, who made a study of the Tzigane, says that music is to them a sublime language, a mystic song which they often make use of instead of conversation.—From Music (London).

The Feminine Touch?

We never, for the life of us, could understand why Orpheus was forbidden to glance back at Eurydice while he was personally conducting her from the underworld back to life and light. Why did Pluto put such an absurd restriction on Orpheus?—or was it the doings of his wife, Proserpina? There is a certain nagging spitefulness in the prohibition which looks decidedly feminine. Pluto, in a man's blunt way, said: "No! Your wife is in hell; let her stay there." Orpheus played his harp a little longer and sent in another request. The answer came back, "Very well; take your wife back to earth, but you must not look at her." That, we repeat, seems like the feminine touch.—Musical Courier (New York).

Concerts in the European Music Centers.

NEXT to Berlin and Vienna there was a large increase of concerts in Hamburg with 271, Leipzig with 269, Frankfurt with 207, Breslau with 185, Stuttgart with 129, Karlsruhe with 87 and Prague (in musical Bohemia, the real home of the "German bands") with 83 concerts.

As regards the classification into vocal and instrumental performances, the art of singing stands in the foreground. No less than 337 concerts in Berlin were given by professional singers. Of these more than two-thirds (257) were given by ladies so that one is bound to conclude that a fine voice is oftener found with the female sex among human beings, in striking contrast to the rule observable among the singing birds. This predominance of the ladies disappears, however, in the case of piano concerts. Of them Berlin had during the season 269, but only 94 given by ladies. Violinists were almost entirely of the male sex.

Two hundred different operas in 665 houses in 435 German cities and towns, according to the Deutsche Bühnen-Spielplan, which gives details regarding these performances, as well as those of stage plays without music. Of these latter there were more than 2,000 performances by half that number of players.

Turning to another musical center, it is said London harbors 1,700 professional vocalists, and no fewer than 658 of these are sopranos. Of "professors" of the voice, piano, violin, etc., there are more than 6,750. Of solo violinists there are a round thousand, but strongest of all is the fact that there are no fewer than 400 musical directors. The choral societies of London and outskirts number 73.—Musical Leader (Chicago).

The Neglected Centenary of Balfe.

AMONG the many centenaries which have been celebrated lately there is one, now over-past, that has been ignored so far as the writer of these lines has noticed. To be sure, no one would claim that the composer of *The Bohemian Girl* stands in the first of the second rank of composers whose memories are cherished by the musical world, but he has given much innocent enjoyment to the young and the immature in the appreciation of art and has doubtless often paved the way for the establishment of a higher taste in music than is demanded by the elementary standards of his works. F. S. LAW, in The New Music Review (New York).

COMPOSER MONTHS.

BY LEONORA SILL ASHTON.

WHY not have special months devoted to the work of special composers? For instance, the teacher might make a program something like the following and try it out with different pupils:

NovemberHandel
DecemberBach
JanuaryBeethoven
FebruarySchubert
MarchMendelssohn
AprilMozart, etc.

Each month arrange the work of each pupil so that one composition of each of the above composers may be studied. Unless great care is taken these additional compositions will prove an interruption in the pupil's regular work and defeat the purpose of attempting to secure additional interest by adding novelty. This, of course, may be circumvented by introducing pieces that are so obviously within the pupil's technical grasp that there will be no waste of time in studying them. At the end of each month it will be possible to provide for a little composer recital. During the month the pupils should be encouraged to collect biographical material. In fact, the wise teacher will assign special tasks for each pupil. One could investigate the composer's ancestry, another his technical ability, and so on. Pictures of the composer should be secured and the attractive portrait post cards will add an additional interest to the recital, in the way of souvenirs.

Teachers with advanced pupils may find national musical months more elastic for their purposes than months confined to one composer. A French month, a German month, a Slavic month, an American month suggest many fascinating moments spent in preparation. Some teachers even go to the trouble of giving costume recitals employing suggestions taken from the costumes of the peasants in different countries. In almost all libraries the investigating teacher may find books with ample illustrations of peasant costumes from which many simple and inexpensive ideas may be gleaned.

An American recital is always effective when given near any one of our patriotic holidays. ETUDE readers may secure an abundance of material from the music pages of the journal itself. Programs made up of the compositions of MacDowell, Dr. Mason, Nevin, Arthur Foote, Mrs. H. H. A. Beach, etc., offer a great deal of interesting variety, and the setting of the recital may border upon the spectacular. Despite its three contrasting colors our flag seems to look well with all kinds of flowers. In fact, it is a good plan to start a national series with an American month. The special month plan will open the students' eyes to much that is vital in the different national characteristics of music, while in the meantime the regular weekly lessons will slowly but surely embrace the world of music as a whole. The special national issues of THE ETUDE (Italian, January, 1910; English, January, 1911; German, April and May, 1911) will be found invaluable to teachers preparing special months.

NOTES AND TONES.

HAS it ever occurred to you what a great difference there is between a note and a tone? The "inversion" of the "n" and the "t" makes all the difference between a living vital thing and a dead symbol. The note is only a black mark on a piece of white paper, and that same mark may represent the divine tone of an Isolde in an ecstasy of passion over the dead body of Tristan. One and the same note may represent all the pastoral sweetness of an oboe, the rich mellowness of a horn, the martial strain of a trumpet, the majesty of a trombone, the rich golden quality of the harp or the resonance of a piano!

Too often the harmony student regards notes as something to be juggled with, according to a set of rules. Let him remember that Beethoven used the same symbols in his symphonies! Too often the piano student looks on the printed notes of his music as something to be read over like a paragraph in the Sunday paper. Let him remember that to a master pianist, such as de Pachmann, Busoni, Paderewski, or Hofmann, the note represents tone quality which only a genius can gain after years of practice.

I have never been able to see what should attract men to the profession of criticism but the noble pleasure of praising.—*Swainburne*.

THE FOLLY OF MAKING BLUNDERS.

BY T. L. RICKABY.

RUBINSTEIN, when not in the mood for playing, was in the habit of striking wrong notes, and one of his jests after a performance was that he had missed enough notes during the program to make an extra number. But players in general must not make mistakes unless they are able, like Rubinstein, to give some superb playing in atonement. Mistakes are distressing to the musical listener, and are distinctly harmful to the one who makes them—especially if the player is a student.

Piano playing is primarily a mechanical act, or, rather, series of acts—a succession of correct physical movements accomplished by repetition. Marvelous stories are told of players who perform whole concertos, etc., which were learned as the players traveled on the train to where the concert was to be given. There are also some who advocate the theory that piano playing is absolutely a matter of the mind, and that to play a thing well all one has to do is to take the music, sit down in a corner and think it over. Granting that all this is possible, the fact yet remains that the greatest players that the world ever saw—Paganini, Liszt, Rubinstein, Paderewski and others practiced industriously, repeating indefinitely (but repeating slowly and correctly) the passages containing difficulties until the difficulties disappeared.

By the elimination of all that is unnecessary, and by concentration on all that is essential, much drudgery has been abolished; yet the truth still confronts us that supreme excellence in playing comes only by much repetition and much concentrated practice. While the majority of pupils understand this, and honestly attempt to benefit by it, many of them work blindly, making mistakes (wrong notes) as they practice, forgetting that a mistake cannot be remedied. When a pupil plays a wrong note he often thinks that all that is necessary is to repeat the measure and play the right one. But, mark this—when a wrong note is played even just once, that wrong note has been practiced, and the finger will have a tendency to go on the wrong key again when the place recurs. Suppose a passage is played twenty times, and that on the fourth repetition a wrong note is played. That one note nullifies the three correct repetitions. Suppose, further, that in the twenty repetitions a mistake was made three or four times—then the effort was wasted and the passage was not learned. Pupils may think it unreasonable to expect them to play and never make mistakes; but they must be reminded that the great concert players do not make any. The better class of players do not make them, and really good pupils do not make them, and if you wish to become a good player you must not make them.

WHY STRIKE A WRONG KEY?

If you practice correctly—which means carefully and slowly—you will not practice mistakes, as many often do; and you will make no mistakes when you recite your lessons for your teacher or when you play for your friends or you play in public. No more effort is required to strike a right key than a wrong one. Then why strike a wrong one? It is a waste of time and energy, and, over and above that, it is establishing a fault. All practice, to be real practice, should be aimed at establishing a correct set of movements with the fingers or wrists, or both. It is not unreasonable for the teacher to insist on the absolute correctness of every stroke every time if players would succeed eventually. Fingers that are trained by slow and correct practice never go back on one at the critical moment.

At a state convention of music teachers, the late Dr. W. Mason had lectured on some phase of piano teaching, and had invited those present to ask questions relating to the subject in hand, and some one propounded this one: "Should a teacher correct the mistakes of a pupil as they are made or wait till the end of the piece or movement." The answer was: "Neither. Do not let the pupil make the mistake." This at first sight did not seem to be very enlightening. But it was unquestionably right. Mistakes may be due to the fact that the piece is too difficult, in which case the fault must be laid at the door of the teacher. But as a rule mistakes in practicing and playing are due to insufficient scale and arpeggio drill. The schoolboy who does not know the multiplication table is heavily handicapped in his arithmetic. It is the same with the piano pupil. Scales and arpeggios are the multiplication table of piano music, and mistakes may be expected if the drill in these phases of technique has not been thorough enough. Long ago Chopin told his pupils: "If you neglect your scales and arpeggios now they will rise and haunt you later." Mistakes occurring often are spectacles, indeed, grim and forbidding and hard to exercise. Guard against them early by careful and slow practice. Establish the fingering of the major and minor scales, the arpeggios of the common chord, and, what are still more important—the arpeggios of the chord of the diminished seventh. Then, on taking up a new piece, use the same care and mistakes will not occur. As in everything else, prevention is better than cure. A mistake is like the camel in the fable—very hard to get rid of once it gets in.

REAL "SELF-HELP" FOR AMBITIOUS PUPILS.

BY MAUDE BURBANK.

IN a recent number of THE ETUDE the anecdote is quoted relating Beethoven's reply to Moscheles. The latter had written at the end of a manuscript submitted for Beethoven's examination—"Finis, with God's help."

Underneath the great man wrote, "Man, help yourself," and returned it.

It is most interesting to review some of the many remarks of Moscheles that have endured, and find among them sentiments of such nature as this:

"The student who has heard and has worked a great deal should not require a master to urge him on."

Moscheles certainly made his own opportunities, perhaps without realizing the power of Beethoven's suggestion, but he "heard" and he "worked" his way to efficient independence.

GET UP A SELF-HELP MUSIC CLUB.

The teacher should do everything to foster this "self-help" spirit in as many ingenious ways as possible. She should bring her pupils to see that progress depends largely upon original purposeful thinking and not mere processions through just so much work. Teachers of languages know this principle and use it constantly. The pupil who starts to learn French, for instance, by writing page after page of exercises copied from books or the pupil who reads aloud for years will not be able to compete with the pupil who makes up original sentences in his own mind and keeps on making them up through his own creative processes of thought. Languages are built up from within and are not merely absorbed from without through mechanical exercises. This is one of the greatest truths in all education and yet very few know about it or actually employ it in connection with musical instruction.

The teacher who confounds self-help with self-instruction is making a huge mistake, especially if she harks back to the apprentice's old-time jealousy of "the tricks of the trade." Cultivate a broad progressive spirit and compel your pupils to see that the principle of self-help, self-thinking, self-guidance is the very rock bed upon which all substantial progress is based. Some teachers have even founded "self-help" clubs with a view of encouraging your people to do better thinking and better work.

In your Self-Help Club you should make it a point to study that part of the lives of the masters which shows how they were obliged to struggle to secure their results. Since only those musicians who have developed the creative principle very strongly have been those which have attained wide fame, you can make your work particularly interesting and develop originality which you may never have suspected before. Show how men like Leybach, Krug, Sidney Smith, Herz, and even Gade and Abt failed to attain great eminence because they permitted themselves to go comfortably along the lines of least resistance, and although they may have been industrious, they laid greater stress upon conventions and traditions than upon looking into their own souls, listening to their God-given messages and translating them as inspired mediums of a noble art. These men make their own laws, their own rules, their own restrictions. They work with twice the cerebral force of the average worker and the art principles they evolve while seeming to violate those of their predecessors are really no more than new structures built upon the foundations of the old edifices.

No man ever gets such ideas from others—they must come from within—from self-help.

MANY things which cannot be overcome when they are together yield themselves up when taken little by little.—*Plutarch*.



Department for Singers

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Editor for November

ARTHUR L. MANCHESTER

[Mr. A. L. Manchester is well known to American music lovers through his excellent articles upon the vocal art and through his valuable services in musical journalism. At present he is the Dean of the Department of Music of Converse College, Spartanburg, South Carolina, where he has attracted national attention through the remarkably fine musical festivals conducted there under his direction.—EDITOR OF THE ETUDE.]

HAS OPERA INJURED VOCAL STYLE?

A STRIKING feature of the musical art, which strongly impresses even the casual student, is the many forms into which it has evolved, each capable of great independent development and possessing inherent artistic value, yet closely related to the progress of the art as a whole and exerting a pronounced influence on the development of the other forms. The history of music is the story of many different manifestations of the tonal art, some of which had sudden revelation, coming as swift inspirations, while others revealed themselves gradually, growing out of forms already well cultivated and reaching perfection by slow degrees. Thus, the sonata and the symphony, the result of a demand for contrast in unity, were founded on the grouping of certain dance forms in the suite and occupied more than a century in their progress toward perfection. On the other hand, the opera was the outcome of a revolt from conditions into which the art music of the period had fallen. It was a more sudden and radical conception of a form, and, striking fire, was cultivated with an intensity that gave it immediate and powerful influence on both instrumental and vocal forms.

The insight into the varied resources of musical art and a growing recognition of the capabilities of its many forms and of their inter-relation that come from our study of the general progress of music, the influence upon this progress of the inception and development of various forms, and the benefit accruing to one form from the discovery and cultivation of another, give keen zest to the study, not only of musical evolution in its entirety but also to the development of individual forms. Through them we perceive the great advancement which comes to one form from the development of another; the complex character of the art of music is revealed and our interest in each of its manifestations is greatly heightened.

A NOBLE CONTEMPT FOR MELODY.

Another equally interesting and important fact revealed by this view of the inter-relation of musical forms is that the cultivation of one form not infrequently results in the retardation of another, working it positive artistic injury, which requires years to remedy. A striking illustration of this fact is the influence of the cultivation of opera on vocal style and subsequent vocal composition. Mention has been made of the intensity with which opera was cultivated, and that it was a revolt from what was considered to be an intolerable condition. It was a rebellion against a form of composition which made of the voice a mere instrument.

The polyphonic music of the fifteenth and sixteenth centuries had become mathematical problems in which parts, sometimes to the number of thirty, were interwoven with clever skill, but to the detriment of all true musical expression. The text was considered to be of little or no importance, and the voice was simply an instrument to be used in unravelling the complexity of the composition. This debasing of the voice to the rank of a mere instrument was a wide departure from the purpose of those who first united music and voice in singing, and the inventors of opera, basing their theories on the Greek drama, also accepted the opinion of the Greek philosopher, Plato, that of the component parts of music, speech was first in importance, rhythm, second, and melody, third. As is usual with innovators, they were inclined to go to extremes and not only decried the lowering of speech to the lowest place by the complicated musical puzzles of the composers of the day, but cultivated the declamatory style to the extent of glorying in "a noble contempt for melody."

THE RISE OF THE ARIA.

In its earlier development, the form thus conceived illustrates the beneficent influence of one form upon others, for it incited to the production of freer instrumental writing, led to the introduction of new and expressive harmonies not before permitted by the strict contrapuntal school, and laid the foundation for a union of words and music in which it was the office of music to heighten the meaning of the text rather than to obscure it. But the good intentions of its inventors were soon to be lost sight of in the enthusiastic cultivation of the new form. The declamatory style was not rich enough to satisfy and the melodic part of the form ere long began to assume ever increasing importance until long arias became the leading feature of the opera. Composers and singers were quick to see the possibilities of the new form. The combination of wonderful voices and gift of song possessed by the Italians as well as the willingness of composers to furnish the material soon caused the original purpose of the opera to be forgotten and a new manifestation of musical art arose, which, for a long time, ran riot and still exerts a considerable influence, exemplifying most clearly the truth of the statement that the cultivation of one form can prove extremely detrimental to another.

THE AGE OF VOCAL DISPLAY.

The Italian vocal style, the *bel canto*, or beautiful song, so much admired, so eagerly sought, was the outcome of the enthusiastic cultivation of opera. This vocal style, so long and powerfully prevalent in Europe and still finding many admirers in America as well as in Europe, was nothing but the use of the voice as an instrument. One writer has aptly called it "the instrumental style of vocalism." In it we see the relegating of the voice back to the state in which the inventors of opera found it and from which it was their purpose to deliver it. While, in truth, it was a much more beautiful

and sensuously satisfying manner of use, yet none the less it degraded the voice from its real function. Carried to extreme it found full display in the operas of Donizetti, Rossini, Bellini, and in the earlier operas of Verdi. The determination to make the music enforce the meaning of the text was cast aside for the ignoble purpose of displaying vocal agility, the production of sensuously beautiful tone, and the exhibition of wonderful lung power. It consisted in training the voice, by long years of patient labor, in various kinds of trills, grace notes, runs, and vocal gymnastics called *forture*. These were introduced into every song, quick or slow, regardless of the meaning of words or music. Despite the evident unnaturalness of such embellishments when used in connection with a melody that should portray sadness, this coloratura was used in the most dramatic and tragic portions of an opera.

Both composers and singing teachers were affected by the baneful influence of this development of a single form. Both adapted their methods to the craze for florid singing. The important point was not WHAT was sung but whether it was sung with sensuous beauty of voice, facility of execution, and astounding power of lung. Composers concentrated their powers on the production of vocal fireworks; singing teachers shaped their instruction for the purpose of inducing beautiful tone production and facile execution, ignoring entirely the enunciation of words. Such vowels as lent themselves to these purposes were used exclusively, and the consonants were either eliminated or slurred over in such way as to avoid marring the stream of

beautiful tone. The slurring or a single syllable over more than a hundred of notes, as was done in some operas of that period, is typical of the nature of the vocal art which developed out of this operatic cultivation, and evidences its lack of real art value and positively harmful influence on all forms of the vocal art. The eagerness to develop purely beautiful tone interfered with distinct enunciation, the avoidance of consonants and the modification of vowels making impossible clear pronunciation. Habits of singing were established which eventually made impossible a dramatic delivery of the text of either aria or song. Thus, affecting composer, teacher and singer, the tendency given the vocal art by the development of operatic form was one of inartistic display which, for more than one century, retarded the development of the true purpose underlying the union of speech and music, for it was not until Schubert spoke the true vocal idiom that the art song began its proper evolution.

QUEST FOR SENSUOUS BEAUTY.

The singer, very naturally, was not slow in perceiving the opportunity afforded by the vocal style thus inaugurated for the display of voice and vocal technique. Realizing that those singers were favorites who could perform feats of vocal endurance or who displayed luscious beauty of tone without reference to the expression of the meaning of either text or music, the singers of the period set themselves to the acquirement of sensational vocal powers. The singer who held a tone longer than could a famous German trumpeter and then sang so fast

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that the orchestra could not keep up with him was frantically applauded. Another who sang, in one breath, a chromatic chain of trills up and down two octaves, was the hero of the hour. Such degradation of the art of singing is lamentable, but, unfortunately, the evil influence of its development still lingers with us as evidenced by the enthusiasm aroused by the too prevalent vocal display of the present-day concert stage.

An eminent illustration of this influence on otherwise splendid vocalization was the inimitable Adelina Patti. Those who heard her will remember the flawless beauty of her voice, but a little thought will cause agreement with Henry T. Finck in his estimate that the charm of her voice was almost as purely sensuous as the beauty of a dewdrop or a diamond reflecting the prismatic colors of sunlight, and also with his further conclusion that the habits of pronunciation formed in the cultivation of the Italian vocal style made it impossible for her to sing even the rôles in *Faust* and *Aida* satisfactorily because they prevented her from properly accenting the words, thus prohibiting anything like a dramatic delivery of the part.

IS THE TREND OF OPERA HARMFUL?

The history of opera reveals a decided case of retrogressive development. Initiated with laudable intentions, and based on sound theories, it turned aside from the path of true artistic development, and while adding something to the sum of musical progress, in the main, depreciated one of the most valuable forms of musical expression. In the light of both past and present, an impartial critic is compelled to give as his decision regarding the influence of opera on musical art that its trend is harmful. Despite the reforms of Gluck and Wagner and the developments of modern dramatic composition, opera is not a spontaneous and sincere form of art. It is artificial in theory, insincere in its methods, debasing in its influence on singer and hearer, and of very doubtful artistic value. The standards of excellence demanded by hearers, the claims to distinction put forth by the singer, are still too like those of the past. A long sustained and vociferous high note, a tawdry chromatic scale are even now, more apt to call forth frantic applause, just as they did in the early part of the eighteenth century, than true, though less conspicuous, vocal art. The evil influence of the form on composer, singer, and hearer is not yet overcome.

Liszt was an eagle; Rubinstein a lion. . . . The two great artists had nothing in common save their superiority. Neither the one nor the other was ever at any time a pianist, yet even when performing the simplest pieces in the simplest way, they remained great by virtue of the grandeur of their irresistible personalities; the living incarnation of art, they imposed a kind of mysterious awe upon their audience far in advance of ordinary admiration. They worked miracles.—Saint-Saëns.

REFLECTION, and plenty of it, is absolutely necessary before undertaking anything, and you should strike to such purpose that all obstacles fall to pieces before you. There are only two means of strength in this world—prudence and patience.—Berlioz.

WHY SO MANY STUDENTS OF SINGING FAIL.

The fact that of the many students of singing so few succeed in obtaining the result of a perfectly trained voice, which responds easily and certainly to demands made upon it, has given rise to much discussion of methods of teaching and to many harsh criticisms of the work of singing teachers. While it is undoubtedly true that much empiricism exists in methods of voice training, faulty teaching is not alone responsible for many of the failures musicians and critics so earnestly deplore. A very large proportion of these failures is due to the attitude of the students themselves, the attitude not only of those who are indifferent, but also of those who really are earnest in their desire to improve.

MENTAL CONTROL INDISPENSABLE.

A trained voice is the result of a mental control of the vocal organs by means of which they are made to do instantly and certainly the mandate of the singer. This perfect action of the vocal organs is the product of both active and passive conditions of muscles that are co-related and progressive and interdependent on each other. The function of each muscle involved, the manner of its control and its relation to the functions and control of other muscles, and the influence of each upon the others, must be thoroughly understood. The two opposing conditions of passivity and activity must also be understood and under complete control. The power to bring into powerful action certain muscles while others are kept in a completely passive condition must be gained. This power must be made automatic, responding to the will instantly and surely, and is acquired by the proper exercise of these muscles. The principles governing their action must be understood and applied.

All this demands close mental concentration as well as continued repetition. It is here that the mental attitude of the student vitally affects the character of his work. He may repeat the exercises with conscientious devotion and yet fail as so many do. To the faithful practice of exercises must be added two elements which are absolutely indispensable to success, yet which are too frequently absent in the work of even earnest students. Reflection and reasoning are the links too often missing, or at least very weak, in the chain of vocal development.

It is a tendency of the majority of students to let go of a subject before it is thoroughly worked out in all its bearings. The attention is directed to some new phase of the subject before a preceding basic principle is fully understood and completely carried out, and its bearing on subsequent principles thoroughly realized and applied. Impatience to secure results, and a desire to cover as much ground as possible in a short time are responsible for the accumulation of a mass of unrelated facts and principles, the purpose and application of which are not understood. Unrelated facts are of little, or no, use at any time, and particularly are they ineffective in voice training in which mental control over a series of physical actions of the most powerful nature and closely inter-related is the secret of good tone production.

HARD AND STEADY THINKING.

Facts that are not thought about after they have been learned and are not properly correlated are of little value. Merely trying to understand instruction and re-



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peat it does not bring results. Hard and steady thinking is necessary for the successful training of the voice. The instruction given by the teacher is in the form of facts, or underlying principles, with their bearing on later principles, accompanied by exercises which have been found most successful in the practical application of these principles, the whole providing a series of steps leading to the control and use of the muscles involved in tone production. By the securing of a mental control of these muscular activities the student is expected to produce an automatic, frictionless response to each act of the will in singing. But this mental control comes only through a clear understanding of each principle and its application and correlation with other principles, which can be had only after careful reflection. It is not enough to repeat indefinitely a series of exercises, no matter how excellent they may be, nor will the understanding of single principles be sufficient. Hard and steady thinking which goes to the bottom of each fact, each condition, and gives it proper adjustment with each vocal action is absolutely essential to success in training the voice.

It is here that the best teaching meets its Waterloo. The failure of students to do this hard and steady thinking renders null the best work of the teacher, and much undeserved criticism results. Or, perhaps it would be better to say, much wrongly directed criticism results. It is the experience of voice teachers generally that a large part of their most careful instruction and painstaking labor goes for naught, not because it is faulty in principle or application, but because the student does not use his reflective and reasoning powers. The training of a voice is a difficult and delicate matter, but a great deal of the difficulty would be done away with and much time saved and a larger percentage of successful results obtained if the student's attitude toward the instruction given was that of hard, steady and continuous thinking.

CONSIDER ALL THE FACTS.

The importance of this attitude of the student can be made clear by an illustration. Broadly speaking it may be said that human thinking is defective, chiefly in that it fails to consider all the facts that apply to the matter in hand. We fail to take into account all the facts that ought to be considered and their relationship to each other. The neglect of a single condition may, and frequently does, result in failure to attain to our object. A boy once undertook to noose a lizard with a noose made of a spear of grass. He evidently had often caught lizards in this way before. His manner of procedure showed his familiarity with the process. The lizard lay quiet, blinking its eyes and lying still. The noose was properly made, and went easily over the head of the lizard. The loop closed around its neck. But the little animal darted away almost without a struggle. The boy had used a spear of grass that was just a little too dry so that, in bending, it broke a little too much at one place, holding together only by the outer skin. When the lizard jumped it snapped. It was a little defect, a very slight oversight on the part of the experienced boy, but it was enough to spoil his plans and prevent success. So the failure, through the lack of reflection, to grasp thoroughly the relation of a single principle to other principles, or to master the application of the smallest detail leaves a defect that, when the stress of singing is placed on the voice, results in disappointment.

(Continued on Page 829)

DARWIN'S SCIENTIFIC CARE.

Mastery is reached only by the use of infinite patience, the working out of each detail in all its completeness. It is the capacity for taking pains that the student of singing should cultivate. And here, again, is applicable an illustration from the work of Charles Darwin. This scientist wanted to find out which of two sets of plants on which he was experimenting produced the most seed. To many it would appear sufficient to examine a few cases, because anything but a slight difference would be easily discovered. But Darwin was dealing with small differences, and it was important that there should be no mistake. So he deliberately counted twenty thousand seeds under a microscope before he regarded the question as settled. He spent a lifetime doing work that way, and the reason his work has lasted so well is because he pursued every question until, by his merciless exhaustiveness, he fairly proved the view that he finally held.

The task before the student of singing is not so extremely minute as the counting of twenty thousand seeds, but it does require the same determination to understand thoroughly the smallest act involved, which can only be had by reflection and reasoning from cause to effect. If students of singing, curbing their impatience, devote more time to hard thinking and do their practice of exercises more intelligently, there will be far less cause for criticism of methods of teaching and much more satisfactory results.

SHALL VOICE CULTURE BE TAUGHT BY IMITATION?

It will be conceded that the mastery of any subject is dependent on a thorough understanding of the principles on which it rests and of each stage of their development to completion. The child imitates his elders and learns to speak, but he does not know his native language and its effective use until he has mastered the alphabet, orthography, grammar and rhetoric. These he cannot learn by imitation, nor can he express himself with force and beauty of language until he has patiently learned the principles underlying them and gained facility in their use by constant application.

One with an aptitude for the handling of tools may become quite expert in imitating the work of a master builder, but he cannot build even a simple structure without first becoming well acquainted with the principles of its construction and the proper methods of applying them. The faculty of imitation is strong in many, and by its help we are aided in the achievement of our purposes, but in nothing can we feel ourselves to be masters unless each step of the processes by which results are attained is clearly fixed in our understanding and can be as clearly demonstrated by us. Mastery is not a matter of hand alone, it is also a matter of mind.

MIND AND MUSCLE.

The mastery of voice production is a matter of both mind and muscle. The vocal organism acts automatically when the will asserts its control, but such automatism cannot be reached until the muscles involved are brought under mental control, and this simple imitation cannot do. It may aid, but it cannot perfect and maintain perfect control. The teacher of long experience will recall many instances where the attempt to develop voice broke down most ignominiously.



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[The following article from the first woman to receive the degree of Mus. Doc. in Great Britain is especially interesting and instructive.—EDITOR'S NOTE.]

There is a half-expressed, half-confessed prejudice, especially in the Old Country, against the so-called "Lady Organist." Here and there, it is true, we find women filling important church positions in English towns and performing their duties with credit and ability. But the exceptions seem to prove the rule that "No ladies are eligible." Wherever, in fact, there is a surplused choir, an excellent organ or a fairly good salary, the woman applicant for a post is generally out of court. In country places, however, women will bravely tackle ill-paid positions where the choir is voluntary and often painfully uncertain, and the instrument may well be described as "a kist o' whistles."

There, in all weathers and under all sorts of adverse conditions, the lady organist toils away with rough village material in the way of choristers and an organ which, if it is not chronically out of tune or perpetually ciphering, has some of its notes dumb! Yet if a fine appointment opens in a prosperous town, where pay, instrument and choir would enable a good musician to take some interest and pride in her work, the cry is "No woman need apply," the reasons given being that the duties are unbecoming to a female, as she is both unable to train a choir and, moreover, the organ is too hard an instrument for her to play. Fortunately, both in Ireland and America, church vestries and committees are much more liberal in their treatment of a woman candidate.

Now, in these days when women are, perhaps often too strenuously, asserting their civic rights to be regarded as "persons" as far as voting is concerned, a plea may be made for the girl-student

who turns her attention to the King of Instruments; whilst, on her part, she should realize fully the duties a church organist is required to fulfil. The writer can look back upon many years of varied professional experience in this department, and it may be that the life lessons she has learnt thereby, and also the fact that she has proven that there is room for the competent woman organist if she have the pluck and patience to persevere, will prove of use and encouragement to those of her sex who have yet the problem of finding a position to face.

REQUIREMENTS OF A CHURCH ORGANIST.

First, the question must be asked: Does the student who is training for a church post set about her studies in the right way? It is not enough to be able to play the organ well or even brilliantly; the art of vocal accompaniment in all its detail should be mastered, and it is to be remembered that this includes the ability to read and transpose at sight, as well as some facility in "arrangement" of piano-forte or orchestral music for the organ. Some practical experience in the training and management of a choir is essential. A good plan is to commence with school children and drill them thoroughly in the singing of hymns and chants. The young teacher learns a great deal in this way. Thus, accurate attention to breathing, marks of expression, phrasing and enunciation in the rendering of hymns greatly aids in obtaining a beautiful and effective service of song. An intimate knowledge of the psalter and approved methods of chanting forms the bedrock of the expert organist's *savoir-faire*. By instructing the young in these matters, and carefully going into every detail which such instruction involves, is the best way for the choirmistress herself to learn. For girls have not the advantage that boys enjoy in a cathedral training as choristers. The girl must therefore pay special attention to this department of her work, hearing the best chanting at foremost churches, mentally noting various modes of recitation, accent, and so on, and particularly

the way in which good choirmasters accompany the psalms.

PRESENCE OF MIND AND CONCENTRATION.

Even when these matters are "safe," the woman organist has to be sure of herself. She must, in the first place, possess presence of mind and what is usually known as "a cool head." The best organs have been known to give very unpleasant surprises to those who are playing upon them. Ciphering is a common trouble, for which a variable atmosphere and other causes are responsible. Worse still is the collapse of blower or bellows; in which case the wind goes out and the unfortunate organist is suddenly faced with a dumb keyboard. Once this contingency faced the writer, whose only resort was to "play on" upon the silent keys, leading the singing as well as she could until the conclusion of the canticle being sung.

Other dilemmas are the announcement of a strange hymn, the tune of which may be unknown to an amateur choir. If a familiar tune to suit the metre of the words can be substituted at sight, so much the better. Failing this, the only thing to be done is for the organist to give plenty of support and color to the unfamiliar tune and to sing it through with the choir, if possible. Slips and omissions of all kinds are apt to occur in a variable service, and for all these the organist must be "on guard." Want of concentration on the part of players, too, is a frequent source of possible confusion. Organists should never allow their minds to wander. For the time being, the work in hand must be their sole concern. They are then almost immune to surprises and hitches of all kinds, things that are most disconcerting and humiliating to a competent musician.

IS A WOMAN REALLY HANDICAPPED?

It is often alleged of the lady organist that she is unreliable, and also that—as we have already stated—the instrument is too hard, or too "heavy" for her to play. With regard to the first insinuation, it lies entirely with individuals to refute such a statement. Let us allow, of course, that a woman who intends to fulfil an organist's post must enjoy fairly good health. She need not be actually robust, but she should be "wiry." She requires also to be active and supple in her movements, quick at stop registration, etc. Headaches or slight colds should never be pleaded as excuses for indifferent work. One learns in time to rise superior to such minor ills. Punctuality in attendance both at choir practices and services should distinguish the conscientious organist, no matter what the sex may be.

Courtesy and tact in the management of a choir go far to form a real bond of union and sympathy between organist and singers, and it is in this sphere of her work that the capable woman will generally score. If she easily assumes and maintains the dignity of her office she will find the male choristers her steady allies; whilst, if she avoids stirring up or noticing petty jealousies among the lady members, and, above all, shows herself a friend to even the humblest member of the choir, she will establish a healthy *camaderie* between herself and her co-adjutors which will go far to establish her position as leader of the church music. A reverent attitude in church, as well as good taste in the choice of voluntaries should be matters deserving the attention of the efficient woman. In this way, with care in regard to details of dress and general tidiness of the organ loft, a lady organist has it in her own hands to overcome the prejudices which have so long existed against her.

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Finally, a word on the supposed "difficulty" of organ playing in the case of a woman performer. In the early epochs of the Christian Era, when the organ "pulsator" had to bang the great key levers with his fist and the mechanism of organs was crude and imperfect, we can well imagine that even St. Cecilia may have felt fatigue after some of her improvisations. On the other hand, the touch of modern organs, especially of those constructed with pneumatic action, is often too light to admit of clear execution, and one is even glad of the slight resistance and support to finger action which the couplers afford.

The organ seat, enabling a player to slide easily from side to side, and the neat system of alternate foot pedalling taught and advocated by the best masters, offer a mild and invigorating exercise to the body, the benefits of which are not estimated so highly as they ought to be. Far more restful than the seat of a bicycle, and infinitely less fatiguing to the feet than dancing, both the organ seat and the act of pedalling furnish perhaps the best hygienic exercise for the human frame, even of the constitutionally frail, that could well be devised. This, at least, has been the personal experience of the writer, who never enjoys better health than when in the full discharge of regular duties at the organ keyboard. Those who rail against the supposed difficulties of organ playing are, in truth, those who are wholly unfamiliar with the art of organ manipulation and pedalling. In this case, an ounce of practice is worth a pound of precept.

Thus the lady organist is advised to take heart. There are many details worthy of her attention, but in time they become automatic, and the so-called "difficulties" are by no means so insuperable as they are represented to be. A nobler or more inspiring duty than to lead the praise portion of Divine service it would be hard to name. The devotional nature of womankind eminently adapts her to such a task if her talents and especially her temperament incline her in the same direction. Only by showing what she can do and continuing in the well doing of it can she herself best disabuse the objections that, in some places, have been urged against the woman as organist. Choir-training is a study too often neglected by the male organist, which a woman may well make her speciality; for she is a horn teacher, especially where accuracy and detail of light and shade are requisite.

THE COMPLETE ORGANIST.

A thousand and one little traits go to make the complete organist, and few there are, whether male or female, who reach the pinnacle of perfection. But all can at least aim at the following seven acquirements, with a list of which we will conclude this article:

Ability to play the organ well, read and transpose at sight; Presence of mind in emergency—a cool head and steady hand; Concentration, absolute, thorough and heart-whole; Activity of person, punctuality and conscientiousness; Knowledge, tact and courtesy in the management of a choir; Reverence for one's work and its surroundings; and a cheery optimism regarding all that concerns one's sacred duty and position.

From whatever side and with whatever feeling we may glance at Mozart, we always meet with the genuine and pure nature of the artist, with its irrepressible desire and inexhaustible power to create—a nature filled with perennial love, which finds only joy and satisfaction in producing the beautiful—animated with the spirit of youth—which insults the breath of life into all that it touches—conscientious in earnest work, cheerful in the freedom of feeling.—OTTO JAHN.

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DOES ORGAN PLAYING SPOIL PIANO TOUCH?

BY J. CUTHBERT HADDEN.

THERE is a very popular delusion, held by those who know a little, but obviously not much, about organ playing, that organ playing is detrimental to piano playing; and *vice versa*. In Mr. Thomas Hardy's first novel there is a classical statement of this old and widespread error, so far as regards organ practice being detrimental to piano touch. No doubt Mr. Hardy, writing forty years ago, is to be excused this error; for he would, of course, have in his mind the heavy touch of the organs then generally in use. But it is very different now when the pneumatic action, taking the place of the venerable "tracker," has made the touch of the organ as light as (and often lighter than) the touch of the best grand pianos.

Now, let it be observed first that many noted pianists have also been good organists. Bach's instrument was the clavichord, and the touch of the clavichord was extremely delicate and sensitive; while that of the organ of Bach's day was stiff and clumsy. Nevertheless, here was a player excelling on both instruments. Mendelssohn occupied the same position, he was equally renowned as pianist and as organist. Mr. Saint-Saëns, too, the veteran French composer, shows his mastery over the peculiarities of both instruments, and keeps the touch of the two separate and distinct. Mr. Alfred Hollins, the greatest of all living blind organists, is a "crack" pianist, and indeed does nearly all his organ practice on that instrument.

PIANISTS WHO WERE ORGANISTS.

The late Sir Charles Hallé, one of the older virtuosi of the piano, who flourished before the days of Paderewski and Pachmann and the rest, studied the organ with Rinck, of "Organ School" fame; and although one never thought of connecting Hallé with the organ, it is a fact that he played Mendelssohn's first organ sonata on one occasion at a public concert. Schumann, it may be remembered advises his students to "neglect no opportunity of practicing on the organ." There is no instrument, he adds, "which inflicts such prompt chastisement on offensive and defective composition or execution."

And that is true. A study of the organ will reveal the ugliness of a bad touch undoubtedly; but dignity, certainty, and *cantabile* must inevitably follow its judicious use. "I don't like your chopped music, anyway," says one of Oliver Wendell Holmes' characters. There is a good deal of "chopped music" to be heard from some pianists, but not as a rule from pianists who have studied the organ.

THE GREAT ESSENTIAL IN ORGAN PLAYING.

For the essential of the organ is *legato*. The perfect *legato*, as everybody knows, consists in making the two notes to apparently overlap each other by the least trifle, so that the departing tone will seem to the ear to absolutely join the coming tone. Now the common failing of piano students and amateur players is that they quite forget to take up their fingers at all, especially in the left hand. This sounds slovenly enough on the piano; on the organ it is hideous. Thus the one instrument corrects the other, so to speak.

On the piano, the bad effect of a note not being struck squarely in the middle, or of a thumb resting on a note that is not required, is not greatly noticeable, whereas on the organ, if a thumb happens to rest on a note that is not required, the fault is at once made apparent by the sounding of that note. Also, if a note

be not played quite evenly and squarely, in all probability either the required note will not sound, or two notes may sound together. Again, on the piano, a scale passage may sound tolerably well, if the time be correct, even though all the notes be not evenly played. But on the organ, unless the notes are played with perfect evenness and absolute accuracy, the blemishes are at once painfully evident.

There is still another fault which is common to pianists, and cannot be glossed over on the organ as it may be on the piano. I put it in the words of another writer: "On the piano a half note and a quarter note are struck in exactly the same way, and very often quitted in a precisely similar manner, the damper pedal covering the fault. But on the organ a half note is unmistakably two quarters and must be held as such, otherwise the passage in which the half note occurs will be presented with ugly gaps in the melody, instead of with a smooth and continuous flow, the sound passing from one note to the next without any overlapping, and without any gaps, which are appalling to listen to when these faults are perpetrated by untrained or badly trained organists."

AN OBVIOUS MORAL.

The moral of all this is that organists ought to play the piano, and that pianists ought to play the organ. The better an organist plays the piano, the better certainly will be his organ playing. Indeed, it might be laid down as a general rule that unless a man has a fair amount of execution on the piano he will never really play the organ at all. The late Sir John Stainer, organist of St. Paul's Cathedral, London, expressly states in his "Organ Primer," that he assures his student to have fairly prepared himself at the piano before taking up the study of the organ.

This may be supported by a quotation from S. Eaglefield Hull's recent valuable work on "Organ Playing." Dr. Hull says: "It should here be stated that the greater part of an organist's keyboard technique should be acquired at the pianoforte keyboard. At the organ the questions of tone and color demand so much more consideration and often prove too alluring for the student ever to acquire great finger agility there. He should work through a course of studies by Czerny, Plaidy, Cramer, Beringer, Loeschhorn and others, and he will find the two-part and three-part inventions, together with the 'Forty-eight Preludes and Fugues' of J. S. Bach an excellent and most necessary preparation for his organ work. This may be thought somewhat exacting, but if the student is aiming really high, it is by no means overstating the case. Indeed, all the finest organists, both of the past and present times, have been and are almost equally good as pianists."

Thus, to sum up, we find, first, that while the touch of the piano and organ are and must be kept distinct, the piano student brings to the organ the sharp touch which is requisite; and second, that the organist brings to the piano the perfect *legato* which is essential in all "singing" passages. And we see that the study of each instrument helps the other if the player but uses his ears and his wits.

The principal objects of true musical instruction and training are to afford pupils the means whereby they shall be enabled to develop their own individual gifts and capacities to the best advantage, and to give them a sure and permanent basis in the musical and technical knowledge, by the assistance of which they will be able, even without guidance, aided by their own intelligence and with their own powers, to comprehend and achieve the highest musical results.—Scharwenka.

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Edited by ROBERT BRAINE

PRESENT-DAY OPPORTUNITIES FOR VIOLIN TEACHERS.

[The following is an extract from an address made by Mr. Robert Braine at the Ohio State Music Teachers' Convention, upon the subject, "Modern Tendencies in Violin Playing."—EDITOR OF THE ETUDE.]

WHENEVER I talk with a violin student destined for the profession, who tells me that he will be a concert solo violinist or nothing, and who turns up his nose at the idea of ever descending to playing in an orchestra or teaching, I always advise him to hang up the fiddle and the bow, and to study civil engineering, or medicine, or the grocery business, or to enter some calling where the chances of success are greater. Such a student is treading on dangerous ground; he is staking his all on a lottery ticket in a lottery where the number of really great prizes are infinitesimally small. Take our own country, for instance, with its eighty or ninety million population; how many violin soloists are able to keep continually employed with really paying solo engagements—possibly one or two native, and five or six foreign violinists. In addition to this there is, of course, a much greater number who obtain positions in minor concert companies, which do lyceum and Chautauqua work, play engagements in the smaller towns, etc. This work is not any too well paid, engagements are precarious, and the traveling, especially in the smaller towns, where hotel accommodations are poor, is not any too pleasant. I saw a letter from a young Ohio violinist, who went out with a concert company, in which she said: "We missed railway connections at a junction; it is Christmas Day, and we are eating our dinner in a box car."

So I would say to every ambitious young violinist: "Aim high—that is laudable—but make up your mind to the fact that the chances are enormously in favor of your having to do much teaching and playing in orchestras in your future life. To be on the safe side, it is also not a bad idea for the student studying for the profession to study the piano as well as the violin, and also to give an hour's daily practice to the study of some wind instrument. Theory, harmony and composition he should study as a matter of course."

Never have the ranks of the solo violinists been so crowded as to-day. In Europe, violinists who have sufficient technique to play most of the great violin concertos are as the sands on the seashore. In a city like Berlin you could drag probably fifty violinists from their beds any night who could play for you a dozen of the greatest violin concertos ever written, from memory, without stopping, but who are practically unknown outside their own city. Fritz Kreisler, one of the greatest solo violinists now before the public, once said: "I could name quite a number of violinists in Europe who are really great, but who are practically unknown, because fortune did not seem to offer them a chance to become famous. A few of us have been fortunate in winning international fame, but there are many equally deserving who have been less successful."

Of course, men of real genius like Ysaye or Kubelik, or the late Joachim

or Sarasate are as rare as ever. The violinist with a great nature, burning temperament and the soul of a poet, will ever be a man picked out from the common herd of talent, just as is the case in literature or art. And right here is a remarkable fact, notwithstanding the immense increase in the number of really excellent solo violinists since the days of Paganini, there is probably not in the world to-day a violinist who bears such universal fame, as did such men as Paganini and Ole Bull during their day. There are violinists living to-day who are probably the equal in point of technique with either of these great men, and probably superior to them in their conceptions of true art, but who have not made themselves familiar to the masses in the same way. Both Ole Bull, who was in many ways self-taught and had many crudities, and Paganini were known to the common people, to the bootblacks and newsboys, and the man who scrapes the street, as no violinist of to-day is known. This was because they had the subtle qualities which appeal to the masses. In other professions these men would doubtless have been great generals or scientists or poets.

There are probably hundreds of violinists now living, who, if they had lived in the days of Paganini, would have been famous all over Europe, as solo violinists, for they are able to play the compositions of Paganini as well as the advanced modern works. In his day he was at first the only one who could play such works, although he soon found imitators. His fame and wonderful feats in violin playing gave an immense impetus to the art, resulting in a gradual increase in the average technical skill of violinists, which has endured down to the present day. Students in our day master, as a matter of course, violin compositions, which in the early days of violin playing were only attempted by world famous violinists.

The tendency in the United States as to the class of violin compositions demanded by audiences, has been steadily towards improvement during the past half century. In the early days of our country musical taste was at a low ebb, and audiences were best pleased by compositions which bordered on the jig type, pieces of imitative character, operatic airs with long strings of variations, etc. Ole Bull achieved some of his greatest successes in this country with pieces which he composed in honor of the Americans, such as *To Niagara Falls*, *Solitude of the Prairies*, *To the Memory of Washington*, etc. These pieces were effective enough with mixed audiences when played by Ole Bull, but had small musical value, and have not survived.

No one has yet repented of having proceeded slowly and cautiously with the publication of his works. Every single note has to be weighed; and if it weighed only one grain too little—away with it, until the right one is found. Such self-abnegation and self-denial may be disagreeable for the moment, but later on we should be thankful for not having yielded to momentary advantages.—ROBERT FRANZ.

OLD OR NEW.

It is doubtful if the discussion over the respective merits of old violins and new will ever end. If one is satisfied to leave the verdict to a majority of the most eminent solo and orchestral violinists of all countries, however, the question has already been decided in favor of the old. It is practically impossible to induce a concert violinist of note to use a new violin, no matter what its quality, in his concert work. Concert soloists with few exceptions buy the best Cremona or other Italian violins that they can afford, and failing in this buy old French or German violins. In the orchestra we find a larger proportion of new violins in use in this country than in foreign orchestras, but orchestral players as a rule are not so particular in regard to the use of old instruments.

FINE OLD INSTRUMENTS.

The London Symphony orchestra which has just completed a short tour of the United States, under the direction of Arthur Nikisch, considered by many the leading orchestra conductor of the world, has a remarkably fine string section. The ravishing beauty of its passages for strings is attributed by many critics to the fact that almost all of the violins and other string instruments used are fine old instruments with a similar tone quality, which blend with effects of marvelous beauty. The judgment of these eminent London musicians from the world's greatest city, in the matter of selecting instruments cannot fail to be of interest to the readers of this department. A list of the string instruments used by the orchestra, as obtained by a representative of the *New York Musical Courier* is as follows: Violins, Nicolas Gagliano, Nicolas Aine, Despin, J. Gagliano, Colin Mezin, Fabris, Mancotilus, Gragani, William Foster, Testore, Italian (maker unknown), Joseph Rocca, Sanctus Seraphin, Pilosius, Despin, Nicolas Gagliano, Guadagni, Monk, Bernerdell, Philip Goss, Gagliano, Lorenzo and Tommaso Carcassi, Old German (maker unknown), Pressenda, Nicolas, Joseph Hill, Despin, Colin Mezin, Joseph Rocca, Testore. The violas are as follows: Amati, Old German (maker unknown), Gracini, Richard Duke, Francois Gand, Old Brescian (maker unknown), S. A. Foster, Panorma, Francois Fendt, John Batiste Guadagnini. The cellos are by Carlus Ferd. Landolphus, Fendt, Butthod, J. B. Villame, Vincenzo Panorma, Gilbert Goodhead, Marconini, Old English (maker unknown) Nicolas, Grimm, Lockey Hill, Double Basses, Maggini, Italian (maker unknown), Old Italian, Old English, Budiani, Montagnini, Thomas Kennedy, Old Italian (maker unknown), Testore.

The great preponderance of old Italian instruments will be noticed in the above list, although there is a sprinkling of old French and old English. If a poll of Italian, French or German orchestras was taken it would doubtless show an even larger proportion of old Italian, French and German instruments. The absence of the names of Stradivarius, Guarnerius, Bergonzi and other great names of the Cremona school of violin making in the above list is caused by the enormous prices to which such instruments have attained, making them beyond the reach of the orchestral musician.

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BACH'S VIOLIN WORKS.

ADVANCED violin students do not, as a rule, give enough attention to the study of Bach. Schumann, in his rules for young musicians, says: "Make Bach your daily bread." Although he probably had in mind the piano works of Bach, yet it is equally important for the violin student to be on familiar terms with the "master of masters." A famous musician said that he could always tell, by the character of his playing, an artist who had made an exhaustive study of Bach, for his interpretations would have a clearness, an intelligence which could have been acquired in no other manner. I was present when one of the most eminent conductors of orchestra in the United States gave a hearing to a young violinist who applied for a position in the symphony orchestra directed by the conductor. After hearing several compositions, the director said: "You have not studied much Bach." The applicant was surprised. "How do you know?" he asked. "It shows in your playing," was the reply: "your playing lacks clearness, rhythm and finish. Go and study Bach's Six Sonatas for the violin alone, together with your other studies, for a year, and return at the end of that time, and I think I can give you a position in the orchestra."

The young man took the hint, "made Bach his daily bread" for a year, and eventually was numbered among the first violins of the conductor's orchestra.

These six sonatas of Bach for the violin, if carefully studied under an eminent teacher, amount to a liberal education for the violin. They were originally written by Bach for violin solo, but if a piano accompaniment is desired, there is an excellent one written by Robert Schumann. Most of them are very difficult to interpret, but an occasional movement is met with which can be studied with advantage by a pupil who is not so advanced. Certain movements from these sonatas are often given by eminent violinists in public as encores, unaccompanied, and the Chaconne has become to be recognized as a supreme test of excellence in a violinist.

Bach is undoubtedly the master mind of music, and to commune and associate with such a mind through the medium of these sonatas must necessarily broaden the intelligence and exalt the soul of the violinist who makes a deep study of them. The works of Bach are said to contain the germ of every device of musical art as we know it to-day, and the violinist who has made himself master of these matchless phrases has acquired a foundation on which he can build to any height, just as the writer who has made an exhaustive study of the plays of Shakespeare, will naturally have acquired a fine literary style.

The violinist who can play his Bach well can learn to play anything well, for there is nothing higher in music. Many works for the violin, through an elaboration of technical difficulties, may seem of excessive difficulty, but when the fog of technic is cleared away, the structure upon which it is built may be found to be quite shallow and simple. The musical germ in Bach is always found to be beautiful, noble, and in the highest degree intellectual, and the violinist who can play Bach well can justly claim the title of artist. The violin concertos of Bach are also written in his best vein, and only artists of the highest type can do justice to them. Many a violinist can

achieve considerable success with other concertos which seem much more difficult technically, when he would be absurd in a Bach concerto.

THE SILENT BOW.

BY BERTA HART NANCE.

I WAS a young and enthusiastic student of the violin. I practiced and played a great deal. My mother has always been a very nervous woman. After a time the music annoyed her, but she was fond of me, and did not like to interfere with what was such a delight to me. So she endured it as long as she could and then the crash came. I found that, for a time at least, I would have to give it up entirely. I was in despair; I felt that I could not bear to give it up, and yet it was a necessity.

After a great deal of thought, I solved the difficulty as follows: I bought another bow and used it without resin. It made very little sound, but to me, whose chin rested upon the instrument, it was audible enough for me to tell what I was doing. For two years I may safely say that I used no other bow, yet I kept in practice. I think that this is my own discovery. It has been of the greatest value to me in the years that have followed. With my silent bow I can practice in the small hours, without disturbing anyone, and beguile many an hour that would otherwise be dreary. It is a little easier to draw across the strings than the resined bow. I have grown to like the little ghost of melody it produces, and I suspect that it has in some measure saved my own nerves.

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STACCATO ARPEGGIO.



Springing Bow.

RAPID staccato arpeggi as given in the above example are executed with the springing bow. Passages of this kind are frequently met with in violin music and are extremely effective when well executed. In the Mendelssohn Violin Concerto there are twenty-four bars of these arpeggi, which serve as an accompaniment, while the orchestra or piano has the melody, and many other examples could be cited in famous violin compositions.

The staccato notes are not made, each with a separate impulse of the wrist as the beginner might think, but by the bouncing of the bow. A good Pernambuco stick, with the tightly stretched hair, forms an exceedingly elastic combination, which bounces on the string like a rubber ball, when the proper impulse is given to it. When playing this rapid staccato arpeggio stroke, the bow bounces very slightly, and the hair hardly leaves the string, only sufficiently, in fact, to pick out the notes crisp and staccato. These staccato arpeggi with springing bow can be executed in this manner over two, three or four strings. Many pupils get the knack of executing this stroke very quickly, but others find it rather difficult to grasp the idea.

FIND WHERE THE BOW BALANCES.

There is some one spot near the center of each bow where it balances and bounces best, and each pupil must find this place for himself, for this is where the springing bow must be done. The student who wishes to learn the staccato arpeggio stroke should first practice the arpeggi slowly without the springing bow, until they can be played with the utmost possible evenness and smoothness. Then let him place the bow on the open G string in the above example, and pull it forward with a smart jerk. This will cause it to bounce and the stick to vibrate up and down. As the bow is drawn over each successive string it will bounce of its own accord on each note. By pulling the bow slower or faster the bouncing will be slower or faster, making it possible to control the tempo of the passage to be played perfectly. Some acquire the stroke sooner by throwing the bow on the string at first, to start it to springing, while some teachers advocate striking the arm against the body at the beginning of each down bow for the same purpose, when the beginner is first seeking to get the idea of the stroke. The practiced violinist only requires to make a very slight impulse when beginning the stroke, and once started, it goes on of itself through the motion of the arm. Occasionally a pupil only succeeds in getting the initial idea by practicing very slowly, while elevating the hair from the string at every note and then gradually increasing the speed. This is merely to grasp the idea.

Many fail to acquire this bowing through two very common mistakes. First, they bow too near the point of the bow, thus producing a mere stutter on the strings, which is likely to be unreliable, jerky and uneven, and the resulting tone too feeble to be of practical value. When played near the middle of the bow, there is enough of the weight of the bow on the strings to give solidity and volume to the tone. Second, many use too much bow—that is, there is too much lateral movement. A very slight amount of bow

is required for this stroke, the hand and arm moving up and down almost perpendicularly, like a pump-handle, and only moving laterally as much as is required to carry the bow over the strings and keep up the springing. If too much bow is used the stroke becomes wild and uncertain, and the passage lacks evenness. An exaggerated accent on the first note of each group, both up and down, helps much in acquiring the idea at first.

The hair should not be allowed to bounce too high off the string, as this makes the arpeggio uneven and irregular, and the resulting tone is too dry. Once the stroke acquired it is not difficult. A pupil will sometimes practice it for months in vain, and then suddenly acquire it in five minutes. It is a good deal with this stroke like it was with the famous violinist, Wieniawski, who despaired of ever getting a good firm staccato, but who suddenly acquired it over night.

When well done, the playing of arpeggi with springing bow gives a crisp, lively effect, which is exceedingly beautiful.

A CURIOUS VIOLIN.

A FRENCH collector is the owner of one of the most curious violins known. It formerly belonged to Paganini and at first sight merely presents the appearance of a misshapen wooden shoe. Its history is curious. During the winter of 1838 Paganini was living in the *maison de santé* called "Les Néothermes," at 48, Rue de la Victoire, Paris. One day a large box was brought there by the Normandy diligence, on opening which was found enclosed two inner boxes and, wrapped carefully in several folds of tissue paper, a wooden shoe; also a letter stating that the writer, having heard much of the wonderful genius of the violinist, begged as a proof of his devotion to music that he would kindly play in public on the oddly constructed instrument enclosed. At first Paganini felt this to be an impertinent satire and mentioned the facts (with some show of temper) to his friend the Chevalier de Baride. The latter took the shoe to a violin maker, who converted it into a remarkably sweet toned instrument. Paganini was pressed to try the shoe violin in public. He not only did so, but performed upon it some of his most difficult fantasias, which facts (in the handwriting of the great violinist) are now inscribed on the violin.—*Musical Opinion.*

ANSWERS TO CORRESPONDENTS.

S. F. R.—The difficult part of the 2d Mazurka (Kulawik) by Wieniawski is the last eight bars, written in artificial harmonics. It takes quite an advanced technic to do justice to these. However as you say this composition is a great favorite of yours, but that your technic is not equal to these artificial harmonics, you can simplify the last eight bars by leaving out the harmonics (indicated by the large notes printed at the top of the stem), and substituting the notes printed in black below the large notes. You will thus be able to play the entire composition as written, with the exception of the last eight bars, which, however, will be effective as simplified.

P. J. M.—There are many excellent works dealing with arpeggios for the violin. One of the most complete is, *Arpeggio Studies from Studies in Violin Technique*, Book II, by G. Eberhardt. Other good works are *Scales and Arpeggio Studies*, by A. Blumenstengel, and *Broken Chords and Arpeggios in all Keys*, by L. Abel. 2. There is no royal road for mastering the famous *Twenty-four Caprices*, by Paganini. These are virtuoso studies of the most difficult character. It is useless to attempt them without a large and finished technic. Thousands of professional violinists go through life without ever having mastered these difficult studies. You can obtain many excellent ideas about how to study these Caprices from a little work entitled, *The Study of Paganini's Twenty-four Caprices*, by E. Kross. This little work is quite inexpensive, and contains much that is of great interest to the student of Paganini.

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The Children's Page

Edited by JO-SHIPLEY WATSON

THANKSGIVING A. D. 1620.

THANKSGIVING has come to mean a gala day of stuffed turkey and football to most of us; if we do happen to go to church, we listen half-heartedly to the address and drink in the music which is usually ornate, almost operatic, in character. From the depths of our comfortable plush-lined pews let us take a backward peep at the grim and sordid Thanksgivings in New England. Let us try to hear with our inner ear those stiff and lifeless psalm tunes of our forefathers.

Like the garden seed, the first seed of American music fell upon poor and unpromising soil, for the Pilgrims were a severe and unyielding people. It is doubtful whether there was even psalm singing at that first Thanksgiving; there was little to sing about only toil, hardships and death. Besides, the Puritan and the Pilgrim distrusted music. They had grave doubts about its being a "divine art" and objected strongly to the singing even of Psalm tunes, while hymns, the secular music of the day, were not tolerated at all.

"To sing man's melody is only a vain show of art," they said, and "God cannot take delight in praises where the man of sin has had a hand in making the melody."

So we see there was quite as much controversy over the music question in A. D. 1620 as there is to-day over Debussy and the modern French school.

THE LADIES AND THE PSALMS.

To us of the twentieth century it would seem absurd to have the elders of the faith discuss the advisability of letting women sing Psalms; the chief absurdity would be to sing such deadly dull ones.

The majority of people even in those days were evidently musically inclined, and it is noteworthy that the first book published in Massachusetts was the "Bay Psalm Book" in 1640, only twenty years after the landing of the Pilgrims at Plymouth. Its heading runs:

"The Psalms in Metre; faithfully translated for the Edification and Comfort of the Saints in Publick and private, especially in New England."

To have sung at your great-great-grandmother's Thanksgiving would have been to sing something like this:

"The Lord to me a Shepherd is,
Want therefore shall not I;
He in the folds of tender grass
Doth cause me down to lie."

As there were never enough books to go around in the churches, the ministers "lined out" the text bit by bit, the congregation singing it thus a line at a time; aside from singing these pieced together Psalms, which were hideous and deadly dull, the elders had doubts about so-called "skilful singing" as such was looked upon as sinful. No effort was made to train the voices or "to trifle with holy things." Even the possibility of men over forty years learning to sing by rule came under discussion. But these very questions indicate that the masses wanted to sing and to sing well, and after many Thanksgiv-

ings had passed by, a great barrier of opposition fell when Thomas Brattle, of Boston, imported an organ from London and had it set up in King's Chapel. This happened in 1713, and about this time choir singing began to replace the crude congregational singing and "fugue tunes" began to be known. As with all the other innovations there were wide differences of opinion regarding these new "fuging pieces."

BILLINGS' ECSTASY.

William Billings, one of the first of native composers, said of them:

"They have more than twenty times the power of the old slow tune, each part striving for mastery and victory; the audience entertained and delighted. Now the solemn bass demands their attention, next the manly tenor, now the lofty counter, now the volatile treble. Now here—now there—now here again. O ecstatic! Rush on, you sons of harmony!"

Does this not sound like a gushing music student after his first orchestral concert? We still need just such enthusiasm, just such agitators in musicland, and William Billings, our first American composer, gave just the right impetus at the right time.

So let us be thankful this Thanksgiving that such beautiful American music has grown out of such stilted beginnings, and let us help out our thanks by playing more music made by Americans. And let us go to the piano this moment and play a grateful acknowledgment to all American-made music and let us thank with all our hearts the makers of it.

SONGS THAT CAUSE FIRE AND RAIN.

PROFESSOR INAYAT KHAN, the modern champion of Indian music, has arrived in London with his orchestra of four royal Hindu musicians, the instruments upon which they will play being the dilruba, sitar, veena, and the tabla. The veena is claimed to be the oldest instrument in the world, and is stated to be the invention of the god Shiva. All are stringed instruments.

Professor Inayat Khan will introduce to the British public original Indian music, but it is not stated whether the Raug Dheepuck or the Maig Mullaar Raug will be sung or played, says *The Standard*. Legend has it that Mia Tonsini, a wonderful musician in the time of King Akbar, in whose reign the dilruba, mentioned above, was invented, sang one of the Night Raugs at midday, and the power of his music was such that it instantly became night, and darkness extended in a circle round the palace as far as the sound of his voice could be heard.

Tradition says that whoever shall attempt to sing the Raug Dheepuck is to be destroyed by fire, and that Akbar commanded Naik Copaul, a celebrated musician, to sing that Raug; he endeavored to excuse himself, but in vain; the emperor insisted on obedience. He, however, requested permission to go home to bid

farewell to his family and friends. It was winter when he returned, after an absence of six months. Before he began to sing he placed himself in the waters of the Jumna till it reached his neck. As soon as he performed a strain or two the river gradually became hot; at length it began to boil, and the agonies of the unhappy musician were nearly insupportable. Suspending for a moment the melody thus cruelly extorted, he sued for mercy, but in vain. Naik Gopaul renewed the fatal song; flames burst with violence from his body, which, though immersed in the waters of the Jumna, was consumed to ashes.

The Maig Mullaar Raug is claimed to have originated from Parbuttee, wife of the god Mahades, and the singing of it was at one time believed to be capable of producing immediate rain. It is said that a singing girl once exerting the powers of her voice in this Raug brought abundant rain on the parched rice crops of Bengal, and thereby averted the horrors of a famine from the country known as the "Paradise of Regions," the name given to the province of Bengal by Amungzib. The proper time for singing this Raug is in the rainy season.—*MUSIC (London).*



ERICH WOLFGANG KORNGOLD.

ERICH KORNGOLD.

THE most prominent musical child in the world to-day is Erich Korngold, of Vienna. He is fifteen years old, the son of Dr. Julius Korngold, reviewer of music for the *New Free Press* of Vienna. His father has guided his studies, but no teacher seems to have had any share in them.

At the age of eleven he composed *Der Schneemann* (The Snow Man), a ballet pantomime that was danced at the Court Opera House in Vienna under Felix Weingartner's direction. The story is that Pierrot, a poor fiddler disguises himself as a snowman on Christmas Eve that he may play all night before Columbine's window and so prove his love and win her.

It is said that Humperdinck, who writes for children and those who wish to become children again, could not have written the music with a surer hand; humor, irony, tenderness all are there in the musical score; wholly delightful, and as mature in ease and imagination as from the pen of a "grown-up." Between 1908 and 1910 a pianoforte trio (Op. 1) was composed, a pianoforte sonata in B minor, a sonata in G major (Op. 2) and a set of seven *Marchenbilder* (Fairytale pictures) for the pianoforte (Op. 3), besides these he has written an *Overture to a Tragic Play*, which was performed in Leipzig at one of Nikisch's concerts last winter.

Erich Korngold does not write with the

immaturity of a promising musical child; he has surprising command of himself and his means of expression. It is said that anyone who picked up the boy's scores at random and played them through without a knowledge of the composer's age would take him to be a man of between thirty and forty.

There have been many prodigies in the musical world, but Korngold's case is quite without parallel.

NOTES DROPPED FROM MUSIC LAND.

"Well our motto, yours and mine, is 'Onward.'"—VON BÜLOW to Theodore Thomas.

"Mediocrity is the curse of art, it should be wiped out, not encouraged."—THEODORE THOMAS.

"The pathway to science (law) lies over mountains and very icy ones they are. The pathway to art leads over heights also, but they are beautiful with flowers, hopes and dreams."—ROBERT SCHUMANN.

Of all the ten thousand or more programs which Theodore Thomas left as a record of his work, there are hardly any duplicates. It was a life-long custom to make a fresh program for every concert.

"The seed from which our modern wealth of harmony and tone color sprang was the perfect major triad. This chord (with also its minor form) has still the same significance that it had for the monks of the Middle Ages. It is perfect. Every complete phrase must end with it."—EDWARD MACDOWELL.

THE THINGS GLADYS INDOLENCE IS THANKFUL FOR.

A CUT finger that gives me an opportunity of skipping a lesson.

A cold room that prevents me from practicing.

A note from my teacher saying she is going out of town.

An Etude book that is lost.

Aunt Lucy's sick headache that prevents further practice of scales and exercises before school.

The last pages from my duet book.

The piano tuner coming in the middle of my first hour's practice.

The bad cold that keeps me away from teacher's Thanksgiving recital.

THE THINGS GLADYS INDOLENCE GOT TO BE THANKFUL FOR.

For my piano.

For my music lessons.

For my well printed music books.

For my opportunity to learn the most uplifting art.

For my kind and enthusiastic teacher.

For Aunt Lucy's interest in my music.

For the opportunity of appearing upon my teacher's Thanksgiving program.

LITTLE THOUGHTS FOR LITTLE PEOPLE.

I CAN and I will.

I'll build strong.

If others have done it so can I.

Great artists can not fill the little places, perhaps I can.

Good music never runs to waste, some one always knows and understands. If I aim high there are no limitations. I'll do the very best I can.

I'll make music a joy not a drudgery. When I'm asked to play I'll play as though it were the greatest privilege.

I'll love to go to my music lessons.

I'll help make the world more beautiful through my music.



A LITTLE SONG OF THANKSGIVING.

CHOPIN AS A TEACHER.

If Chopin were to teach you, you would begin by idolizing him as all of his pupils did. As you probably know, a large majority of them were amateurs, Princesses and ladies of rank. That is one of the reasons why so few of his pupils ever became virtuosi.

You would pay twenty francs, or four dollars, for your lesson and, as Chopin never taught more than five hours a day and spent a greater part of his time in the country, you would be glad to wedge in a lesson most any time; at least you would not be given a choice of hours as you are now, and perhaps for this very reason you would value the lessons more.

Chopin would be kind to you, always polite and considerate; if you annoyed him too much, the worst he could do would be to break up lead pencils as a vent to his nervousness. I'm sure you would find this very mild punishment.

The three points he would lay stress upon would be (1) Smoothness of execution, (2) Beauty of tone, (3) Intelligent phrasing.

Chopin would urge you to hear all the good singing possible; no doubt he would insist upon your taking singing lessons in order to develop a true and expressive method of cantabile playing.

If he played for you at the lessons you would be impressed by his tempo rubato; you would also notice that his rhythms and time remained accurate, and if you attempted a rubato without an accurate bass Chopin would call a halt and say, "That left hand is the conductor; it must not waver or lose ground—do with the right what you can and will."

FROM DOROTHY DEAKIN'S DIARY.

I WAS seven minutes late to-day. Miss Marsh said, "If you want to know how to spell 'Success,' you must know how to spell 'Promptness.' Even to play the piano successfully one's fingers must be punctual, for technic means the right finger on the right key at the right time, so be prompt, Miss Deakin!"

After a good lesson I always go for an ice cream soda. I never punish myself after a bad one—isn't it punishment enough to know it was bad?

The most wonderful part of music is the way you keep on working at it after you have really given up all hope of playing well. "It's like growing flowers that perish in the fall," Miss Marsh says. "It's just at this point that we always find the seed that winter's through; no matter how tiny the seed or tiny the spark of music in you, if you get it to winter over, your musical happiness is assured."

If we read a newspaper as haltingly as we do our music we would be labelled

"Mentally deficient." Yet some of us have taken lessons for years and years. Whose fault is it?

Miss Marsh says, "As long as you give all the employment to your hands you will have an unfair division of labor and your mind will remain as inactive as a snail's. Give the mind something to do; make it think, and your work will be easier because it is properly distributed." It sounded like a political speech, but I'm beginning to understand.

It's a good idea not to cross your knees at the piano; if you must watch the clock do it in the room with the piano and don't waste time by running in and out every ten minutes.

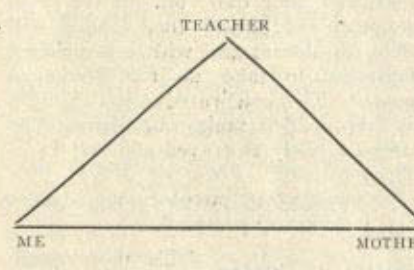
A good motto: "Punctuality is the courtesy of kings."

As I'm an American-born citizen I'm going to help my countrymen by playing more of their music. If I were a composer I should like to hear my fellow-countrymen play my things in public.

If my music gives mother so much pleasure, why do I whine when she asks me to play?

I'm fond of duets. Why doesn't Miss Marsh give a duet recital?

The triangle has been used as a symbol for ever so long in everyday life, its points are marked like this



A FEW TESTS IN MUSICIANSHIP.

If a chord of three notes was struck on the piano and the name of the middle note was given, could you name the other two without looking?

If the note Middle C were sounded on the piano, could you instantly sing any note asked for in the range of your voice? Can you transpose a simple hymn tune at sight?

How many pieces have you studied that you can play accurately from memory? Can you analyze the construction of your favorite piece?

Could you name offhand the accidentals required to write out the scale of D flat minor? F sharp major? B flat minor? G sharp major? E flat minor?

Can you sing the whole-toned scale, up and down, in tune away from any instrument? (C, D, E, F \sharp , G \sharp , A \sharp , C).

Can you read a piece of music of medium difficulty at sight?

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Notice to Musical History Club Organizers.

We receive dozens of letters from friends wishing to form Musical History Clubs. The entire subject of "How to Organize a Musical Club" and "How to Maintain a Musical Club" is abundantly treated in the 16-page appendix to the *Standard History of Music*, by James Francis Cooke, which also contains complete and properly arranged material for all club meetings. Hundreds of clubs are using this work. Now is the best time of all to get into the splendid, helpful spirit of club work.

Thanksgiving and Christmas Music.

The usual preparations for Thanksgiving and Christmas programs are now in order and, although many choir directors have already made selections for one or both programs, there is still time for the belated ones to take up the matter, provided it is not put off too long. In any case it is always advisable to make one's selections as early as possible, so as to give ample time for rehearsals. One of the important and highly successful features of our business is the making up of "Selections" of Anthems, Choruses, Cantatas, Solos, etc., for special occasions; a liberal assortment is sent promptly on request to any choir leader, organist, musical director or soloist interested in obtaining special material of this character. We trust no one will hesitate to write us if looking for music for either of the occasions named. Our stock embraces everything worth while in music of all classes and our long experience in supplying miscellaneous wants guarantees intelligent service. Returnable copies will be sent for examination; liberal discounts; prompt attention to all orders.

With Joyful Song. A Complete Christmas Service for Sunday-schools, by R. E. DeReef and Others.

Our new Christmas Service is now ready and we feel confident that it will prove one of the most popular. In previous years we have published "Glad Tidings" and "Joy of Christmas," both of which were very successful. The musical contributors to the new service are R. E. DeReef, H. A. Farnsworth, R. M. Stults and others. The music is especially bright and catchy and it is all very easy to sing. There are no less than 12 carols in this new service interspersed with some original recitations and exercises of a novel character. It is

a real joyous service throughout. We would be pleased to send a specimen copy to any one sending us a 2-cent stamp. The service may be had in quantities at our usual liberal rates.

A Christmas Oratorio. By W. W. Gilchrist.

This is a work that we can heartily recommend to all choir and chorus directors in search of a suitable number for a Christmas performance. It is suitable for a large choir or mixed chorus and requires the usual soloists. It is elaborately worked out along contrapuntal lines, but it is not too difficult for a choir or chorus of average efficiency. It may be produced with orchestra, although the accompaniment is effective for either piano or organ. Mr. Gilchrist is one of the foremost American composers and has had wide experience in choir and chorus conducting.

Splendid Photographures at a Slight Cost.

With Christmas only one month away, and with the human desire to remember as many of one's friends as possible, people with hearts far larger than their pocketbooks will be glad to know that we have uncovered a real bargain which may be made into exceptionally attractive Christmas gifts. One of the foremost general book publishing firms of New York found themselves overstocked with several hundred photograph portraits of the great masters of music. These portraits are as fine as the very best photographures you can buy in the leading art store of a large city. Everything about them is of the highest class. The pictures are printed upon stock as fine as is used for wedding invitations. The size is 10 x 12 inches. Frames suitable for these pictures may be secured at little cost—we have seen some simple hardwood frames, glass and all, for ten cents in the ten-cent stores. The pictures are in rich browns, blacks, etc., and include the following subjects: Beethoven, Tchaikowsky, Schumann, Gounod, Chopin, von Weber, Grieg, Moszkowski, Liszt, Paderewski, Joachim, Verdi, Mascagni and Wagner. We will sell them separately at 5 cents apiece, postpaid, or will send you the entire set of seventeen subjects for 75 cents, postpaid, giving you a fine chance to solve the Christmas problem with pupils or friends to whom you are compelled to give inexpensive presents. For studio decoration nothing better can be found.

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size 8 x 10, with silk ribbon for hanging. (Six subjects.)

Imitation Frame Calendar printed in brown photograph with portrait in center, size 9 x 10½, with clasp for hanging. (Six subjects.)

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By the time this issue reaches subscribers we expect a shipment from Europe, containing a "New Series of Panel Calendars," more elaborately embossed and colored than the above mentioned, with cord and tassel for hanging. (Six subjects.)

Any of the above designs can be had in any assortment desired at 10 cents each, or \$1.00 per dozen postpaid if cash accompanies the order; if charged, postage will be added.

"Old Fogy" Introduced by James Huneker.

Through many years the philosophy, humor and sage advice of "Old Fogy" has been bubbling up in THE ETUDE every now and then. Who is the brilliant author of this unique series, retiring modestly behind an assumed name? We know, but we are not privileged to tell. We will not answer any questions or reply to any guesses, but we will go so far here as to say that it is not George Bernard Shaw, Louis C. Elson, nor Philip Hale. Now we have decided to publish the collected writings of "Old Fogy." Those who have read some of them during the past ten years will want them all. No more entertaining series of articles has ever appeared to music lovers. The earlier ones have a kind of humorous critical atmosphere most instructive to all students who need the stimulating advice of a great critic. The series will have an introduction by the eminent writer, James Huneker, author of *Chopin, Melomaniacs, Mezzotints in Modern Music, and Overtones*. Prior to publication this book may be ordered at the special introductory price of 40 cents, postpaid.

In all well directed musical studies a knowledge of the classics plays an important part, but in order that one may become familiar with the works of the great masters it is first of all necessary to take up lesser works written in similar style. Fortunately, there is abundant material to draw from in the Sonatas by some of the good composers of the older school. Among these, the Sonatas by Dussek stand out prominently. They afford an excellent introduction to the study of the Sonatas by Haydn and Mozart which in turn prepare the pupil for the Sonatas by Beethoven. Dussek's Op. 20 contains six Sonatas all well written and in the best classic vein. This volume will be added complete to the Presser Collection and will be ready in a short time. For introductory purposes in advance of publication we are offering this work at the special price of 15 cents per copy, postpaid.

Scales and Arpeggios as They Ought to be Taught.

The new work, "Scales and Arpeggios," by James Francis Cooke, editor of THE ETUDE, and a practical teacher of long and varied experience, is now well on its way to completion, after some seven years of preparation. Readers who purchase this work will find it a book designed for regular year in and year out service with every one of their pupils. It is a book for the pupil, a compendium and manual of scales and arpeggios, far more complete and exhaustive than any similar work ever published. Indeed, it starts far in advance of the

Your Christmas ETUDE

THE GIFT ISSUE OF THE YEAR

IF YOU have taken THE ETUDE for years, as thousands and thousands have, you have learned to look forward to the Christmas ETUDE. Coming out late in November, it will nevertheless be so full of the hearty warm spirit of Christmas, so crammed with good things, like Santa Claus' exploding pack, that it will make the whole splendid festival seem a month long instead of only one day. Aside from the invaluable articles by American contributors of international note we shall present:

Absorbingly Interesting Articles by Foremost Musical Thinkers

M. Moritz Moszkowski, the most eminent living composer for pianoforte, writes upon "The Modern Revival of Great Masterpieces," a memorable treatment of a very important subject.

M. Isidor Philipp, the distinguished Professor of Piano at the Paris Conservatoire, writes upon "Stephen Heller as I knew Him," giving interesting comments upon the works of the very popular composer.

Mr. Frederic Corder, Professor of Composition at the Royal Academy of Music, London, contributes a very instructive and entertaining article on "Painting in Tones," telling just what the composer may do and may not do.

Mr. William Shakespeare, the renowned English teacher of many vocal celebrities, writes upon "The Remarkable Advance of Vocal Art in America."

Senor Alberto Jonás, virtuoso and teacher of international fame, contributes the second article in the series "Mileposts in Pianistic Progress," telling of the earliest methods of playing the instrument.

An Art Supplement of Impressive Beauty "THEIR SON" (Leur Fils)

The exclusive right to reproduce this celebrated French masterpiece has been secured for THE ETUDE. The picture is a copyright and the price you would be obliged to pay for it in the best art stores would put it beyond the means of many. It will be given free with the December ETUDE. It tells the human story of the son of peasant parents who comes back to his humble home crowned with the glory and riches of the great virtuoso.

Splendid Music in the Christmas Issue

Naturally we desire to have the music of the Christmas issue the best of the year. Thousands of Etude friends use THE ETUDE Christmas Number as a gift for their friends. It is the best issue of the year to use in introducing THE ETUDE to others and it is difficult for one who sees the December number not to

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average scale book. The author has been convinced by experience that it was decidedly wrong to jump right into scales without much necessary preparation and drill. For this reason there is a complete preparatory section giving numerous special and original exercises tried out with hundreds of pupils at the keyboard, which teachers will greet with delight and which will make the scale manual which follows one hundred per cent. easier than is the case when scales are taken up at the start without any sensible introduction. It is just as logical a procedure to start the pupil to read with Carlyle's "French Revolution" as it is to start the piano pupil upon scales without some such adequate preparation as is given in Mr. Cooke's new book. The arpeggio section is also very comprehensive. The advance of publication price of the book is 30 cents.

Marchesi Vocalises. As this work Op. 15.

has been delayed slightly we will continue the special offer during the current month after which it will be withdrawn positively. This is a standard book among all vocal teachers, and our new edition will be found superior in all respects. The special price for introductory purposes is 25 cents, postpaid.

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There is an ever increasing demand for concerted music for women's voices alone. This collection will supply this demand up to date and, while the quartets are sacred, they are as well suited for the concert stage as for the church gallery. There are a great many that have been arranged from other sources, such as "Adore and Be Still" by Gounod, "Calvary" by Rodney, and the "Good Shepherd" by Barri, and a number of others. The volume will contain a variety of authors and styles. There will be quite a number for three voices as well as for

four voices. Every number in this volume will be new for the first time, either as to arrangements or as to original compositions.

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Mozart's Sonatas. Volume I.

This volume will contain the most popular of Mozart's Sonatas and the second volume will appear at a later date, but for the average pupil and player this volume will suffice for Mozart and will be a sufficient preparation to take up the Beethoven Sonatas. The celebrated Cotta Edition has been used to make our plates. The plates are newly engraved and very carefully prepared.

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Octave Studies. Czerny Op. 553.

This is one of the best sets of octave studies ever written. They are interesting to play and musically in construction. They are suitable to be used in the third or fourth grades. This book, which will be added to the Presser Collection, is now in press, but in order to afford an opportunity to all to procure copies at the special introductory rate, we are offering this volume during the current month at the low price of 15 cents, postpaid.

New Parlor Album for the Pianoforte.

This will be the last month that this pleasing volume will remain on the special offer list. The pieces contained in this work will be principally the selections taken from THE ETUDE for the past two or three years. Those pieces that are only suitable for parlor use have been selected. Any reader of the magazine will know what style of compositions are in this volume as the pieces in the journal are quite well known. The grades will be from two to three and nothing above the medium grade will appear in the volume. The most pleasing pieces that we have issued

in the journal will be published in this volume.

The special advance price of the NEW PARLOR ALBUM will be 20 cents during the present month.

Wick's Piano Studies.

This well-known educational work will be published in the PRESSER EDITION in a short time. These studies combine in the most beautiful manner the useful and the pleasing. These are the studies used by the composer in teaching his two daughters, Clara Schumann and Marie Wick. They are designed by the composer to produce a fine touch and to encourage playing from memory and transposing, and to cultivate a more refined style in pianoforte playing. They can be taken up by a pupil who has had about a year's instruction. Our advance price on this publication is 20 cents, postpaid.

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First and Second Grade Study Pieces for the Pianoforte. By E. Parlow.

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Duets for teacher and pupil afford an interesting vehicle for imparting knowledge as to playing in time, sight reading, etc. There are many such works written, but the new Opus by Sartorio is particularly bright and pleasing. It is planned in a progressive manner so that it may be taken up by the most elementary pupil who will proceed to additional knowledge by easy stages. The pieces all sound extremely well when teacher and pupil play together.

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NOVEMBER, 1912

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Q. The question of the division of a running passage or a scale so that it will fit a given accompaniment has bothered me. I am sure that composers must have some rule in mind when they write these things. Is it possible for you to give me some guide that will fit all cases, or is the matter similar to playing two against three—that is, one in which the player has to get the knack by continued effort and continued failure? I wish that you would give me sufficient directions and sufficient examples to make the whole matter very clear not only to myself, but to hundreds of others who must be bothered about the division of notes. For instance, I have an edition of a Chopin Waltz in which the following occurs. How would the notes in the right hand be divided?



There are also several runs in Liszt's works that confuse me as to the division. When there is no accompaniment in the left hand I am not bothered. Trusting that I am not asking too much.

A. The above musical excerpt is from Chopin's Waltz, Op. 34, No. 1. The bar-line is purposely omitted in the upper staff, making two measures into one. Practically in almost every waltz two measures of 3/4 are to be accented as one measure of 3/4. The editions vary greatly in this matter of artificial groupings (consult Elson's *Music Dictionary and Mistakes and Disputed Points in Music*, Artificial Groupings), but Chopin probably wrote it as above given. The notes are much nearer to 16ths in their value than to eight-notes. In some editions the group is marked "12" and, if possible, it is to be played as 13 equal notes taking the place of 12 normal notes. Many pupils find this impossible to do. If it is to be done successfully, one hand must act automatically (sub-consciously). Since the right hand is here the easier, practice that by itself until you get it almost unconsciously; then give your full attention to the left hand. Finally play the two hands together, giving your chief attention to the more difficult (left hand) part.

Follow this rule of taking the easier part automatically, in all such complex rhythms. There is a physical or psychological difficulty involved in such playing, that deserves the investigation of scientists. The human brain cannot send out two different rhythmic messages at the same time; one of the two must be sent sub-consciously (automatically). Every advanced music teacher knows that there are some conscientious and intelligent pupils who cannot master this, and therefore they often after such passages. The very passage above given appears in the Klindworth edition altered into four groups, three triplets and one group of four 16th notes, with the bar-line of the right hand part restored, which is very easy to play and sounds near enough to the original. But, of course, it would be better to master such a difficulty in the manner above described and thus achieve the exact effect which the composer intended.

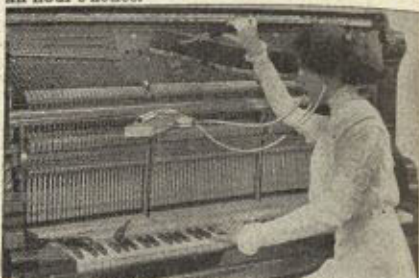
Q. Please inform me if the sign 8..... affects both staves or merely the upper one. In numerous pieces I find this. Is it the custom of the best editors to use two signs when both staves are to be raised one octave?

A. The octave mark only affects the notes of one staff. It is generally found above the notes of the upper staff, meaning to play these notes an octave higher. It is sometimes found under the notes of the lower staff, meaning to play them an octave lower. Sometimes the word "basso" ("lower") is added in this case. In old editions the word "loco" ("in place") is added at the end of the octave sign to show that it is no longer in force. Rarely one may find an octave-sign above notes in the lower staff, meaning that they are to be played an octave higher, and still more rarely an octave mark may be found under notes in the upper staff, meaning to play them an octave lower. Two signs must always be used if both staves are to be affected. List once or twice marked "alta" ("higher") against an octave sign over notes in the lower staff, but this is not necessary.

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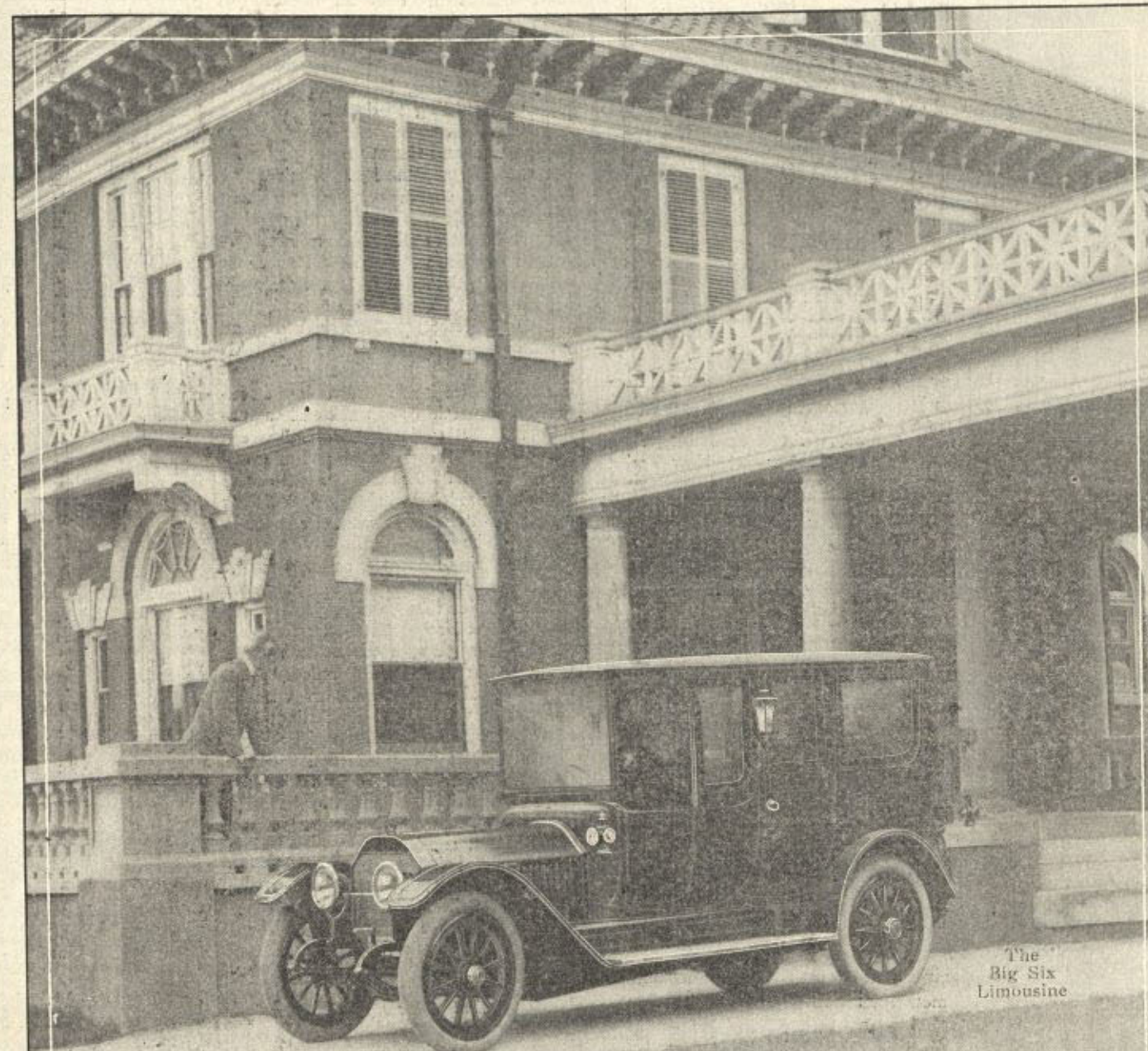
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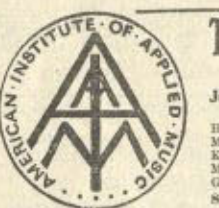
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THE PUPIL'S HORROR.

BY DOROTHY M. LATCHER.

The horror of the average pupil is playing in public. I have seen some very fine pupils so overcome by stage fright that they were scarcely able to finish their pieces. The difficulty lays in two things, imperfect knowledge of the piece to be played, and lack of mental control.

Usually there are several difficult passages in a piece of which a pupil never seems to be sure. Not long ago, one of my best pupils came to me in despair after having played a much practiced piece at a concert.

"I am disgusted with myself for making that horrid mistake," she said, "and I don't see why I did not play that run correctly, for I am sure that I know it."

"Are you sure that you are perfectly familiar with it," I asked, and handing her a music-pad requested her to write the passage. After writing a few notes she stopped and was not able to go further.

"You see," I told her, "your difficulty lays not in the fingers, but in the head. It is mental not technical. You have not a thorough knowledge of that run. Study it for a few minutes away from the piano, and then attempt to write it again."

She did so, and, to her great relief, found that she could write the passage and could also play it without a single error.

"I see," she said, "my fingers were prepared to do the work, but my mental knowledge of the passage was imperfect."

The pianist should know his music so well that he could play it with ease, even though a brass band were playing madly in the next room. But this, by the way, would be no harder for the poor pianist than the whispers which he can hear at all times from his audience.

AFFECTATION AMONG MUSIC STUDENTS.

BY R. H. WIKE.

It is unfortunate for the musical profession that many of its members take on a "know it all" air, or "show off" when playing, singing or discussing the subject. Not a few will even praise their own capabilities in the presence of uninterested persons. I remember once hearing a young man who was studying the violin make the remark that he could do all that Macmillan or César Thomson could do—or even Kubelik. He informed us that "his teacher said so," and teacher's word was apparently positive proof as far as making this comparison was concerned. The boy's affected manner disgusted everybody, both in his public performances and in his social intercourse. Perhaps unbridled youth served as his excuse, but what can be said for the teacher who encouraged him in his conceit? Such teachers and such pupils do much to bring music into disrepute.

And then there is another form of affectation seen in the imitation of the idiosyncrasies of noted musicians. One does not acquire technic or interpretative power by allowing one's hair to grow, nor does genius need soiled linen and a flowing necktie in which to flourish.

There is still a third class of music-makers who fling their arms to high heaven at every measure, possibly for the purpose of showing a dainty hand, or a few beautiful rings. Small vanities all too often betray small men—in spirit if not in stature. The great architects of the temple of Art have been too busy building to worry about the impression they made on their neighbors.

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Hallelujah, "Messiah," Handel

Heavens are Telling, The, "Creation," Haydn

I Will Magnify Thee, De Reef

Let the Righteous be Glad, C. Darnack

Lord is My Strength, The, T. D. Williams

Lord of the Harvest, Thee We Hail, F. H. Brackett

Make a Joyful Noise Unto the Lord, Simper

Make a Joyful Noise Unto the Lord, E. A. Mueller

O Be Joyful in the Lord, Jubilate Deo in F (New), J. Lewis Browne

O Be Joyful in the Lord, Jubilate Deo in F, Berthold Tours

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Praise the Lord, A. W. Lansing

Praise Ye the Lord (From Cantata "Nain"), Homer A. Norris

Rejoice in the Lord, A. Berridge

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(Continued from page 811.)

There came a time when the complex action of the many muscles involved in singing required a mental control which imitation, which had left the mind of the student utterly unacquainted with the physiological laws under which these muscles did their work, failed to give. The loss of control which comes when the breath control is weak, the rebellious attitude of the larynx, the stiffening of jaw and tongue, the inability to place the tone where it does not strain the throat and lose its pure quality, are only too well known to the experienced teacher to allow him to think that the principles of breath control and the use of exercises which strengthen the breathing muscles and make them sensitive to the will so that they respond to the act of willing instantly, surely, can be neglected with impunity. And further he finds that while there may be an exceptional student who breathes properly, seemingly having a natural control over these muscles, this exception only proves the rule that the student of singing must study breath action in detail and concentrate thought upon it until automatism results from conscious thinking.

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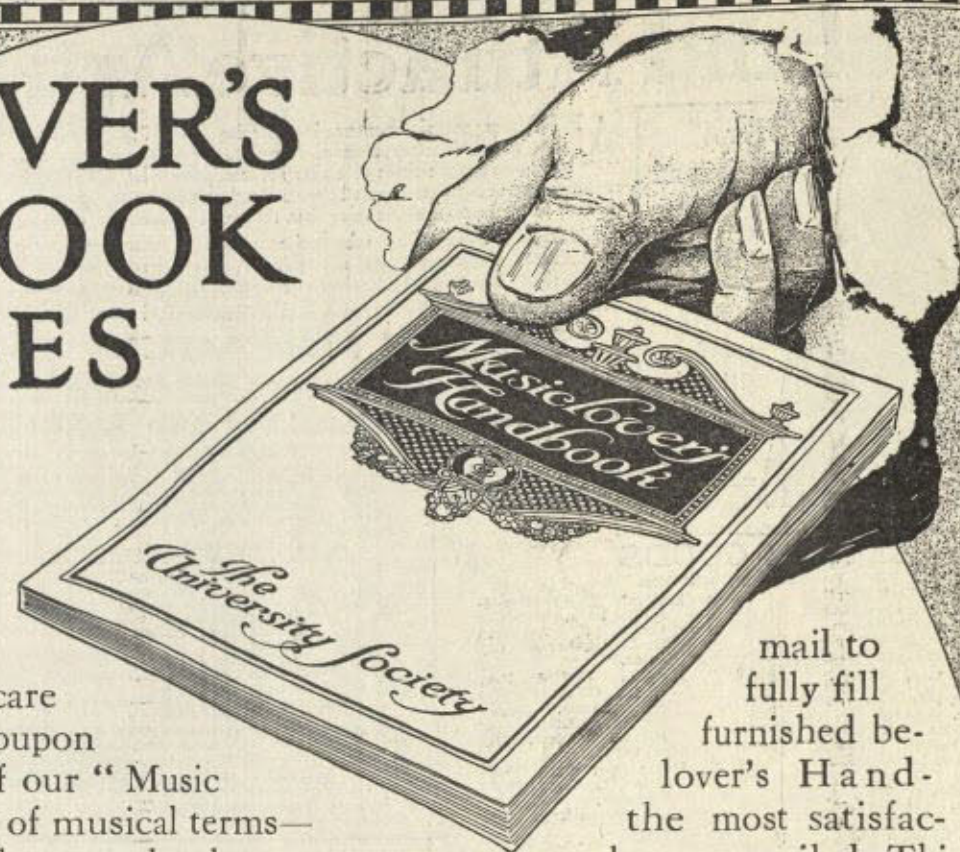
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