



# THE ETVDE



SEPTEMBER 1912

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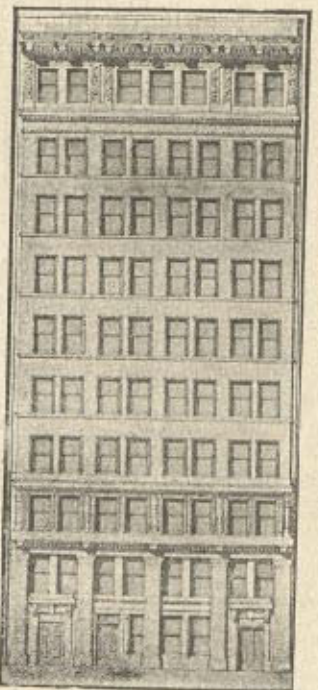
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# THE ETUDE

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OPERA IN ENGLISH.



AN INJUSTICE TO MUSIC.



If keeping everlastingly at it wins success, the people who are working for opera in English who have banded themselves together under the resounding name "National Society for the Promotion of Grand Opera in English" deserve to succeed. A number of the best known musicians in this country have accepted posts upon the boards of officers and the customary spring of literature has commenced to flow. Why indeed shouldn't we have opera in English? It will all depend upon those who buy the opera tickets. Col. H. W. Savage and the Aborn brothers, who have fought a good fight for grand opera at popular prices, have found thousands and thousands who seem to be eager for opera in English. Possibly the thing which has kept opera safely locked up in its original foreign linguistic caskets has been the fact that many of the librettos would sound so absurd when translated that an American or an English audience could not possibly sit through them with the proper soberness of mind. Goodness knows, most grand operas border near enough to the ridiculous as it is.

The absurdities of the opera plots are by no means due to the translator but rather to different habits of thought. Gladys Unger, who has translated many excellent French plays into English, tells what difficulty she had in convincing a French author that he could not possibly win the sympathy of an American audience for a husband who broke out into tears at the breakfast table when he learned of his wife's shortcomings.

We have seen a German audience at the Berlin Grand Opera sit solemnly through a performance of Mozart's *Il Seraglio* with Richard Strauss in the conductor's chair and the following rumpus on the stage. The scene is laid in Turkey, the leading characters are English, but the Italian form of their names was preserved (Belmonte, Constanza, etc.). The whole opera was sung in German; one of the "guest" singers was Russian and she sang in a kind of Avenue A dialect. For safety's sake we would suggest that future international performances of this kind be held at the Palace of Peace at The Hague.

Seriously, we are emphatically in favor of opera in English whenever we can secure opera librettos that any one in a rational state of mind can hear without going into convulsions. (N. B. Read some of the English versions of the arias in Rossini's *Zelmira* when unable to secure a volume of Mark Twain.) The "N. S. F. T. P. O. G. O. I. E." suggests that the success of such American operas as *Natoma*, *Mona*, *The Pipe of Desire* and others indicate that there will be need for a new American school of librettists. Splendid thought! After all, "the play's the thing."

America is producing some astonishingly able dramatists, and if some of these men would turn themselves into Scribes, Boitos or Giacosas and produce librettos worthy of the great new world, our composers might have something to inspire them to do immortal work. The germ of *Madama Butterfly* is purely American, and what more poetic tragedy is there in the literature of music drama? All success to you Messrs. Herbert, De Koven, Bispham, Damosch, Meltzer et Mesdames Nordica, Eames, Garden, Ziegler et Cie, American musicians should take a great interest in your work. In the meantime, the purchasers of records, the greatest operatic audience in the world, seems to care little whether their Caruso, Tetrazzini, or Schumann-Heink is in English or Choctaw. Voce, Sempre Voce. Incidentally, an operatic organization composed of music-lovers, known as the Philadelphia Operatic Society, has given some seventeen grand operas in English in a great opera house, in true grand opera style.

EVER since that unforgettable tea-party in Boston Harbor, Americans have had a habit of resenting injustice. The greatest injustice done to musical education in America is, strange to say, done by the very people who are doing the most for general education—the public school authorities. These well-intentioned people seem to think that a study of music corresponding to the primary grade in all other studies is all that the pupil should expect. Time and again we have received letters from teachers complaining that many of their best pupils in the higher grades and in high school have been obliged to stop their lessons for the reason that the enormous amount of school home-work made adequate practice impossible. Every time one of these letters comes in we recollect the day when this very same pedagogical shoe pinched our own foot. (Behold what the editorial "we" does to the English language!)

General education in America is affected by two evils, quasi-political control of the public schools and misdirected effort brought about by untrained public opinion. Time and again history has contradicted the old Latin proverb, *Vox populi, vox dei*. The voice of the people is often very far from being the voice of God. Because music in most cases has little to do with those things which either produce or conserve money, many misguided people have come into the habit of thinking that it is not necessary.

The Yankee humorist who said that "the American eagle is perched on the top of a cash register and makes a noise like a dollar sign," was unquestionably slandering our country, inasmuch as we are really giving out vast energies toward the cause of human progress. Nevertheless, the American people, taken as a whole, have failed utterly in perceiving the highest office of music. The man who works a cash register all day often feels that he is entitled to pass a decisive opinion upon anything pertaining to musical education. He gets fixed in his mind that music is one of the dispensable things in life and declaims loudly for "the three Rs." "Reading, 'Riting and 'Rithmetic," even forgetting that his sacred arithmetic is being done by a machine with a Bessemer steel brain. The fact that the great educational observers have been noting for two thousand years the wonderful benefits of music on the mental development of the young, means nothing to him. He listens to the very necessary but at the same time sordid click of the cash register, forgets that life is something more than the interesting pastime of exchanging coins, and asks, "What does music earn? Does it make any money for me or anyone except those who practice it? How much do I get out of it?"



THE BATON FALLS.



As a great symphony orchestra responds instantly to the fall of the conductor's baton, teachers and students should now hold themselves in readiness to begin the musical season in real earnestness. Much of the most valuable time of the year is wasted by half-hearted beginnings. Many pupils make a practice of putting off their music lessons just as long as possible in the Fall, and it is one of the most injurious practices in all musical education. Our American vacations are really very long and many a promising musical career has been damaged by wasting parts of September, October and November getting down to work. Better by far to be like Shakespeare's "greyhounds in the slips, straining upon the start." Every day mixed at this time of the year is equal to two or three days in the middle of the season.



## Musical Thought and Action in the Old World.

By ARTHUR ELSON

### HOW THE PIANO CAME INTO BEING.

In the *S. I. M. Revue*, Maurice Delage writes his impressions of East Indian music. There are sacred "ragas," or melodies, dating from the remote past, and cast in a mode resembling the upward scale of our melodic minor. But there are variations, for the real Hindoo music uses quarter-tones. In many places the Mohammedan influence prevails; and the Cingalese and North Indian tunes show the limited scales and monotonous effects of Arabia. But in Gujarat and Punjab the true native flavor is found. There the local musician, grown familiar with the fingering of our clarinet, will improvise strange difficulties to soften the half-tone scale that seems so incomplete to him. He will interweave his themes with a remarkable sense of tonal equilibrium and then plunge into a series of abrupt and striking modulations that seem to transform the instrument into something wholly new, and even apparently different from our scale. There is a "curious impression of mysterious realms, filled with soft complaints, passionate sobs, tender interludes and the consciousness of light and beauty."

When the musician uses an instrument of cords (or chords, for that matter) he employs the principle of a melody in counterpoint over a sustained bass. Even the little Bengal orchestras do that, each with its horn, bass-clarinet, drum and cymbals. The drum is usually a double affair, its two parts giving an interval of nearly an octave.

M. Delage also heard and enjoyed the Vina, India's most representative instrument. This consists of a long, narrow body, a gourd at each end to give resonance, and strings with duplicates to vibrate sympathetically, as in the *viol d'amore*. The strings are mostly plucked, giving a delicate tone. There will come tinkling harmonies in the high positions, slow and striking glissando work, a tremolo of repeated strokes producing a tenuous mist of tone, then a sudden rhythm on the frame of the instrument and staccato notes from single fingers of the left hand. The right hand is often held behind the back during the virtuosic work of its mate. At times it will swoop down upon the strings in a series of sombre fifths, rising and falling mysteriously until the livelier themes are silenced in its grave solemnity. The vina has great capabilities, and few performers can show them all; M. Delage thinks there are only four or five men now alive who can do the instrument full justice. He does not go into the past, but the vina always suggests Djwan Shah, of the eighteenth century, who was by far its greatest performer.

Much power, too, is shown in the songs. Each of the numerous notes is named after some divinity and the singer must not couple any together that would cause contrary conditions in the soul; yet this limitation does not prevent him from giving out musical utterances of the most spontaneous nature. There are notes of joy, of anger, of sadness, or of sweetness, all expressed with the utmost effect. Striking, indeed, was the power of certain Gujarat contraltos, according to the investigator. They sing, with mouth almost closed, "a keen prosody rich in cries, exclamations, and nasal sonorities, and the warm fulness of the deeper register when the marked and feverish rhythm subsides to a caressing murmur." The inspiration of this art seems as inexhaustible as its means are simple, and this music is loved by the whole Hindoo race.

### THE WONDERFUL MUSIC OF THE ORIENT.

In the *Music Society Journal*, Alexander Kraus deals with Italy's priority in the field of piano development. It took a long time for the piano to come into its own. The first instrument, a "Gravicembalo col piano e forte," was made in 1711, by Bartolomeo Cristofori, of Padua; yet the supremacy of the piano came only with the works of Beethoven. In Mozart's time the harpsichord retained its popularity. With two manuals and six pedals, including couplers, it was a well-developed affair, allowing many effects in spite of a tiny tone-color.

The Kraus article aims to show Cristofori's lead in the use of pedals. In 1775 Johann Andreas Stein made a piano with shifting soft pedal as well as a

pedal to raise the dampers, both controlled by levers placed near the knee. Mozart praised this, and it assumed the dignity of an invention. But it seems that Cristofori had made a shift-pedal as early as 1725, by which the action was moved so that a hammer could strike only one of the two strings he used for each note.

From that time to the present, the piano has not changed in principle; but now other effects are sought. Not only have the harpsichord and clavichord been revived, for both of which the old music was especially adapted; but new instruments are being perfected. Some years ago electricity was introduced as a substitute for hammers in the so-called choralcelo. This instrument has an electro-magnet opposite the strings for each pitch, and a regularly interrupted current attracts the strings and releases them the requisite number of times per second. The tone resulting from this vibration is sweet and full, resembling flute, clarinet, or organ notes in the different registers. The choralcelo has also a set of strings with hammer action. The performer can play piano with one hand and get the wood-wind quality with the other; and various antiphonal effects are possible.

Now comes the news from Graz, in Austria, that a piano with a stringed instrument tone has been perfected. This has been sought after for two centuries. Circular rings have been tried for bows united with the usual piano action. Elastic bows of horsehair are now employed and the action varied to cause a sustained tone. Both violin and 'cello quality are imitated, and the instrument can render quartets, etc., as well as solos. Further details are needed before one can judge of its adaptability for rapid solo work, but the success of the invention seems evident.

### MUSICAL NOVELTIES.

Bach's name now occurs in connection with the list of musical novelties. The old idea seemed to be that when composers were dead they could only decompose, but a good many of them still seem to get their names in the latest catalogues. Some months ago a Bach cantata, *Mein Herzschwimmt in Blut*, was discovered at Copenhagen. Now eleven of his organ works, three wholly unfamiliar, have been found in a newly-discovered collection by J. Bernhard Bach. Of more modern date is Haydn's recently-found violin concerto in C, which scored a German success.

The revival of Smetana's *Dalibor* makes one wonder how many hundreds and thousands of good European works are never heard here. Meanwhile Wolf-Ferrari's American success has helped inspire him to begin three new operas. This is almost as bad as Czerny's attacking four pieces at once, so that when he finished a page of the fourth, the ink would be dry on the first. Ezio Camussi's *Johannisfeier* is a setting of the Suderman book.

Franchetti, whose inspiring *Germania* was mishandled by so many partisan critics and held up as a reproach to the monopolistic publishers who brought about its performance, has now severed his connection with the Ricordi firm, and gone over to Sonzogno. He is writing a new opera, *Macbuleh*, on an Oriental subject; and the publishers of *Kustic Chivalry* ought to bring it good luck. In Germany D'Albert is finishing another music drama, *Die toten Augen*, for early use at Dresden. *Hyptia*, by Xavier Lebourg, will be given at the Paris opera. Zemlinsky's fairy opera, *Once Upon a Time*, was well received at Mannheim. Australia wants to start a school of its own, but Prof. Marshall Hall's opera *Stella* has hardly done this. A Melbourne correspondent calls the libretto weak, the language threadbare, and the music dilute modern Italian, in style, with little reference to the words. The death of Jan Bloxck removes a well-known figure from the Flemish composers. He wrote cantatas and orchestral works, but was best known by his ballet *Milenka*, and the opera *La Princesse d'Auberge*. Not a musical Titan, he still displayed true inspiration and descriptive power.

According to August Spanuth, Mahler's last symphony shows much effort for originality, but is not a coherent whole. Reznicek has written a new symphonic poem, *Schlemihl*. Switzerland indulged in a tone-fest of its own recently, at Olten, in which K. B. David's *Parzengesang* was rated as earnest and worthy, and orchestral songs by Huber and Hegar were greatly praised; Othmar Schoeck's violin concerto was charmingly melodious, while chamber works by W. Bastard, F. Roentgen, Joseph Lauber and Emil Frey were well received. Rome heard orchestral works by Vincenzo Tommasini, Domenico Alaleone and Alberto Gasco,

the last a charming idyll. St. Petersburg applauded Glazounoff's piano concerto, also his Oriental Dance and a Festzug on Finnish themes. Gliere's *Sirena* proved brilliant, while Liapounoff's second piano concerto was disappointing. Liadoff is finishing "Aus der Apokalypse." The *London Chronicle* asks if people are becoming less musical, but that hasn't struck in over here as yet.

### THE NEED FOR A GOOD POSITION AT THE KEYBOARD.

By JAMES H. ROGERS.

THE matter of a good position at the piano is of no trifling importance. And this depends, to a very great extent, at least, upon the sort of chair, or stool, or bench, the pianist selects—or is obliged, *nolens volens*, to use. I have heard that Paderewski always has his own stool taken with him on his concert tours. Perhaps other concert players do likewise. It shows, in any case, the importance this one great pianist attaches to having a seat which conforms to his ideas and habits, and hence puts him, in this respect, entirely at his ease. And right here we have the essential quality, namely, that the pianist should be at ease. The seat which accomplishes this result is, of course, the seat he should use.

One finds, however, considerable difference of opinion, or of choice, as to this. My own preference is for a substantial chair, without upholstery, or even a cushion. In a word, just such a chair as you will find, fair pianist, in your kitchen. Let it be, as to material, mahogany, teakwood, or ebony, if you will. But let it be as rigid, and as plain as to form, as the humble kitchen chair. Try this kind of a seat at your piano, and I am sure you will henceforth discard all especially constructed seats of every kind.

The traditional piano stool, movable up and down upon a more or less steady screw, is still used more than any other kind of seat. It was no doubt invented to accommodate pianists of every age and size, and also with the idea that some players like to sit very high, and others very low. As for children, there is some point to this view. But I would nevertheless recommend for them the chair I have described, with the addition of a Webster's Dictionary, or similar bulky volume. However, in the case of grown people there is no more reason for piano seats of varying heights than there is for different sizes of dining-room chairs. Realizing this very simple fact, no doubt, the bench, similar to an organist's bench, has come into quite general use, especially for grand pianos. There is not much to be said against this seat (it is usually too high, though of course this fault is easily corrected), except that it is not as comfortable as a chair, and hence, naturally, not so desirable for long-continued practice. Having something at one's back it is a great preventive of fatigue, even if one uses it only occasionally. The worst seat of all is the chair with the movable back. One can neither get away from it, nor feel any confidence in its support. It follows one's back when one wishes to sit erect, and yields so readily to the slightest pressure when one wishes to lean back that one is in constant apprehension lest it give way altogether. To sum up this discourse on what may seem to be (but is not) a small matter: Try a kitchen chair, or one like it. Now, as to position, one should sit erect, of course. But this must not be taken to mean stiffness or rigidity of position, nor to bar occasional leaning lightly on the back of the chair. All the muscles of the body should be at ease, and, save those in use, without tension.

When we come to the question of how high one should sit, we meet, once more, considerable difference of opinion. That position seems to me the best and most conducive to good touch and facility of playing, wherein the hands being placed on the keyboard, with the fingers resting on their tips, and curved, either very slightly (*à la* Leschetizky), or somewhat more roundly, after the more conventional way, the line from the knuckles along the hand, wrist, and forearm is exactly horizontal, or very near it. To my notion, a seat that is too high rather inclines to a certain hardness of touch, since the fingers are likely to receive too much of the weight of the hand. This does not necessarily follow, however, probably not at all, if the pianist be skilful and experienced. But it is a point to be considered in the case of young pupils. On the other hand, a seat that is too low adds considerably to the technical difficulty of playing, particularly of playing

## An Interesting Vacation Trip to Mozart's Workshop

By LAURA REMICK COPP

HALFWAY up a mountain side, nestling among huge forest trees, stands a tiny house, highly cherished and carefully guarded since genius has made it sacred. Within its walls Mozart wrote *The Magic Flute*, and because of this, musical friends the world over have united to preserve the house in which he wrote it.

A more romantic setting could scarcely be conceived! Salzburg itself is romantic, an ancient city dating from mediæval times, quarreled over by both the German and Austrian empires, claimed alternately by each,

stone slabs following along beside this roadway. The former is meant for teams, the latter for foot passengers. Both are built on the steadily ascending incline of the mountain and following its curve lead up the side. The flight of stone steps is broken at intervals by crucifixes enclosed in little stone houses, one might say, placed here and there on either side of the steps. One sees these emblems everywhere. And so the ascent is made ever upward with a constantly growing panoramic view of the city to be seen when one glances backward on his toilsome way. At last a large iron gate bars further progress and a sign is read, which states that for ten heller (two cents) an attendant will answer one's ring and one may enter there. Upon pulling the bell knob a faint, quaint, faraway tinkle is heard and quickly following in its wake the shuffling steps of the old man, who lives there to guard the little house and its grounds.

Just inside the gateway stands his plaster cottage, neatly kept and surrounded by pretty flowers. An old, gray-haired woman, his wife, is generally sitting outside to salute the passerby. The spot is fascinating and as we look ahead, right in front is the Mozart Häuschen; our goal is reached. It stands on a slight elevation, so that a constant rise from the gateway is perceptible, just enough to give it individual dignity.

A fence encloses it and its grounds, which are entered by a gate in front, that the keeper reverentially unlocks as he admits one. These grounds are very prettily laid out and break gently away from the Mozart bust, which stands directly at the head of the steps leading up from the gate, into tiny greenwards and flower beds on either side. At first the Mozart bust commands one's attention. It is a fine piece of bronze, the work of Professor Helmer, of Vienna, and stands upon a pedestal of black marble, the four sides of which are inscribed, giving the names of the donors, the family of Baron von Schwarz, telling that it was erected by the International Mozart Society, and unveiled at the first Salzburg Music Festival, July 18, 1877, also bearing the inscription, "Jung gross, spaet erkannt, nie erreicht." And how true it was—great, young, recognized too late, and he never did attain the ripeness of his wonderful powers. The Häuschen (little house) is just behind the bust and is led up to by several steps, the top one being an original. A large inscription over the door tells what house it is and by whom made famous.

### A MODEST LITTLE HOUSE.

It is most modest and unpretentious, a tiny, weather-beaten, one-roomed structure made of pine, painted red-brown. Merely a small workshop, but what work was done within its walls! The Capuchin Mountain side was not its original site—the tiny house has traveled much. Its history is connected with that of the interesting Freihaus in Vienna, a huge tenement building—dating back to the seventeenth century. In one of the open courts belonging to this house in a prettily laid out garden stood the Magic Flute House, and this was where it stood when Mozart wrote the opera in 1791. Until 1806 it remained completely unobserved, when Prince von Starhemberg became



MOZART AT THE SPINET.

according to the outcome of the wars, but now belonging to the Austrian Crown. Lying on the banks of a stream, intersected by narrow, winding streets beautiful in their picturesqueness, surrounded by high hills and mountains, crowned with its fine old citadel fortress, Salzburg is a place of compelling charm. And quite suitable is it that one of Salzburg's mountains should become the site of the Mozart Zaubrer-Flöten-Häuschen (Magic Flute House). Mozart was born in Salzburg, and the house on one of the old, narrow, winding streets is still to be seen. He lived here sixteen years, nearly half his life, was concert-meister for the Archbishop of Salzburg, practiced, studied, played and composed here, so it should share at least equally with Vienna, later his adopted home, in possessing memorials of him.

Capuzinerberg, or Capuchin Mountain, so-called, because an old monastery of the Capuchin monks crests its top, is the mountain on whose side the tiny house stands. The hill is easy of ascent, but it involves a journey that is far more quaint than one can imagine, as the entrance to the mountain pathway is made directly from a street, right in the midst of the city's busy trafficking, upon a flight of steps leading up to the summit. A peasant vends her wares at a little fruit shop at the bottom of these steps. In fact, the stone stairway is, in reality, for a short distance nothing more than a passageway between two plaster houses.

Passing under an arch further ahead one comes upon two modes of ascent, a wooden passageway, reminding one of a corduroy road, and groups of



THE ROMANTIC OLD ROAD LEADING TO MOZART'S WORKSHOP.

interested in it for its historical worth, had it repaired but not altered and placed an inscription on the front. In 1873 when the Freihaus was sold this small house was exempted from the sale and placed by Prince Carniello Heinrich in his castle park at Efferding, in Upper Austria. The president of the Mozart Society, Karl von Sterneck, begged the little house from its princely possessor as a present to the society and Mozart's home town. The request being complied with the house was shipped to Salzburg. First, Mirabell Garden, also in Salzburg, was chosen for its site, but later, after considering many possible sites, that of Mönchsberg being among them, it was decided to place the Mozart Häuschen on the Capuchin Mountain, where it now stands amid its fresh green forestry on a lofty eminence commanding a splendid outlook far over hill and vale, the fortress, Hohen Salzburg, the entire city and along the bed of the Salzach even into Bavaria. At last, on July 18, 1877, it stood ready for public inspection, and amid great festivity was formally opened.

### A PEEP INSIDE.

At that time the original furniture, consisting of a table and two arm chairs, was loaned for the great occasion, but visitors now see only reproductions, as the prince, when he presented the house to the Mozart Society, reserved the furniture, which it had contained, for himself. The plain unplastered, board walls are hung with laurel wreaths and many elaborately embroidered ribbon streamers, which belonged to wreaths dedicated to Mozart by court theaters, con-



WHERE *The Magic Flute* was written.



## THE ETUDE

servatories, musical and choral organizations, the Vienna "Männergesangsverein" being one, as well as by private individuals and various cities. The oil painting, "Mozart at the Spinnet," by the artist, Romako, of Rome, is here besides many oil paintings, portraits and silhouettes after original pictures of those, who were his contemporaries, patrons and friends, during his abode in Salzburg.

Likenesses of Michael Haydn, also connected with Salzburg musical history, Hagenauer, Abbot of St. Peter's, a great friend of Mozart's, Dr. Barisani, whose home was a rendezvous for local and foreign artists; Schikaneder, the theater director, who commissioned Mozart to write *The Magic Flute* and under whose direction it was brought out at the "Theatre auf der Wieden," and portraits of many other family friends hang here, also a photograph of the Zaubertöten Häuschen showing it on its original site in Vienna, the spot where *The Magic Flute* was written.

The little house and its contents are interesting in themselves, but the chief interest lies in the fact that they bring us more into touch with the creative genius with whose life they were connected. Fitting it is that this simple house and modest grounds with natural, wooden scenery and a far-reaching view should represent to us Mozart—Mozart, whose simple, happy, childlike soul, undaunted by the sorrows and troubles, which came to him in brimming measure, could look beyond and translate his vision to us into a spontaneous burst of unaffected song.

## THE PUPIL WHO CANNOT CONCENTRATE.

BY MRS. S. T. HENDRICKSON.

"PROBABLY most pupils have some intelligence, but they often forget to bring it with them to their music lessons. 'They must bring me brains,' said a well known teacher. 'I cannot be expected to supply them.'"

The teacher has been compared to a great dynamo which acts with subtle power upon the pupil's life and thought, filling him with ambition, and stirring him to new achievement. But no electric dynamo can inflame an arc lamp when the switch is off, and no teacher can put inspiration into a pupil whose listless and indifferent attitude shows that his mind and his work are disconnected.

This inability to concentrate is one of the reasons why so few of the many, many students of piano ever attain even a respectable mediocrity. They do not even try to understand. The different symbols and characters on the music page are passed over in the most careless manner, notes are played incorrectly, expression marks ignored, and even the key signature at times unnoticed.

One of the best remedies for a wandering mind is to ask the pupil to repeat what has just been told him by the teacher. Very seldom can such a pupil do this, for of course we do not need to ask the bright ones. A mind recalled from other thoughts can hardly be expected to answer correctly. I once spent a long time explaining how the scales were built to a pupil of the inattentive type. She had come to me from other teachers and considered herself quite advanced in music. I told her the scale is built, "two steps, half step, then three steps, half step," or else in tetrachords. After repeating the formula a number of times, I asked, "Tell me between what parts of the scale we find the half steps?" The answer came, "As near as I can tell, they come between five and six and ten and twelve." She had counted every key in the octave, black and white.

Schumann thus writes to Captain Fricken, author of the theme of his *Études symphoniques*: "It is especially strange how ideas always come to me in canonic form; I always hear the after-occurring voice first, often in inversion or in distorted form."

This tendency of Schumann's to imitation constitutes at once one element of his matchless vigor and one element of his obscurity. He interweaves his themes so intricately between bass and treble that they have great organic cohesion; but they necessarily require fine working to take effect. The *F major nocturne*, *Nachtsstück*, *Wurum und Träumerei*, are simple instances of this imitative trend.

## WHAT I SHOULD KNOW ABOUT MY PIANO.

BY ALEXANDER SCHEINERT.

A PIANO is composed of over 7,000 different parts, or pieces, many of which are as delicately adjusted as the parts of a clock, therefore it should have the best of care to insure the best results.

A piano should not be placed near a hot stove, open grate, radiator, hot-air register, over a furnace or heater-pipes, or where the direct rays of the sun will strike it, as excessive heat is liable to blister the varnish or check the case, crack the sounding-board, and cause all the action parts to rattle.

The heat from steam or hot-water radiators is less favorable to the piano than that of hot-air furnaces, owing to the fact that it drives out all the moisture from the air; to overcome this, it is advisable to have a vessel or a pitcher with water standing near the piano. A few potted plants in the room also tend to supply moisture to the air.

A direct current of air, such as that through an open window, or between two doors, especially if one



MOZART'S ALPINE HOMELAND.

The wonderful old city of Salzburg, where Mozart was born and where much of his work was done. On clear days the Alps may be seen towering above and the River Saal flows through the medieval town like a rapid. There is no question that these enviable youthful surroundings had an effect upon his talent.

is an outside door and frequently open, should be avoided. Wherever possible, a piano should be placed against an inside wall, where the temperature will be even, as any great change in temperature, say 10 degrees or more, affects both the tone and the tuning.

Pianos have a clearer tone in dry weather, while on damp days the tone will be more or less muffled. An increase in temperature will raise the pitch, and vice versa, on account of the expansion and contraction of the wood and metal employed in the construction of the pianos.

If the weather is very damp, the varnished case of the piano may take on a bluish tint, the action becomes heavy and some of the keys stick, these unfavorable symptoms will disappear with dry weather. On damp or rainy days the windows near the piano should not be opened, as this causes the strings and metal parts to rust.

It is estimated, that there are about 150 pounds of tension on each and every string, or twelve to fifteen tons of tension on the piano, when it is drawn up to pitch. This constant strain on the plate and frame causes a settling of all the parts, which is the greatest the first year, thus necessitating more frequent tunings during that period.

Piano keys should be wiped dry after being used with damp hands, and frequently exposed to the light to keep from turning yellow.

The piano should be opened in the daytime, but closed at night and when the room is being dusted. Moths are kept out with camphor placed inside the instrument.

If the case needs cleaning, it should be washed with water with a trifle of Ivory soap in it, to cut the greasy finger-marks, then wiped dry with a damp chamois. Oil should not be used on the piano, nor a harsh feather duster. The one gums on the surface, catching dust, the other scratches the polish finish.

## MUSICAL HUMOR FROM THE GERMAN.

[EDITOR'S NOTE.—The following have been translated expressly for THE ETUDE from a well-known German musical booklet devoted to music and known as *Die Uikrompete*.]

THE French composer Dessauer had great difficulty in disposing of his first compositions. Finally he found a publisher who gave him an audience and accepted a set of songs. As a fee this publisher gave Dessauer a gold watch, which proved to be of such cheap manufacture that it stopped every now and then. Later, the composer saw the publisher and said, "How is it that you gave me a watch that simply will not go?" "That's easily explained," said the publisher, "neither do the songs."

*Celebrated Violin Virtuoso*: At your next musicale I shall be obliged to play a violin at least two hundred years old.

*Mrs. Newly Rich*: How unfortunate, perhaps we can place you where no one will notice it.

Napoleon III was a great admirer of Rossini. Once at the Paris Grand Opera, he had the talented composer at the Royal box. Rossini explained that he had on clothes that were not suitable for such a distinction. "Nonsense," shouted the King, "such bagatelles amount to nothing among us sovereigns. Please be seated, my dear Maestro."

The tale is told of a German orchestra that decided to adopt the Parisian pitch. They found that they could not procure all the instruments at once, so they introduced the new instruments one at a time, and by the time the oboes came the audiences were in fit condition for an asylum as the orchestra was obliged to play in two keys at once.

A German music critic was asked to give the main difference between two famous orchestral conductors. He thought for a moment and said, "One has his head in the score, and the other has the score in his head."

Paganini was once asked who he thought was the greatest living violinist. His reply was: "I'm ashamed to say. But the second greatest is Lipinski."

The elder Rothschild once introduced Ferdinand Hiller with, "He's a musician, but of course he's not obliged to be one."

The violinist Ernst once played at the home of Baron Rothschild, who was notoriously stingy with his money in rewarding people with brains and talents. He had arranged to pay Ernst what he considered an exorbitant fee, although the violinist had received more generous rewards elsewhere. At the end Rothschild said to Ernst, "Ah, my dear master, I have often wished that I might be a virtuoso, if for only an hour, so that I might give the world my God-given talents." Ernst replied, "And I have often wished that I might be a Rothschild for only an hour in order that I might reward people of talent as they deserve to be rewarded."

Franz Lachner was removed from his position as director of the Munich Orchestra to make way for Hans von Bülow. A year later Lachner conducted the orchestra on a special occasion and von Bülow, desiring to compliment him, said, "The orchestra played wonderfully." "Yes," replied Lachner, "an orchestra that I have conducted for thirty years couldn't go back so very much in a single year."

An inveterate autograph hunter once induced von Bülow to write in his album, much against the wish of the erratic conductor. He wrote,

Bach, Beethoven, Brahms  
Tout les autres sont crétins.—BÜLOW.  
(All the others are fools.)

Moszkowski was later asked to write in the same book and, spying von Bülow's inscription, wrote:

Moscheles, Mendelssohn, Meyerbeer  
Tout les autres sont chrétiens.—MOSZKOWSKI.  
(All the others are Christians.)

Once the famous violinist David, who for years had aspired to compose a masterly violin concerto, played the newly published Mendelssohn concerto in public. At the end Schumann came up to him and said, "Ah, my poor David, I, too, realize that that is the violin concerto you have been trying to compose for years."

## THE ETUDE



## New Thoughts on the Physiology of Practice

By ALEXANDER HENNEMAN

ONCE it was believed that the repetition of a passage over and over again was all that was necessary to master any given keyboard difficulty. Even to-day is heard much too often, "Play this over twenty times."

Let us look into Nature's workshop and see how she goes about her work when we make music. A glimpse will suffice to give us many new ideas and show us the truth or falsity of our methods. Since we are musicians, we will confine ourselves to those members of the body that, broadly speaking, do the work of playing and those employed in singing.

## BENEFICIAL PRACTICE.

Abuse of an organ is injurious. An organ that is never used atrophies. Fishes found in subterranean waters have no eyes. There is no movement without friction; there is no friction without heat. This heat in the muscle produces waste, and this waste is a poison that must be eliminated before the members are again normal. A muscle that is overtaxed is "burnt out" by the poison it generates. This poisoning brings on that feeling we call fatigue. The accumulated poisons that settle in it produce a feeling of pain, and rest becomes necessary if we expect to have further able use of it. Therefore, don't continue on a passage when the slightest feeling of fatigue is felt. An excess of poison has been generated, and Nature, by the feeling of fatigue, sounds the alarm: "Rest."

"Variety is the spice of life," and Nature is nothing but one endless change. Recovery is gained not alone by rest, but by a change of activities. To cease practicing that particular passage would not mean to leave the instrument or cease vocal practice, but to take up some other figure of a different character; to change from singing high tones to low tones, from technic to sustained work.

No easier climax on high A was ever written than the close of Wagner's *Preislied* in *The Meistersinger*, yet how few good tenors can deliver it after the passage shortly before, in which the voice remains for a long time between the notes C—G. It is this passage that makes the coming climax difficult. If lower pitches came between this high sustained part all would be easy. We would have a change, and change means recovery.

It is thoughtless, therefore, to have any phrase sung more than once, at the most twice, on the same pitch. Transpose it half tones to higher and lower pitches. That is Nature's way of doing things. Take as an example the growth of a tree.

The sun is the great life-giving power. It is the most important force for the tree. Yet, does Nature continually bathe the tree in sunlight? No! It sends the night; it sends the cloudy days; the mists arise from below, to alternate with rains that fall from above; like zephyrs the wind gently flutters the leaves, and the hurricane, shaking it in its fury, almost tears it out of the ground. But when the storm is passed, the ground is loosened and the roots have found room to breathe. The cooling water seeps into the spaces and gives the dry roots to drink. Any one of these persisted in means death; change and alteration spell life.

## REPETITION FATIGUES.

When we do the same thing over and over again we are more quickly fatigued than when we change to other things; though the latter might be more difficult. The repetition of a movement means the same activity of the brain and nerve-cells and muscles. Since there cannot be any action without waste, these waste products accumulating in the centers weaken them. By altering the movement or changing to other activities these poisons are eliminated through circulation of the blood, by being burnt out in the

lungs, or thrown off through the pores of the skin, and in other ways gotten rid of.

Increased circulation is an absolute necessity for the brains, the nerves and muscles, and this is more quickly and more naturally gained by concentration than in any other way. We have a proof of the need of circulation when by undue pressure the limb "has fallen asleep." Thought to all outward appearances the limb is normal, yet it is impossible for us to stand on it, and not until the necessary amount of blood has returned into it are we enabled to use it. In athletics Dr. Schreiber and Sandow have taught us that the quickest way to develop a muscle is to "put the mind in it." In other words, concentrate the attention on that muscle and thereby gain quick, permanent and healthful results. Dr. Anderson, the great coach, by his famous invention, the "muscle bed," has demonstrated this to the satisfaction of every one. This apparatus is finely adjusted and balanced. The subject lies down upon it and is told to imagine he is pulling a heavy weight with the hand. The instant this thought is taken up the arm sinks. By imagining that the leg is pushing aside some great weight, that leg upon which the mind is concentrated increases in weight and lowers the balance. In either case, neither hand nor foot has moved at all. So finely is this bed adjusted that when the subject solves some difficult mathematical problem the weight of the head is increased perceptibly, showing that the same law of increased circulation holds for the brain as it does for the limbs.

Evidently, Liszt was mistaken, as the newer science and later research so positively prove, when he suggested to practice five-finger exercises and scales while reading the paper. Concentration on even the simplest exercises will mean a surer and quicker mastery of more difficult ones, than endless practicing without thought.

The fingers and throat of themselves are incapable of any movement not willed by the mind. It is the mind, for the voice as well as the piano or violin or any other instrument, that makes the organs adopt certain positions and movements. They of themselves cannot move. In mechanics the electric motor is a good example. The dynamo in the power house is the brain, the wires leading to the motor underneath the street car are the nerves; the wheels, axles, levers, etc., are the muscles and joints. When the dynamo is in action it sends its electric message by the wires into the motor, and if this is powerful enough and in good condition it will do the work expected of it. Of itself the motor is inert; charged with the message from the power-house it responds to the call.

## MENTAL MASTERY MUST EXIST BEFORE DIGITAL OR LARYNGIAL.

To ask of the hand to play a figure for which it is not large, supple or strong enough, or to expect the unreasonable of the voice is foolish, but if the figure is within their capabilities and the mind has fully grasped the subject they will produce the passage with ease. It therefore becomes necessary that the mind should know exactly what that passage is. It must grasp its construction, tonality, pitch, form, rhythm and fingering.

Let us take the motive:



on which Bach has founded the first of his two part inventions. If we play this figure twenty times in succession we shall note that after the third or fourth playing every successive repetition becomes

more and more disagreeable. Nobody can say that this motive is not interesting, variegated and, above all melodious, yet the reiteration is very trying, on not alone the neighbors, but also on the one practicing.

The playing of this motive twenty times would hardly exhaust the muscles, yet, a disagreeable feeling overcomes the listener. In this case the poisons are accumulating in the nerve- and brain-cells. These cells, if overtaxed and harassed by continued reiteration, like the muscles are charged in the same way with poisons, and call for rest and change. This we term "brain fog." It is easily overcome, without any loss of time for practice, in fact, with the greatest possible benefit for the player.

Instead of many repetitions on the same key, we play the motive as written, then, preserving the time, rhythm, fingering and tonality of C major, we play the figure beginning on D, then move to E, to F, and so on, for one or two octaves, and we have a practice of the most useful and helpful kind. Then the motive is inverted, and we do the same again. All new tonalities are carried through all their degrees in the same way. And if we practice thus:



that will not harm us at all! It will train thirds, those well-known, necessary and melodious little sprites in music, and at the same time form the hand nicely.

This method meets the capabilities of every student. Very clever ones, well advanced in harmony, can transpose in half tones or in any key called for. For the less talented, if a passage has too many accidentals or is too complex in its interval groupings, by playing just as written in all the octaves of the piano, a simple method of change and rest is gained that any pupil is able to do at once. This trains sight, and gives assurance and mastery over the keyboard—two very necessary adjuncts to successful piano playing.

The fingering, time and rhythm is the same; the effect on the mind is keener, and the pupil masters as he has never before mastered his tonalities. He becomes, in fact, a creator who is no more a slave to the printed notes, but an independent musical thinker. He gets an insight into the composer's workshop and sees how the latter uses his material. Memorizing is no more parrot work after this, but an intelligent procedure, and only the densest pupil will not notice after studying thus that he has already played the figure on all the degrees of every tonality, on which Bach uses the motive. It will be found at once how much more agreeable these figures sound when they are played thus, instead of twenty times on the same keys. It would lead me too far for this paper to go further into this system and show the endless variants of figures or explain the principles underlying all conventional musical figures, that lend themselves so nicely to this method of practice. We will go on with our physiology and take up the cortesian fringes in the ear, which determine the pitch. Since they are all attuned, each to a different vibration, if we change from the first degree to the second, or from the middle octave to the lower, we incite new vigorous nerve groups that have been at rest, and therefore have had time to eliminate any poisons. They will send the message to the brain in a much clearer and more definite manner than if we remain on the first degree and repeat the passage twenty times.

The singer can transpose the difficult passage by half tones up and down the entire range to gain the same salutary results. The violinist can carry a figure on one string in the same position over the four strings. The brain-cells that receive and formulate the picture on the first degree of the scale are rested when the brain-cells receive and formulate the same picture on the second degree. There are altogether different cells drawn into action in the middle octave than in the other octaves. The result is that the mental impression is always variegated and different, yet musically the same. Hence, by variety we have rest. At the same time, the concept is always the same and the passage is learned, not alone with pleasure, but, owing to the mental activity necessary in transposing to other pitches, becomes much more intense, and naturally more definite.



## HOW THE BRAIN STORES THE TREASURES.

The brain-cells are arranged like the apothecary's shelves, in groups, to accommodate the diverse impressions impinging on the brain. Nouns are in a different group than verbs; the linguist stores his French into other cells than he does his English or German. The Scherzo by Chopin is in a different place from the one by Beethoven. If by an accident or a disease a certain set of brain-cells has been injured, the acquirement that has been stored in that special group is lost.

This is what happens when men, though otherwise normal, forget their identity and on their own history are totally at a loss. Sometimes the groups of self-identity are hopelessly affected and the groups of some other personality become intensely vigorous. In that case the patient forgets entirely who he is and believes himself to be Napoleon or Homer. This derangement must not be confounded with the ailment of the tenor with the tight voice whom we have all come across, who without any mental derangement or violent blow on the head is convinced he is Jean de Reszke and Caruso rolled into one.

The spirit of play should be injected into all muscular and mental activity, if possible. Play is Nature's method of development. We see it in young animals and in children, in whom development is most rapid. Froebel has based his education for children on the play spirit.

In educating it is imperative to lend as much joy and pleasure to our work as we possibly can. We are not catering to a vicious trait in human nature by so doing, but following one of Nature's fundamental laws. Since repetitions are absolutely necessary, let us make them as much as possible with variety and with pauses.

By changing from one hand to the other we come in line with Mother Nature, who is so fond of rest. In the times of rest between two periods of action the poison which has accumulated in the tissues is carried off and they are rejuvenated for future efforts. When we feel a pain or are annoyed by the similarity of our music, and things seem to grow harder instead of easier, if we but listened to the call of the tissues we would hear them plainly cry out, "Give us a rest!"

## SCHUMANN AND SMETANA.

So dire is the effect of too frequent repetition of sound even without movement on the part of the hearer that reason has been deranged by it. Schumann's mind was shattered by the continued hearing of the triad of C major. The same fate overtook Smetana, the composer of the "Bartered Bride," when an affection of the ear caused the sound of high E to be continually heard, bringing on insanity and premature death.

Nerve-cells are poisoned like muscles. We have seen above how the muscles are fatigued by the repetition of the same movement. By observing these rules and following the dictates of our sense of feeling we draw new muscles into activity; rested nerves are in form for new impulses and brain-cells are free from "cob-webs." We get changes in the position of the throat and hand and every alteration brings different arteries and veins into greater or lesser activity; the ear hears the same thing in new pitch groupings; the mental concept changes with every degree, and octave, and key; the pitch is continually altered—and—poor father, tired from the day's work and wearied with Johnny's twenty times five-finger exercises, no more as formerly calls from the other room: "Please stop that practicing! It drives me to distraction!" To which repetition-worn Johnny cheerfully chirps, "Amen!"

The road to the musical Parnassus is not along the path of least resistance. Nothing but steady, persistent grind along a prescribed course will produce a really all-around musician. When Carl Maria von Weber was a boy he showed so little aptitude for music that his brother once said to him: "Carl, you may become anything else you like, but a musician you will never be." His music lessons in early youth were irregular and not thorough, and the music latent in him had no chance to develop. At last, however, he was placed under an efficient teacher named Henschkel. Little Carl hated the dry round of studies at first, but eventually he made such progress that everybody was astonished.

## THE RIGHT AND THE WRONG OF MEMORIZING.

BY HERBERT J. WRIGHTSON.

"I CANNOT memorize my pieces." The teacher very often hears this statement from the new pupil he is questioning as to work done. Sometimes it is varied by, "I do not play from memory; my former teacher did not require it of me." Both ways it means the same thing, namely, that the student has been practically *playing in her sleep*. The second way of putting it also indicates that her former teacher did not wake her up.

## THE WRONG KIND OF MEMORIZING.

It is a well-known fact that some players who are quite highly thought of in the circles in which they move would have to start a piece over again if some slip were made, and the mechanical flow of the piece were interrupted. Such playing as this surely cannot be very intelligent, and what is more to the point at the present, it does not represent good memorizing. The same persons who said they could not play any music from memory would doubtless find it an easy task to commit to memory the following couplet:

The curfew tolls the knell of parting day,  
The lowing herd winds slowly o'er the lea;

Why? Because these lines convey distinct ideas to the mind, and music generally does not.

Let us assume that some person, understanding English, were to read the foregoing lines from Gray's "Elegy," and either from ignorance of the meanings of some of the words, or from absent-mindedness and indifference, did not receive any distinct idea from them. He would have difficulty in remembering those words. After recelling perhaps two or three of them, there would come a blank in the mind. "The curfew—er"—what? Why, nothing. The curfew never did anything in his mind, and consequently the next word means nothing.

## MEMORIZING IDEAS.

The same lines, read by a thoughtful person, with a view to remembering them, would take on a very different aspect. Each phrase, each word, calls up a living idea in his mind. This line, "The curfew tolls the knell of parting day" is no longer a string of words; it is the simple expression of an idea. The idea lives in the reader's mind apart from the words. The day is dying; it is twilight. It is still, and he can see the darkening landscape in his imagination. Then from some distant spot he hears a bell. It is the curfew bell. It means that another day is over. It does not ring cheerily. It tolls. It is very solemn. It is a knell, for the day that was so bright is dying. The poet says "parting day"—meaning "departing" of course. The mere fact of noticing this unusual expression fixes it in the mind, for has it not now an idea connected with it? "Not departing—parting." It would be really difficult to forget that line after all this thinking about it. Hence, *thinking about it*, is the thing!

## "HOW TO GO ABOUT IT."

In taking a piece of music, the student says, "what shall I think?" Well, that certainly is the first question; but the fact remains, something must be thought, and thought all the time, otherwise there is no true memorizing. The key may be thought of, the way the time is divided up, the kind of chords if you understand harmony (and you ought to), the pattern they make on the keyboard if you don't. In fact it may be stated here that the memorizing of keys on the keyboard is better than that of notes on the printed page, although some advocate this "visual memorizing." By the former method the will acts with absolute directness in striking a key or combination of keys; but by the latter, even when the notes are remembered, there is the added process to be gone through of mentally reading them. For instance in a chord such as B-sharp, D-double-sharp, F-double-sharp is it not much simpler to think of the keys than the printed notes?

The association of the sound with the movement on the keys should always be noticed. Some students would not know whether to go up or down for the next note, even if they remembered the tune. Such a condition of things should never be allowed to continue. Each time any idea obtained from observation of the subject in hand is re-thought, the more certain and permanent will that idea be, so that reproduction of it on the instrument will be easy and natural, aside from technical limitations.

It is a good plan to think of what you are going to play next before you play it, even in reading music.

By following this simple rule you will play the next note or chord in a very different manner. The idea first and the action afterwards. Of course the idea may be complex and the action the same, otherwise rapid playing would be impossible. The mind is wonderfully developed by use, but the ideas must all be clear and distinct there, before they can be reproduced with any certainty. All the great players are great because their minds are thoroughly engrossed in their work. In fact the fewer the repetitions of a piece necessary to learn a passage, the better. Repetitions after it is known are required to produce spontaneous and facile performance. The training in this case is rather that of the brain than of the fingers. We have to learn to think rapidly of what we already know.

Memorizing, then, is in getting ideas from the work in hand; and if it has been said that facts are stubborn things, we may also say that ideas are stubborn things, and very durable. Playing from memory should be in fact just this—playing from memory, not from habit. What do you know about the piece? If nothing, then that is all you should play.

## LEADING THE BLIND.

BY FREDERICK W. BERRY.

An eminent virtuoso has recently advised the aspirant to musical honors to "choose a good teacher, and then follow him blindly." This would at first seem like the soundest advice, and doubtless it is, if taken with due limitation and proper reserve. First, the "good" teacher. What shall be the gauge of excellence? And then one may be very proper with some phases of teaching, while lacking in others. So the admonition to be "blind" appears rather sweeping—at least from the standpoint of the humble pupil.

At the same time, a large measure of obedience is required if the student would advance in his work. An obedience that does not call so much for intellectual darkness, but more for affection and whole-souled allegiance.

For education is really a matter of unfoldment, as the word implies. The teacher is a drawing power; and for the best results there must be coöperation.

It is clear that the reason experience is valuable in a teacher is because he has actually learned from his pupils. One who merely wants pupils to remain blind and receptive is not likely to be a good teacher. And perhaps that is why so few virtuosi make good teachers. They are specialists; they have "finished and arrived."

And it is all right to be so. For while growth is one of nature's foundations, there must be standards and periods, a settled plan, if anything is to be done. We can forgive the weak points clearly distinguished in men of genius, remembering that every convex demands a concave on the other side. The complete and perfect man is not yet-born—least of all in the kingdom of artists.

It is quite possible that for those who want to be blind, who merely want to imitate—the average dictating tutor is well enough.

But there are others who want more than this. They want a teacher who will be a friend, who will place himself on a level with his pupil, and, remembering he was once quite ignorant himself, assist the evolution of latent seed germs of talent or genius, as the case may be.

Teaching is something more than the imparting of picturing of symbols. Tones are more than notes, and harmony more than the skeleton structure of chords. Music is something above and beyond ticks and counts. The sound we call "C" is not simply a number, a vibration—this is but the way the musical message is declared to sense.

Too much versatility is not good for a teacher. A balance must be struck if there is anything to be done. Perfection is a relative term; one can have too much of it, or grow too quickly. Satiation kills as well as starvation. So we must in a measure compromise.

Let us seek the golden mean of vision, that is not blinded, either with too much dazzling brilliancy or with the dense darkness. Let us see what we can to-day; we shall see more to-morrow.

MOMENTARY success, however favorable, should not be prized as highly as the permanent impression for which every true artist should unrelentingly work—*A. W. Ambros.*

## His Majesty's Violins

A Tale of the Court of Louis XIV.

By J. F. ROCKSTRAW

[The first part of this interesting musical romance was published in the Mid-Summer Holiday Issue of THE ETUDE (August). It dealt with the famous twenty-four violins of Louis XIV, a body of musicians which really existed, and with which several noted musicians of the times were connected. The leader, Andre Paliser, has brought up Isabelle Paliser since the latter's childhood. He has protected her from the corrupt French court by keeping her hidden for most of the time. Her presence in the home of Andre Paliser has been discovered by the Duc de Richelieu, who has informed the King. The old musician is at his wit's end to devise a plan whereby his child may escape from the grounds at Versailles. This story originally appeared in The Strand Musical Magazine some years ago, and is reprinted here by special request. The author was one of the best known English musical writers.]

## IN THE GARDEN OF VERSAILLES.

"By eleven o'clock she can leave with perfect safety," said Jacques Pelleton. "Often an odd 'Violin' can walk out of the palace gates without question at that hour. And the sentries know our costume at a glance. They will never look at her to see if they recognize her. The thing will do perfectly."

It was he who had suggested a sister of his, who lived some six miles from Versailles, to whom Isabelle was to carry a note written by him. This lady would give the girl female apparel instead of the masquerading garb she was now attired in. Isabelle might remain at Jacques Pelleton's sister's, if she got there without notice, till such time as her father could, without suspicion, go and see her and make further arrangements for her ultimate abode.

The night passed in great anxiety with Isabelle and her father. Neither slept, and in the morning the girl was up early and dressed in her violinist's suit, dreadfully nervous, but quite determined. The "Violins" themselves soon trooped round to the cottage so as to conceal her among them again, if necessary, and prevent the risk of discovery at the last moment.

The time wore on. It was now eleven o'clock—the hour judged best for making the attempt. There was a long avenue to go down after leaving Andrew's cottage. At the bottom, to reach the palace gates, one turned to the left, keeping close beside a long plantation of laurels and laburnums. At the end of this there was a grassy lawn to the right, and the palace gates lay straight before the wayfarer.

After fervent adieux from the "Twenty-four Violins," and the tearful embraces of her old father, Isabelle left the cottage, and walking timorously, but with as masculine a gait as possible, passed completely down the avenue in safety and without interruption. All this was seen from the topmost window in the cottage, which commanded an uninterrupted view of the avenue, and at which, if anyone outside had only known, twenty-four pairs of eyes watched the retreating form of the fair Isabelle. At last she turned the corner and disappeared.

They all grew very anxious as the minutes passed on, not speaking to one another except in monosyllables. At last, after some little time, Andrew remarked: "She will now have got to the palace gates. Please God she passes them safely!"

It was at this moment that Isabelle, having turned from the avenue, was passing along the plantation of laurels and laburnums, but going slowly for the sake of security, had not reached the gates, as her father imagined, though she was near the end of the plantation. A large beech tree stood at the end of the plantation just before the latter made the turn to the lawn; and in front of the tree ran another lawn which seemed to dip into the plantation of laburnums.

Isabelle had only to pass this and she would be safe for in a few strides further the palace gates would be visible.

She came near the opening, heard the sound of voices, paused a moment. She fancied they were behind her. She walked on, and, turning the corner of the opening, found the king, the Duc de Richelieu, and a crowd of court ladies and gentlemen sitting at tables under the tree, and regaling themselves with a collation.

She stood actually in the midst of them. They looked at the involuntary intruder for a second with some surprise, and the king seeing her called out:

"Excellent, my lords and ladies. We were lamenting the absence of music a moment ago, during our repast

and here, most providentially, it is supplied by one of my 'Twenty-four Violins.' Come hither, fellow," said his Majesty. "Take thy instrument and play us the minuet which so delighted us last night."

Scarcely knowing what she was doing, trembling in every limb, and in a sort of stupor, Isabelle mechanically swung her leathern satchel containing the violin round beneath her arm, as she had done the very evening before at the concert, and took the violin



"YOUR MAJESTY, THIS IS THE TWENTY-FIFTH VIOLIN."

from its case. She placed it on her shoulder, and distractedly grasped the bow in the vain hope that some kind interposition of Providence might enable her to play. But as she had never played a note in her life, the effect was most disastrous. The moment she laid her bow on the strings the instrument uttered the usual screech which it does in the hands of beginners. And after a few strokes of helpless imbecility, Isabelle found her notes drowned in the uproarious merriment of the court. Lords and ladies, the king himself, were all tumultuously laughing. For awhile the merriment covered her confusion.

But at last, when the mirth had somewhat spent itself, the king knitting his brows, said:

"This joke, excellent though it be, passes a joke, however, when you reflect, my lords and ladies, that I have to pay for it. Here is an idle, good-for-nothing fellow, wearing the uniform of my 'Twenty-four Violins,' taking the pay, and yet unable to play a note of music. This must be seen into. Bring the conductor, Palliser, here at once," he added, turning to one of his equerries, "and we will inquire into the matter. In the meantime, good friend," he continued, laughing, "you can go on with your concert."

Poor Isabelle was about to saw the air once more, though she determined within herself that she would rather draw the back of her bow over the strings than elicit such notes as she had been doing, when the Duc de Richelieu skipped up to her right hand, and gallantly offering to take the violin from her, begged the bow next, and turning to the company, exclaimed:

"Will your Majesty allow me to create a reputation for myself in music by demonstrating that I can play the fiddle better than one of your 'Twenty-four Violins?'"

So saying he put the instrument to his shoulder, and sweeping the bow across the strings was about to draw it back the other way again, when the tip of the bow struck against Isabelle's powdered wig, knocking it, along with her velvet hat, off her head. The wig fell to the ground, and a shower of golden hair followed after it, wrapping the girl in a nimbus of gold from head to foot.

"Your Majesty," said the Duc de Richelieu, bowing from one to the other with mock politeness, "The Twenty-fifth Violin!"

The surprise of the king was mingled with indignation at this unexpected spectacle. He was angry that he should have been thus imposed upon and made ridiculous, moreover, before the whole court. Already he saw the ladies tittering around him. It was at this moment that Andrew Palliser, who had been brought by the querry appeared on the scene, and, seeing how matters stood, fell on his knees before the monarch and attempted to speak.

But Louis would not hear him. He broke up the party in high dudgeon, ordered the girl to be taken under custody to the palace, and the old man to be confined in the guardhouse.

"I will enquire into this matter," he said to the Duc de Richelieu, "and afterwards we will discuss the question as to the disposing of the lady."

It was evening before the old man was brought before the king for examination. There was no concert that evening. He and Isabelle, conducted by guards from different quarters of the palace, found themselves face to face with one another in the presence of the king and the Duc de Richelieu, who, strange to say, had selected the music pavilion of the palace for the purpose of the interrogatory.

When the guards had departed, leaving them alone, the king, looking frowningly on Andrew, said:

"I was going to have chided you for allowing novices to enter into the number of the 'Violins,' but this is something worse—a woman one of them. What mystery is this? Which of you can unravel it best? Let that one speak first."

"Sire," said the old man, "let me have your private ear; let my daughter be removed for a few minutes' space, and I will sufficiently inform you of much that I would fain never have spoken, but of which now I am constrained to speak."

On Isabelle being led into an adjoining apartment, Andrew continued:

"You remember, sire, the Comtesse de Roche—"

"What of her?" cried the king, starting and turning pale.

"When she left your court, my liege, with her infant daughter—"

"Her daughter?—my daughter, man, as well as hers," cried the king.

"Your daughter, sire, and her daughter, it is true. She was so distracted and confounded at the impieties of the court—Have I your permission to speak, my liege?"

At a sign from the king he proceeded.

"She resolved never to set face in its atmosphere again, and never to let her kith and kin do so either. Though her daughter was in truth a king's daughter, she determined that she should never know her parentage. She came to Brittany, and entrusted her little child, in her last illness, to my wife, who had been her own nurse in her early years, and who, like me, was an old retainer of her fallen family in its better days. In her illness, nay, on her deathbed, she gave us the injunctions which I have stated, and made us swear that we would never betray the trust she reposed in us; that we would rather bring up the child as our own than divulge to it the secret of its parentage. We carried out her wishes. My wife after awhile died. I was a musician. 'Chance willed it that I should be appointed to your 'Twenty-four Violins,' and ultimately made their conductor. When I came here I brought Isabelle de Roche with me; not my daughter, my liege, but yours."

The king was thunderstruck at the intelligence.



"The remainder of the adventure of this morning," continued Andrew, "the lady can reveal herself."

Isabelle was brought into the room. Her conversation, her reminiscences, but confirmed the statement of her foster-father.

"Here, Duc de Richelieu," said the king at last. "Let the 'Twenty-four Violins' be summoned to the pavilion at once, let the candles be lighted in their thousands, let the audience assemble, let Andrew Palliser wield the bow, and out of the 'Twenty-four Violins' my newly-found daughter shall select the one to whom her heart is already pledged, for that there is a preference she has already informed me. Although his rank does not by any means equal hers, yet he shall be ennobled by his marriage to the same grade as herself. I commend you, Andrew, for your conduct all through. I commend the 'Violins' for their prudence and thorough integrity and honor throughout the transaction, and after the concert is over this evening, I shall do myself the pleasure of proposing a toast at the supper that follows. It will be 'Isabelle de Roche and the Twenty-four Violins!'"

#### PRACTICE BY PROGRAM.

BY FANNIE EDGAR THOMAS.

No one who has not tried it can imagine either the delight or the benefit which comes through studying a music lesson by program. By this is meant giving so many minutes of the hour to each particular feature of the lesson instead of going through the work in no particular order. Those who know most about study of any subject, know positively that regularity is one of the most potent means of obtaining results. The piano student has many things to take into consideration in the practice hour. Besides the new piece to be learned it is essential that other work be kept up. There are scale exercises and etudes, old pieces to be remembered, sight-reading to be practiced, and memorizing. Of these, that which appeals most strongly is the new piece, scales and exercises appealing least. If no plan of study is followed the natural tendency is to devote the greater part of the time to the new piece, and to go over the scales and exercises just "for form's sake," or even leaving them undone altogether. Yet, if a regular program is followed wonderful results can be obtained in a very short time.

Musical loss is not the only harm suffered from desultory practice. The mind itself suffers, becoming weak, slovenly and incapable of strong, clean work. Moreover, that precious vital energy known as "interest" or "enthusiasm" is lost. It is as if the springs were taken from the carriage, the rollers from the skates, or the wings from the aeroplane. By following a definite plan of study this loss of interest can be eliminated. A strong and vital enthusiasm can be created and maintained even in the least interesting subject. The "study program" is one of the best little engines that a student ever engaged to do his work, and carry his train to success.

In all work it is best to face first that for which one has little inclination. Commence, therefore, with the exercises, giving them, say, ten minutes. If ten minutes is the amount of time decided upon, let ten minutes work be done—neither more nor less. This keeping exactly to the time allotted is one of the most valuable features of the study program. Next comes, say, sight-reading for ten minutes. After that comes the new piece, and to this should be allotted the most time and the most careful effort—say twenty minutes. After the new piece give ten minutes to music already learned at previous lessons. In playing music of this kind it is well to select one piece with which one is already familiar, and to play it, or some portion of it, with careful attention in varying speeds, with or without expression, working mainly to maintain accuracy. The usual weakness in this recapitulation work is to play over the pieces in a careless fashion, as if a piece once learned ceases to be of any value once it becomes familiar from frequent practice. After the time allotted to revising old music the mind is in good trim for memorizing. This is one of the most interesting periods of the practice hour if the right methods of memorizing are followed. Leave the piano the second the hour is up, no matter how much you may wish to continue, for upon the enthusiasm left over at one practice period depends that of the next.

#### THE SECRET OF SYMPATHETIC ACCOMPANYING.

BY C. HILTON-TURVEY.

"Yes, Miss Blank is a fine pianist, but she spoiled my vocal solo." How often we hear this remark! Now, how is it possible for a really good pianist to spoil the simple accompaniment to a vocal or instrumental solo?

She can spoil it in three ways: 1st, By playing too loudly or too softly; 2nd, By not keeping in time with the soloist; 3rd, By using the same touch for accompaniments that she uses for piano solos.

Let us look into each of these three faults and their correction. First, as to playing too loudly or too softly. Before sitting down to play an accompaniment to a song, for example, look carefully through the music. If it be a lullaby, you will probably have to soften the tone, using both pedals; if a love song of the passionate type, it will be likely to need a mezzo-forte or medium tone, with occasional touches of loud or soft in artistic alternation; if it is a dramatic song, you will need to command a strong, forceful, brilliant tone. But in all these songs there may be obvious exceptions. The lullaby may have for contrast a few loud bars, written midway in the song; or the passionate love song may condescend to a shyly whispered passage to emphasize the stronger mood of the beginning and end; or the dramatic aria may resort to the common device of orators, and enforce a shuddering climax by a sudden pianissimo.

The accompanist must be on the lookout for all these, in the preliminary survey—for the obvious character of the song, and for the unexpected points in the working out of that character. Two other things govern the loudness or softness of tone in accompanying: The whim of the singer, and the calibre of the voice. The artistic singer may choose to interpret the song in a different way—not following altogether the markings in the written music. The accompanist must be ready, therefore, to augment or to decrease the volume of tone in an instant. Or perhaps the singer has an indifferent voice, so that with the best of artistic intentions, her pianissimos are not so very soft, and her fortes not so very loud. Take care, then, lest you undersupport her with too delicate a tone in the first instance, or drown the poor lady out with the magnificence of your own forte, in the latter case.

The second fault is a common one—that of playing in exact time, and not humoring the singer. It reminds me of a little boy I knew, who was learning a piano duet with his big sister. It went fairly well till the end, where there were four chords, with three beats rest after each chord. The little boy banged out his four chords at full speed in one bar. Then, sliding off his stool, he faced the roomful in triumph. "There!" he boasted cheerfully, "I got through before she did!"

#### CULTIVATING "EN RAPPORT."

If you have any such intention in accompanying a singer—take *Punch's* advice and "Don't." Never strike a chord before the singer reaches it. Get your fingers on it exactly in time, but wait till the singer is ready to attack her note before you press it into sound. Watch her breaths. Be ready to hurry a phrase if she runs short. There is a *rapprochement* that grows between accompanist and singer, or instrumentalist, especially if they work much together—a certain electrical sense of awareness that tells the accompanist what the soloist is going to do; whether she will hurry this phrase, slow up on the next, linger on this note, or slide quickly over that. This sense is native in some people—born accompanists!—but it may be cultivated. Keep at it till it comes.

Now for the last point, which I have never seen noticed in any article on the subject—the different touch required for accompanying. The piano is a percussion instrument. The sounds made by the tiny felt covered hammers on the wires are not of long duration. The voice, on the contrary, is a wind instrument. Its tones are prolonged. In orchestral accompaniment, the strings and the wind sustain the harmony as long as the voice sustains the melody. The result is a tonal balance that is sadly lacking in the piano accompaniment as a rule. If the pianist uses the same quality of tone and touch that she uses for her own piano solos, the effect will be "dry" and matter of fact—the melody will overbalance the harmony. In accompanying a voice, or any other instrument of sustained tone, the full prolonging power of the piano should be used, particularly in a large room or hall—unless, of course,

a staccato effect is obviously demanded. This implies skilful pedalling not to blur the harmony. In scale passages, whether played in unison with the singer, or as little counter-melodies (those exquisite tonal embroideries that make a composition interesting) the pianist should use a singing-tone—legato or super-legato.



Suppose, for instance, you had this chord in the accompaniment, and the singer had a long note filling the whole bar. Don't be too literal—don't make the chord an exact quarter, and leave the unfortunate warbler high and dry for the remainder of the bar. If the singer's note is a soft one, use both pedals judiciously, pressing neither one down to its limit. If the note is a dramatic one, play the chord forcefully and let go of it in strict time, keeping the sustaining (or loud) pedal all the way down till the singer lets go of the note; your only care being that the pedalled chord does not sound after the singer's note has died away. This process serves two purposes. It permits the harmony to keep pace with the melody—making an artistic tonal balance; and the sympathetic vibrations of the piano help out the carrying power of the voice, and materially assist the singer to keep the pitch. I have frequently heard a singer slip off the key simply because the accompaniment was too "dry"—not sustained. Of course, cases may occur which demand a single chord in the measure to be played staccato, but these are somewhat exceptional.

These, in short, are a few of the "trifles" which "make perfection" in accompanying—that "perfection" which, as Michael Angelo says, "is no trifle."

#### "BREAD AND BUTTER" PUPILS.

BY T. S. GREENWOOD.

How often we hear a teacher say, "I just hate to teach. I positively despise it, and, of all my pupils, I have only one who shows real talent; the others are—well, they are bright enough in other things, but they have no musical talent, and it is a bore to have to listen to them." Teachers of this type are often the kind who feel that they themselves are too gifted to teach, and that they ought to be "given an opportunity" to make a living out of music without the bother of working. They have polished one little spot upon one side of their nature, and have become so self-hypnotized by the seeming brilliance of this one little spot that they imagine this spot to be the light of the world.

Very few teachers can afford to select and reject pupils according to their own personal likes and dislikes. Occasionally a parent will bring a child to a teacher and say, "I wish Jennie to be thoroughly taught, as I wish to make her a real musician." At the same time, perhaps, her next-door neighbor brings Nellie and John with instructions that they be taught enough to amuse themselves and their friends. Naturally the teacher prefers Jennie as a pupil. Jennie has ideals to work towards. Her work will be carried on in a home environment of sympathy and encouragement.

Nellie and John, however, have no ideals. They are studying music only as an incident in a plan of general culture. We must not complain if they show comparatively little interest. After all, the greatest of all ideals is to be an all-round intelligent man or woman. We all desire to be able to enjoy and understand many subjects; to be so enlightened that we are not burdened in filling any position that is open to us in life. Our best efforts as teachers will surely go out to Jennie, but we must not despise the task of teaching Nellie and John. We must gain their confidence, win their interest and esteem, just as if they were destined to be professional musicians. We must not regard them merely as "bread and butter" pupils.

Brahms could give a sharp answer when occasion prompted, e.g.:

Some one said to him, "Master, is it not singular that your finale in the C minor symphony is so suggestive of Beethoven's ninth symphony?" "Not half so singular," growled Brahms, "as that every ass should discover it!"

## A Flying Visit to an Old Music Centre

Via the Polyphonia Limited

By LOUIS C. ELSON

[In THE ETUDE of last month (Mid-Summer Holiday Issue), Mr. Elson told of his wonderful journey in the marvelous air-ship Polyphonia Limited to the Vienna of the days of Beethoven, how he met Beethoven and interviewed him especially for THE ETUDE. In this section of the series Mr. Elson gives an accurate report of just what happened when he met Wolfgang Amadeus Mozart, who had not been heard from for one hundred years. Mr. Elson's interesting "looking backward" interviews will be concluded in another issue.]

VIENNA had not changed and I found my way by steering to the cathedral again. I began my inquiries for Herr Mozart at once, but it was some time before I found a music-shop where they knew him and gave me his address. It was in one of the tall dwelling houses which abounded in the city, and I had to climb a good many flights of stairs before I came to his door. I knocked gently and then waited. Then I knocked a little louder. Then I opened the door and entered. To my amazement I found a young couple waltzing around the room, the male dancer at the same time whistling a lively *Laendler*. They stopped at once and Mozart, for it was he, stammered out an apology for not opening the door. But I soon perceived the cause of the dancing. It was very cold and there was no fire in the room; they were dancing to keep warm.

Mozart was rather small in size, and thin; quick in movement and almost never in repose. In some respects the very opposite of the muscular, heavily-built and majestic Beethoven whom I had just left. He heard my proposal for lessons with geniality and at once consented to help me—"Providing that you have talent. I do not believe in wasting my time on anyone who is not up to a good level in Art. And my prices are high. I must charge you six ducats for twelve lessons." (This was a little over one dollar per lesson.) I accepted the terms and arranged to come to him a few days later. He blushed a little as he asked me to pay half of the fee in advance. This I cheerfully did and then left him.

#### A "CHILD OF VIENNA."

My impression was that he was a true "Wienerkind"—a child of Vienna—full of vivacity, good nature and a capacity for enjoying things. He would have been considered handsome but for the shape of his nose, which was long and prominent. His wife I scarcely saw at all as she withdrew when I began to speak of lessons. There must have been other fees besides my three ducats which came in soon, for two days later I saw Mozart out riding on horseback. He spoke to me in his bright but nervous way, and told me the doctor had ordered him to try horseback-riding for exercise. His wife, he told me, had gone off to Baden to take the bathing cure and he was alone. I called on him that evening, hoping that he would begin the lessons, but he suggested a game of billiards instead. At this game he seemed very expert, and he was in the best of humor while we were playing it. He told me he thought out more compositions when he played billiards than at any other time. He insisted on my taking a couple of glasses of punch. On our way back to his house he asked me if I would object to paying the other three ducats in advance.

I soon found out that this was his defect. He was not in poverty, but he could not hold money when he got it. I found that he borrowed from many friends—and sometimes paid them back. When we got to his room I heard a Babel of musical sounds. "Yes," he cried, merrily, "there is a violinist up stairs and another in the room below. Next door there is a singing-teacher who is all the time giving lessons—luck fellow! Across the passage there is an oboe

player who practices much. That ought to be very good for a composer like myself. I can get a great many musical ideas!"

#### SPINET SMASHERS.

When the lessons began I found him utterly mystified by some of my works. A piano fantasia struck him with wonder. "The Devil!" he exclaimed, "you must be paid by the spinet-makers. That would smash my instrument in two minutes." I found him utterly repelled by my impressionist moods. "Melody is the essence of Music. I told that to another English [he evidently thought me an Englishman]—Michael Kelly—not so long ago. He was a good tenor, by the way, but I hear that he has since then given up music and composition and gone into the sale of wines. They now speak of him as 'composer of wines and importer



"MOZART WAS DANCING TO KEEP WARM."

of music," which is not so bad," and he laughed heartily at the joke.

When it came to the scores he could not understand them for a time. "This passage is forced," he cried, "where, for once, you try to write clearly you have successive consonances; to go from one consonance to another in parallel motion is almost as bad as your going from dissonance to dissonance. It is like bad poets when they write nonsense merely for the sake of a rhyme. Your lack of clear tonality is frightful. If you had tasted the rod a little when you first studied you would do better now. Some composers succeed fairly well with the idea of others, having none of their own. Others, who have ideas of their own, do not know what to do with them. That is your case just now, when you flounder around in all the known and unknown keys. You use the trombones far too much. Used just a little they are splendidly menacing. Look at the Grave scene in my *Don Giovanni*, for an example. If I ever write a *Requiem* I should use them there in a similar fashion.

"What an awful mix-up there is at this passage you call *Descending Night*! I got a better effect of approaching gloom with clarinets alone, in the additions I made to 'The People that Walked in Darkness,' in Handel's *Messiah*. How much nobler clarinets are than flutes. I must confess that I do not like the

flute. I never cared for its tootlings. I wrote a concerto for it, with *And. Op.*, once, but that was for money—and I didn't get the money, either, at least not what I expected. I see that you use passages for trumpets that are utterly impossible. I do not care for the trumpet, either. I changed the trumpet passages in *The Messiah* and gave them to clarinets. When I was young I used to be in mortal terror of a trumpet, and I think that I have not outgrown it."

#### MOZART, THE BELOVED.

Good, lovable, mercurial Mozart. I could not explain to him that the trumpets had changed altogether since the time when he wrote so simply for them and when he spoiled the Handelian passages. I saw that anything modern was a totally unknown tongue to him, yet I felt that no modern of them all could give such a flow of melody as he did. He was called away to Prague to direct one of his operas after he had given me a couple of lessons. He borrowed a couple of extra ducats from me before he left. He told me that he had sold his horse (he didn't seem to know where the money had fled to), and that thenceforth he was going to take his exercise in playing billiards only. In all my conversations with him he seemed to be utterly without dislike of anybody, utterly free from the envy which is the bane of so many musicians. Yet I must make two exceptions. He fairly loathed Hieronymus, the Archbishop of Salzburg, and Count Arco, the Archbishop's steward. Both had treated him infamously, the latter having gone so far as to kick him. This, to a man as sensitive as Mozart, a man who often spoke of his "honor" and, except in pecuniary transactions, held it sacred, was something worse than death. He could not avenge himself, since both of these enemies were too far above him in caste. His face always grew pale when he spoke of them. But I wish to contradict the tales of utter want and wretchedness with which some of the modern biographers garnish Mozart's life. He was evidently improvident. So was his wife. Neither of them appreciated the value of money; neither of them had the business sense. But, in spite of the fact that he was unable to get some firewood on credit, when I first met him dancing in a cold room, there were plenty of friends who lent money in the times of hardest pinch, there were plenty of houses open to him as guest, and, if the wolf was at the door sometimes, at least he never got over the threshold.

I did not wait for Mozart's return from Prague. I had found that with my Time Monoplane the whole world and all ages lay open to me. I therefore took an experimental journey upon it, to test its full capacity. This time I did not set the dial at all, therefore the machine would not check at a hundred, or a thousand years. I set it backward again, and awaited results. When the moving hands of the dial showed me that we had gone some 200,000 years backwards I stopped the machinery and took a look at Mother Earth in her younger days.

#### THE KILLING OF THE MASTODON.

I found myself sitting upon the slope of a hill. Fortunate it was that I was not in the valley at its foot, for there stood a beast that inspired me with more terror than I can ever depict on all the deep woodland, but much larger. Its tusks were enormous and very much curved. Its hide was covered with a reddish-brown hair that added to its portentous appearance. It was a mastodon. I had not looked at it long when it seemed to sink into the ground. Some forester had made a pit as a trap, covered with branches, and had caught the fierce beast. The author of the mischief soon appeared. Low-browed, with a very narrow forehead, tremendous round eyes, long arms that reached almost to the ground, he seemed almost as terrifying as the mastodon itself. I spare the reader the account of the killing of the animal with spears tipped with sharp flints. But when the mastodon was despatched, the man (for it was a man) opened his single garment of some kind of animal hide (I saw then that he was as hairy as a dog), and took out a flute! It was not exactly a Boehm instrument. It was a reindeer's horn, which he had hollowed out and into which he had bored three finger-holes and a blow-hole. He sat himself down to have a little musical recreation after his exertion. He blew three notes which were about like "C, B, A," over and over again, a downward minor third. He seemed to enjoy himself thoroughly. It was a musical recital of considerable length but of some sameness. He did



not seem to think of reversing the order and playing "A, B, C," or of changing it and giving "B, A, C," or of making any other combination. These changes would have been altogether too advanced for his school of composition and the effort might have led to brain-*lag*. I soon perceived that there was nothing to study here, and therefore, after making a few notes for my forthcoming tone-poem—*The Killing of the Mastodon*—I set the time-dial forward 200,000 years and started the wheels again.

### SEEING NOTES QUICKLY.

BY GODFREY BURHMAN.

ONE afternoon I was seated in an express train just pulling out of Jersey City terminal. My partner next to the window seemed much interested in the sights outside. He finally turned to me, after we got out beyond the miles of empty and loaded freighters crowding the yards, and said: "Do you do much riding through here?" I was quite guilty, and confessed so. "So do I," he replied, "and when I have nothing else to do I get the numbers of the cars along the road. It's fine practice for a quick eye." I did not think much of that. He claimed to be able to get more than half the numbers when the cars were not too near his train, and that *was* something. I tried it one day soon afterwards, and got left. Could not get one in half a dozen when the train was well under way. But it was interesting, almost fascinating, and I soon found myself watching freight cars like a cat after a dozen mice all at once. Now a glance, an instant, and I have in my memory the number up to five and six figures.

I called at a hotel one day to meet a friend registered there, and asked for his room. The clerk opened his registry book, and followed down the columns with his pencil so fast that I was about to stop him and ask if that particular name were written in red that he expected to locate it so readily, when he said "Room 784, elevator to the left." I said nothing and went on. My friend was not impressed. "Those fellows have eyes to see with, and they see." These things made no impression on me then. I soon forgot, so far as my own work was concerned, that they had happened.

One day I was practicing, with the thermometer soaring up around the 90 mark, and everything going down around the 30-cent level, when I struck one chord that stopped me; and then and there I learned my lesson. I had looked at that chord once, but had to look again. I had been doing that very same thing with nearly every chord on the whole page that was in the least complicated. *Why* did I have to look again every time? *Why* did I not "get" the chord at first glance? I started to do some thinking for the first time that day. *Why* did I not train my eye to see notes, phrases and chords, like I did box-car numbers, and like the clerk did names? It was just as easy. *Why* was I wasting my time, my energy and my patience looking and not seeing? That was enough. I set to work. Now, when I look at a chord I have it; and I don't look the second time. What is the result? Well, I can read once again as readily; I am never "all in a stew," as the small boys say—and I have eyes that see.

You need no more help on this subject. When you look once let that suffice. "Get" what you look for. It takes no more time, only concentration; that's all. You can do it. It is worth doing, *will* you?

### LESCHETIZKY ON THE PEDALS

Teach the child to pedal correctly as soon as he is able to reach the pedals. Teach him that the commonly called "loud" pedal is more for sustaining tones and carrying through harmonies than for actually increasing the volume of sound. Show him the principles upon which the pedals work. Do not allow him to use the "soft" pedal in a haphazard manner any more than the sustaining pedal, as he must learn what grade of softness of tone must first come, unassisted by pedal, from his fingers. This is so dovetailed with the realization of tonal quality that it can scarcely be separated from your teaching of this most important of all things.

Above all, teach your pupils to bring from the instrument a full round tone from the very beginning of their study, and lead them as early as possible to discriminate tone-quality themselves. Until they are able to do this, they must be told every time whether a tone is good or bad.—*From the Woman's Home Companion*.

### WHY SHOULD WE HAVE PIECES FOR LEFT HAND ALONE?

BY PERLEE V. JERVIS.

THE late Dudley Buck, in speaking of pieces for the left hand alone, said, "What is the use of an able-bodied man's playing with only one hand when he has two hands that he can use? Except," (with that peculiar twinkle of the eye so familiar to his pupils) "that a bad pianist can only play half as badly with one hand as he could with two!" Considered as a "stunt," left-hand playing is beneath the dignity of a serious musician; as a means of developing technique it is also greatly overrated. Much more valuable technical material for the left hand may be found in two-hand pieces, with the advantage that the latter require an independence of the hands and fingers which is lacking in one-hand playing. Witness the compositions of Bach, Beethoven, Chopin, Liszt, and others, to say nothing of the Godowsky transcriptions of the Chopin etudes.

All this being granted, the study of a well constructed piece for the left hand alone contributes so much to general improvement and finish in two-hand playing that the teacher who overlooks this form of study misses some features of real value to the pupil. As a means of arousing interest, the writer has found that a left-hand piece is effective where others fail. Perhaps the novelty of doing "stunts" with one hand alone appeals to the pupil, for the writer has never failed to awaken the interest of an apparently hopeless pupil by the use of the left hand piece, after trying in vain every other means. Perhaps this is "playing to the gallery," but almost anything is legitimate in the effort to arouse the dormant pupil.

The real artistic and pedagogical value of left-hand playing, however, lies in the fact that it furnishes material for study in the development of a discriminative musical touch, clear melody playing, and nice effects in tone coloring and light and shade. The melody appearing sometimes in the upper voice of a chord, again in the lower, and not infrequently in an inner voice, must sing clearly at all times. When it is considered that in the same chord one voice may require the singing legato, another the staccato touch, that in addition there must be a proper balance between the melody and accompaniment, all this accompanied by the nicest distribution of "values," it will be readily seen how fruitful left-hand pieces may be made. Because these effects must be produced by the hand which receives, in two-handed playing, comparatively less attention than its fellow, they are more difficult of realization by pupils generally. The effort of directing the mind into unaccustomed channels, necessitates a concentration that results in a mental gain that does not always follow two-hand practice.

### PEDALING IN LEFT HAND PIECES.

It is, however, as a study in pedaling that the left hand piece possesses the greatest value for teacher and pupil. Dr. Mason, with his usual insight, doubtless recognized this fact in writing the two clever pedal studies for one finger alone in Book 4, *Touch and Technique*. These admirable studies, which contain the principle of pedaling in a nutshell, practiced with every finger in each hand, are an excellent preparation for more complicated pedaling in pieces for the left hand alone.

For the reasons above given, the writer requires every pupil to study, at some time, at least one piece for the left hand alone. While this piece is being studied, two-hand playing is sometimes discontinued entirely for a few weeks. In every instance a return to two-hand playing has shown a noticeable gain in finish and control of the pieces that had been temporarily dropped. Oscar Raif conducted some remarkable experiments along this line. For a list of pieces for the left hand alone, the teacher is referred to the catalogs of any of the leading publishers. Two particularly good compositions which the writer has in constant use are a Nocturne by Scriabine (A flat), and Leschetizky's arrangement of the Sextette from *Lucia*. The latter, considered from many standpoints, is one of the most effective left hand pieces ever written.

THE bar-line is only for the eye. In playing, as in reading a poem, the scanning must be subordinated to the declamation; you must *speak the piano*.—HANS VON BULOW.

BY J. W. H. KNIGHT.

A TIME comes in music study, as in other studies, when the attitude of the pupil towards his text-book must change. At first he regards his book as the final authority on all musical matters, and, except for what his teacher tells him, knows little or nothing of music other than the book reveals. As music study progresses, however, he should become gradually more independent in his attitude towards the book, which should be regarded as a guide to direct and a standard by which to estimate individual judgment. Just as a child does not need to be taught to walk, but needs his father's guidance, so the student needs the assistance of an instruction book.

The frequently heard remark, "Oh, I have played through that book!" shows that far too many students believe that a book should be discarded as soon as it is "played through." The right attitude towards the instruction book may be gathered from the remark of one of *Punch's* old ladies of the London slums: "Ah! 'e was a good un, 'e was. More like a friend than a 'usband." If students would learn to regard the instruction book as a friend to be consulted rather than an enemy to be vanquished, they would be more likely to retain their books and make them the foundation of a useful reference library.

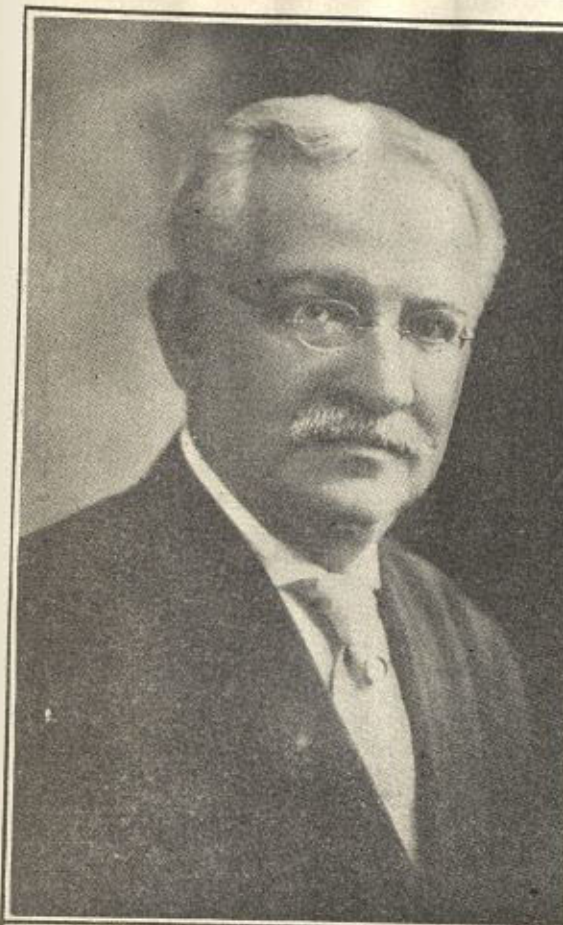
As the student progresses he should be encouraged to examine other text-books than the one he is using, so as to get a broader view of music study as a whole. He should, of course, stick to a definite plan of study, and not be permitted to wander indiscriminately without purpose. Sooner or later, he will be forced to do this wandering, and his mind will be in a whirl of confusion and doubt if he has stuck to one method of doing things for so long that the possibility of there being other ways of doing the same things does not occur to him. The bee travels from flower to flower, but he wastes little time on blossoms that bring him no honey, because he has learned to discriminate between flowers that suit his purpose and flowers that do not. Let the student flit from book to book, gathering real useful material wherever he goes, just as the bee gathers his honey. Human beings, however, are not always as wise as bees, and do not always know how to discriminate, so it is best for the student to study with some teacher who is in the habit of using any and every method which will aid him in his work. In this way the pupil will unconsciously learn to choose between what is of vital importance and what is not. A good teacher will see that new works are introduced gradually, so as not to confuse the student's mind. It would be fatal if the student were to be suddenly confronted with a pile of books and left to his own resources to pick out what was valuable to him.

The pupil should also be encouraged to play anything that comes to hand. He may begin very early. Occasionally restraint is necessary, especially where pupils attempt to play music of a higher grade of difficulty than they are able to perform, but if a wall of prohibition is built around all that is attractive, the learner may come to think that the keys which unlock the world of musical beauty are not to be found in the instruction books. If, however, the student is continually urged to "play at" everything within his powers, and taught to believe he really can, he is given the proper incentive to independent action.

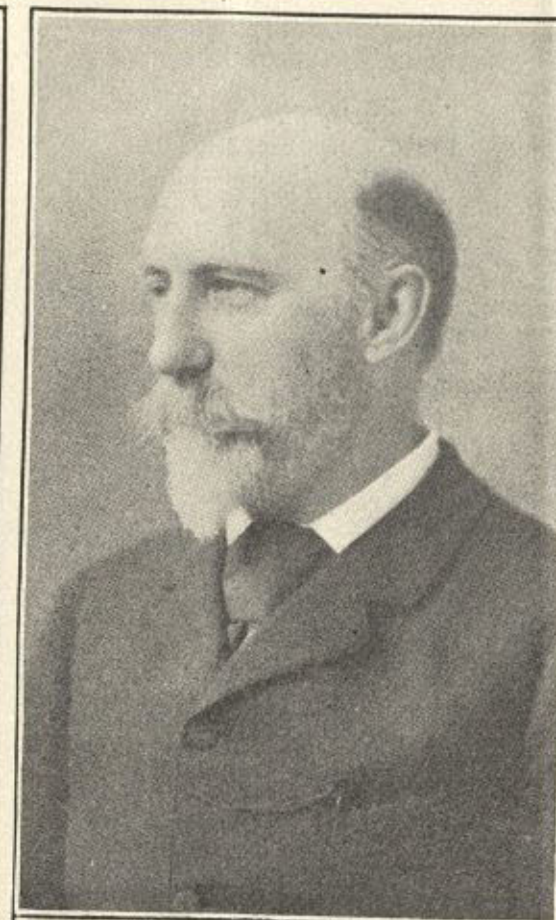
Kenyon Cox, the well-known artist, writes the following on the classic spirit of painting, but it is equally applicable and informing as to the classic spirit in music:

"The classic spirit is the disinterested search for perfection; it is the love of clearness and reasonableness and self-control; it is above all the love of permanence and of continuity. It asks of a work of art not that it shall be novel or effective, but that it shall be fine and noble. It seeks not merely to express individuality of emotion, but to express disciplined emotion and individuality restrained by law. It strives for the essential rather than the accidental, the eternal rather than the momentary—loves impersonality more than personality, and feels more power in the orderly succession of the hours and the seasons than in the violence of earthquake or storm."

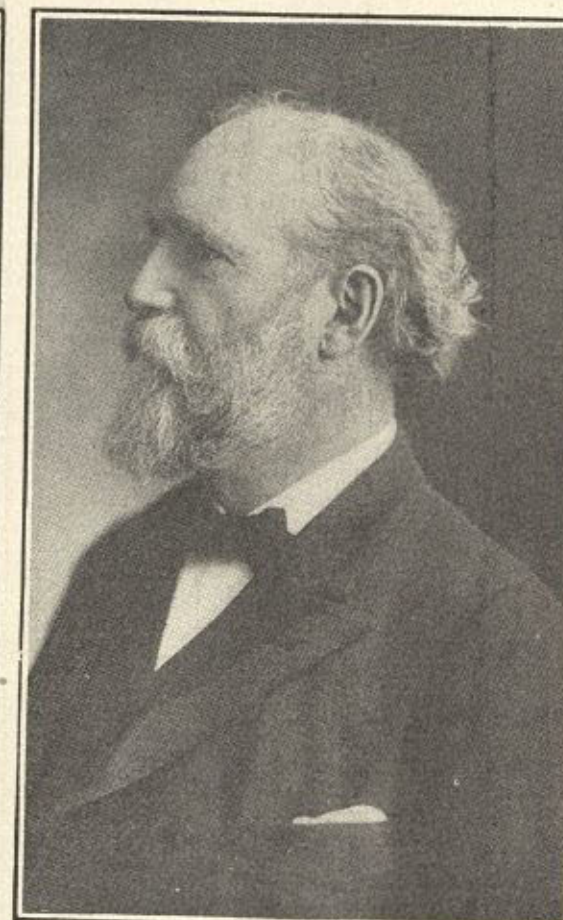
## The Etude Gallery of Musical Celebrities



Emil Liebling



Benjamin Johnson Lang



Clarence Eddy



Thomas Tapper



Edgar Stillman Kelley



Homer Albert Norris



## A SUCCESSOR TO THE GALLERY

During the past forty-three months THE ETUDE has presented over two hundred and fifty portraits biographies. A "Request" Gallery, composed of six musicians not yet included in our Gallery but now being chosen by vote by our readers, (see August ETUDE) will be presented later. As a successor to the Gallery THE ETUDE has been engaged in the preparation of a feature which makes its debut in the October issue. We are confident that our readers will find this feature even more desirable than the Gallery.

## CLARENCE EDDY.

CLARENCE EDDY was born at Greenfield, Mass., June 23, 1851. He received some musical instruction in his native town until he was sixteen, when he became a pupil of Dudley Buck at Hartford, Conn. Within a year he was appointed organist at a church in Montpelier, Vt. In 1871 Eddy went to Berlin where he made rapid progress under Haupt and Loeschhorn. After two and a half years' study he made a successful concert tour through Germany, Austria, Switzerland and Holland. He returned to America in 1874 and was appointed organist of the First Congregational Church, Chicago. He became head of the Hershey School of Musical Art in 1876, and brought the institution to a high pitch of perfection in training singers and organists. He gave one hundred unique weekly recitals on the school organ, and several famous composers wrote pieces for the hundredth concert in 1879. From 1908 to 1910, Eddy was organist at Tompkins Avenue Church, Brooklyn, and he has filled various important posts as conductor, etc. Eddy's compositions include preludes, canons and fugues, and many excellent arrangements and transcriptions for the organ. He also translated and published Haupt's work on Counterpoint. He toured Europe with great success in 1897-98, and has a reputation in this country as an organ recitalist who is second to none.

(The Etude Gallery.)

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## BENJAMIN JOHNSON LANG.

B. J. LANG was born at Salem, Mass., December 28, 1837, and died in Boston, April 3, 1909. He first studied with his father, and with F. G. Hill, but later went to Germany and became a pupil of Liszt and others. He returned to Boston and became organist at Old South Church for twenty years, and also at King's Chapel. He was for twenty-five years organist of the Handel and Haydn Society, and conductor of that institution, 1895-96. He was conductor of the Apollo Club, 1868-1901, of the Cecilia Society, 1874-1907, and of the Chickering Production Concerts, 1904. As a teacher he has had a great influence on American music, and among the most distinguished of his pupils may be mentioned Apthorpe, Ethelbert Nevin and Arthur Foote. He was one of the first in this country to appreciate the genius of Richard Wagner, and devoutly believed that a time would come when Wagner would be regarded as worthy to rank with Beethoven himself. It is hard at this period to realize that there was a time when Wagner's phenomenal genius was even questioned, but such a time existed, and Lang was a valiant fighter for the truth. He also brought out several important works, new and old, which had hitherto been unheard in America, including the B Minor Mass of J. S. Bach, Elgar's *Dream of Gerontius*, and works of equal importance.

(The Etude Gallery.)

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## EMIL LIEBLING.

MR. LIEBLING was born in Pless, Silesia, April 12, 1851. He came to America early in life, and was soon engaged in teaching in schools and colleges. As soon as circumstances permitted he returned to Berlin, where he became a pupil of Kulak, Ehrlich and Liszt. He became a member of a distinguished group of students, which included Sherwood, Moszkowski, Scharwenka, etc. On his return to America he established himself in Chicago, and soon became one of the foremost among those engaged in musical life in the Lake City. He has repeatedly appeared in concerts in the leading American cities, and has been frequently heard with the Thomas Orchestra. Mr. Liebling is not only an excellent concert pianist, but is also a first-rate teacher, lecturer and writer on musical subjects. His versatility is very remarkable, and his contributions to THE ETUDE and other musical journals have been of great value, and interest to music students. In his work as a composer, he has earned a well deserved reputation and many of his salon pieces, such as the *Florence waltz*, and the *Gavotte-Moderne*, are deservedly popular. As a pianist, Mr. Liebling is remarkable for his catholicity of taste, and for his great breadth of sympathy. There are few Bach players to equal him in the country, and yet he is equally at home in the music of Liszt.

(The Etude Gallery.)

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## HOMER ALBERT NORRIS.

HOMER NORRIS was born at Wayne, Me., 1850. He studied at the New England Conservatory under Marston, Hale, Chadwick and Emery. Unlike many Americans he chose to complete his education in France rather than Germany, and became a pupil in Paris of Dubois, Godard, Guilman and Gigout. After a period as organist in Lewiston and Portland, Me., he became organist at Ruggles St. Baptist Church in Boston. Since 1904, however, he has been organist at St. George's Church, New York. His text-books on Harmony and Counterpoint have won him wide recognition on account of his original theories, which are put to practical use in his own compositions. In the larger forms, he has written a concert Overture, *Zoroaster*, and a cantata, *Nain*, both of which contain striking effects. His songs include many favorites such as *Allcudia*, *Land of Nod*, *Three Roses Red*, and *There, Little Girl, Don't Cry*. One of the most popular of his songs is his earliest, the well-known *Cradle Song*. He has naturally devoted a great deal of his talent to writing sacred music, and his *Lamb of God*, for mixed chorus, is a fine example of his work in this direction. Mr. Norris is a busy man, and is therefore not able to devote as much time to composition as many of his admirers would wish, but what he has written is along lines that are distinctly his own.

(The Etude Gallery.)

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## EDGAR STILLMAN KELLEY.

MR. KELLEY was born at Sparta, Wis., April 14, 1857. He was first attracted to music by hearing "Blind Tom," the idiot-genius, and took his first lessons from F. W. Merriam. He afterwards went to Chicago, where he was a pupil of Clarence Eddy and Ledochowski. Four years in Stuttgart followed under Seifritz, Krüger, Speidel and Friedrich Finck. Upon returning to America he became active as a teacher and organist in San Francisco. He was also music critic to the *San Francisco Examiner* from 1893 to 1895. For about ten years Mr. Kelley taught in Berlin, but now holds a Composition Fellowship in Western College, Oxford, Ohio, and is also director of composition at Cincinnati Conservatory. He first attracted attention as a composer by his incidental music to *Macbeth*, which was successfully produced while he was in San Francisco. His works include a comic opera, *Puritanism*, incidental music to *Ben Hur*, and a symphony dealing with Gulliver's adventures in Lilliput. His *Aladdin* suite is perhaps his most famous work, and in this he has put to full use his unique knowledge of Chinese musical idioms, gained while on the Pacific coast. Mr. Kelley has published many shorter works, including the popular song, *The Lady Picking Mulberries*, in which striking Chinese effects are again employed. Curiously enough, many of Mr. Kelley's best musical ideas have come to him in his sleep.

(The Etude Gallery.)

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## THOMAS TAPPER.

THOMAS TAPPER was born at Canton, Mass., January 28, 1864. He studied at the American College of Musicians, and later spent some time in Europe, where he studied music with leading authorities. In 1895 he married Bertha Feiring Maas, the well-known Norwegian pianist. Mr. Tapper has been very successful as a lecturer and writer upon musical subjects, more especially devoting himself to musical education. He is lecturer and instructor at the Institute of Musical Art in New York, and also Principal of the Music Department of the University of New York. He was editor of *The Musical Record and Review*, 1903-1904, and of *The Musician*, 1904-1907, and is at present editor of the Extension Bulletin (school music) of New York, and a special writer for the *New York Evening Journal*. He is also a member of the editorial staff of the American Book Company. Many of his books upon musical subjects have proved very popular, the following being perhaps the best known: *First Studies in Musical Biography*, *Chats with Music Students*, *Music Talks with Children*, and *Pictures from the Lives of Great Composers*. Mr. Tapper received the degree Litt. D. from Bates College in 1911 in recognition of his services to the educational world. Mr. Tapper has been a frequent contributor to THE ETUDE.

(The Etude Gallery.)

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## Digging and Plodding That Pays

By DR. ORISON S. MARDEN

[EDITOR'S NOTE.—The following excellent article by a noted writer on Self-Help appeared originally in his well-known book, "Rising in the World" (copyright 1894 by O. S. Marden). It is part of an article which Dr. Marden very kindly gave THE ETUDE permission to reprint in connection with our efforts in THE ETUDE for last October to create a spirit of "self-help" (not necessarily self-instruction).]

Genius has been well defined as the infinite capacity for taking pains. If men who have done great things could only reveal to the struggling youth of to-day how much of their reputations was due to downright hard digging and plodding, what an uplift of inspiration and encouragement they would give! How often I have wished that the discouraged, struggling youth could know of the heartaches, the headaches, the nerveaches, the disheartening trials, the discouraged hours, the fears and despair involved in works which have gained the admiration of the world, but which have taxed the utmost powers of their authors. You can read in a few minutes or a few hours a poem or a book with only pleasure and delight, but the days and months of weary plodding over details and dreary drudgery often required to produce it would stagger belief.

The greatest works in literature have been elaborated and elaborated, line by line, paragraph by paragraph, often rewritten a dozen times. The drudgery which literary men have put into the productions which have stood the test of time is almost incredible. Lucretius worked nearly a lifetime on one poem. It completely absorbed his life. It is said that Bryant rewrote "Thanatopsis" a hundred times, and even then was not satisfied with it. John Foster would sometimes linger a week over a single sentence. He would hack, split, prune, pull up by the roots, or practice any other severity on whatever he wrote, till it gained his consent to exist. Chalmers was once asked what Foster was about in London. "Hard at it," he replied, "at the rate of a line a week."

Even Lord Bacon, one of the greatest geniuses that ever lived, at his death left large numbers of manuscripts filled with "sudden thoughts set down for use." Hume toiled thirteen hours a day on his "History of England." Lord Eldon astonished the world with his great legal learning, but when he was a student too poor to buy books, he had actually borrowed and copied many hundreds of pages of large law books. Matthew Hale for years studied law sixteen hours a day. Speaking of Fox, some one declared that he wrote "drop by drop." Rousseau says of the labor involved in his smooth and lively style: "My manuscripts, blotted, scratched, interlined, and scarcely legible, attest the trouble they cost me. There is not one of them which I have not been obliged to transcribe four or five times before it went to press. . . . Some of my periods I have turned or returned in my head for five or six nights before they were fit to be put to paper."

## WHY BEETHOVEN SURPASSED ALL OTHERS.

Beethoven probably surpassed all other musicians in his painstaking fidelity and persistent application. There is scarcely a bar in his music that was not written and rewritten at least a dozen times. His favorite maxim was, "The barriers are not yet erected which can say to aspiring talent and industry, 'thus far and no further.'" Gibbon wrote his autobiography nine times, and was in his study every morning, summer and winter, at six o'clock; and yet youths who waste their evenings wonder at the genius which can produce "The Decline and Fall of the Roman Empire," upon which Gibbon worked twenty years. Even Plato, one of the greatest writers that ever lived, wrote the first sentence in his "Republic" nine different ways before he was satisfied with it. Burke wrote the conclusion of his speech at the trial of Hastings sixteen times, and Butler his famous "Analogy" twenty times. It took Vergil seven years to write his *Georgics*, and twelve years to write the *Æneid*. He was so displeased with the latter that he attempted to rise from his deathbed to commit it to the flames.

When a man like Lord Cavanagh, without arms or legs, manages to put himself into Parliament; when

a man like Francis Joseph Campbell, a blind man, becomes a distinguished mathematician, a musician, and a great philanthropist, we get a hint as to what it means to make the most possible out of ourselves and our opportunities. Perhaps ninety-nine of a hundred under such unfortunate circumstances would be content to remain helpless objects of charity for life. If it is your call to acquire money power instead of brain power, to acquire business power instead of professional power, double your talent just the same, no matter what it may be.

A glover's apprentice of Glasgow, Scotland, who was too poor to afford even a candle or a fire, and who studied by the light of the shop windows in the streets, and when the shops were closed climbed the lamp-post, holding his book in one hand, and clinging to the lamp-post with the other—this poor boy, with less chance than almost any boy in America, became the most eminent scholar of Scotland.

Francis Parkman, half blind, became one of America's greatest historians in spite of everything, because he made himself such. Personal value is a coin of one's own minting; one is taken at the worth he has put into himself. Franklin was but a poor printer's boy, whose highest luxury at one time was only a penny roll, eaten in the streets of Philadelphia.

Michael Faraday was a poor boy, son of a blacksmith, who apprenticed him at the age of thirteen to a bookbinder in London. Michael laid the foundations of his future greatness by making himself familiar with the contents of the books he bound. He remained at night, after others had gone, to read and study the precious volumes. Lord Tenterden was proud to point out to his son the shop where he had shaved for a penny. A French doctor once taunted Fléchier, Bishop of Nîmes, who had been a tallow-chandler in his youth, with the meanness of his origin, to which he replied, "If you had been born in the same condition that I was, you would still have been but a maker of candles."

## HOW HERSCHEL SUCCEEDED.

James Watt received only the rudiments of an education at school, for his attendance was irregular on account of delicate health. He more than made up for all deficiencies, however, by the diligence with which he pursued his studies at home. Alexander V. was a beggar; he was "born mud, and died marble." William Herschel, placed at the age of fourteen as a musician in the band of the Hanoverian Guards, devoted all his leisure to philosophical studies. He acquired a large fund of general knowledge, and in astronomy, a science in which he was wholly self-instructed, his discoveries entitle him to rank with the greatest astronomers of all time.

George Washington was the son of a widow, born under the roof of a Westmoreland farmer; almost from infancy his lot had been that of an orphan. No academy had welcomed him to its shade, no college crowned him with its honors; to read, to write, to cipher—these had been his degrees in knowledge. Shakespeare learned little more than reading and writing at school, but by self-culture he made himself the great master among literary men. Burns, too, enjoyed few advantages of education, and his youth was passed in almost abject poverty.

James Ferguson, the son of a half-starved peasant, learned to read by listening to the recitations of one of his elder brothers. While a mere boy he discovered several mechanical principles, made models of mills and spinning-wheels, and by means of beads on strings worked out an excellent map of the heavens. Ferguson made remarkable things with a common penknife. How many great men have mounted the hill of knowledge by out-of-the-way paths! Gifford worked his intricate problems with a shoemaker's awl on a bit of leather. Rittenhouse first calculated eclipses on his plow-handle.

The ancients said, "Know thyself;" the twentieth century says, "Help thyself." Self-culture gives a second birth to the soul. A liberal education is a true regeneration. When a man is once liberally educated, he will generally remain a man, not shrink to a manikin, nor dwindle to a brute. But if he is not properly educated, if he has merely been crammed and stuffed through college, if he has merely crammed facts enough to pass the examination, he will continue to shrink, shrivel, and dwindle, often below his original proportions, for he will lose both his confidence and self-respect, as his crammed facts, which never became a part of himself, evaporate from his distended memory.

Every bit of education or culture is of great advantage in the struggle for existence. The microscope does not create anything new, but it reveals marvels. To educate the eye adds to its magnifying power until it sees beauty where before it saw only ugliness. It reveals a world we never suspected, and finds the greatest beauty even in the commonest things. The eye of an Agassiz could see worlds of which the uneducated eye never dreamed. The cultured hand can do a thousand things the uneducated hand can not do. It becomes graceful, steady of nerve, strong, skilful, indeed it almost seems to think, so animated is it with intelligence. The cultured will can seize, grasp, and hold the possessor, with irresistible power and nerve, to almost superhuman effort. The educated touch can almost perform miracles. The educated taste can achieve wonders almost past belief. What a contrast between the cultured, logical, profound, masterly reason of a Gladstone and that of the hod-carrier who has never developed or educated his reason beyond what is necessary to enable him to mix mortar and carry brick!

All learning is self-teaching. It is upon the working of the pupil's own mind that his progress in knowledge depends. The great business of the master is to teach the pupil to teach himself.

"Thinking, not growth, makes manhood," says Isaac Taylor. "Accustom yourself, therefore, to thinking. Set yourself to understand whatever you see or read. To join thinking with reading is one of the first maxims, and one of the easiest operations."

"How few think justly of the thinking few;  
How many never think who think they do."

## HAVE A CHEERFUL STUDIO.

By LYDIA A. CASEY.

GRANTING that most teachers are conscientious, and do everything in their power to interest their pupils, many teachers do not realize what effect the surroundings may have on a pupil when a lesson is being given. Too many music-rooms are furnished in dark greens, reds and other sombre shades. Sunshine makes the most gloomy person cheerful. Why not make the studio or music-room as cheerful and as much like the out-of-doors as possible?

The more ways a teacher can reach the pupil's imagination, and help the pupil to develop more rapidly from increased interest, the quicker the pupil will grasp the meaning of a difficult phrase or passage. One interested pupil is worth half a dozen uninterested ones, both as regards the teacher's pleasure in her work and as regards the pupil's progress. The more interested pupils a teacher has the more indirect favorable advertising she receives.

The most satisfactory studio that has ever come under the writer's notice was decorated throughout in yellow—not a bright, strident yellow, but soft tones breathing more light than color. The walls were covered with a satin-stripe cream paper, and the ceiling was white. The woodwork, floor and furniture were golden oak. The piano itself was light in color, and was placed on a raised platform. Sunshine came in through the windows on three sides, giving plenty of light and air. The window shades and curtains were a subdued yellow. Several students came into the room, and it was noticeable that they began their work with every appearance of pleasure and interest.

In contrast to this is another studio of an entirely different character. The first thing one noticed on entering the room was the dark red paper and the red curtains. As there was only one window and a door opening into a hallway, the light was very poor. In the practice room itself, an electric light had to be used at the piano to read by. Surely conditions such as these would be sufficient to dampen any inspiration a pupil might have!

It was not very surprising to learn that the teacher found her pupils hard to interest. She was a good teacher, exceedingly well equipped for her work, but her failure was due to her surroundings. She was greatly surprised when this idea was suggested to her, but she saw the force of it and had her studio re-decorated accordingly. It was remarkable to notice the difference the change made in the interest and enthusiasm of her pupils.

It is no more expensive to have a studio, music-room or hall fitted harmoniously and cheerfully than it is to have it dark and gloomy.



# WITH THE WORLD'S GREAT EDUCATORS

By DR. E. E. AYRES

## COMENIUS.

1592-1671 A. D.

"The Founder of Modern Pedagogy."

## BIOGRAPHICAL.



COMENIUS.

THE year of Montaigne's death was that of the birth of Comenius. He was educated for the Christian ministry and became a bishop in the Moravian Church. His remarkably busy and fruitful life was devoted to preaching, teaching and writing. He traveled much and took part in the most important educational movements of his day. His educational writings attracted attention everywhere and were translated into many languages. He was requested by the government of Sweden to draw up a scheme for the schools of that country; he was asked to assist a commission to be appointed by the English Parliament for the promotion of educational reforms in England. He had some successes and many disappointments. His fame is now secure for all time. Monuments have been erected in his memory, the greatest of which is the celebrated Comenius Library at Leipzig, founded in his honor many years ago, which contains more than sixty thousand volumes on Pedagogy. He was a man of great piety, of independent views, of extraordinary industry, and of unshakable purpose. Van Raumer has thus characterized him: "Comenius is a grand and venerable figure of sorrow. Wandering persecuted and homeless, he never yet despaired; but with enduring truth, and strong in faith, he labored unweariedly to prepare youth by a better education for a better future."

## HIS VIEWS.

Comenius wrote one hundred and thirty-five books and pamphlets. Like Montaigne he was disgusted with the pedantry of his age and defended the right and the duty of every student to think and to feel for himself. He declared that the schools of his day were the "terror of boys and the slaughter-houses of minds."

(1) He therefore protested against the over-valuation of the classics. The schools he said were "mere machines for teaching the Latin and Greek languages." Students were not taught to think and to express themselves in their own language. "Ten years are given to the study of the Latin tongue and the result is disappointing. Boyhood is distracted for years with precepts of Grammar infinitely prolix, perplexing and obscure, and for the most part useless. Boys are stuffed with vocabularies without associating words with things." Thus he saw clearly, what most of us are beginning to see, that modern education must begin with the mastery of our own language and must be based upon the familiar knowledge of our own day.

(2) Comenius had little use for mere words. He regarded things as of supreme importance. Students therefore should be taught first of all to see and to hear. The names of things were of secondary importance. Thus he had the distinguished honor of preparing the first picture-book for children in which each lesson was illustrated with a copper cut. This little text-book became the most famous of all his books.

## APPLICATION TO MUSIC-TEACHING.

(1) It is easily possible for music teachers as well as others to overestimate the value of the classics in educational methodology. In music, as in everything else, it is well for the teacher to begin with the student on the student's own ground and to lead him by degrees to that which is higher. Nor will a wise teacher treat the student's native language (the only music that the student really understands at the beginning) with contempt because it is not classical. No affectation of appreciation, no forced admiration for the classics can be of the slightest value to the student. Until a student sees a thing for himself he never really sees it at all. He should be encouraged always to rely upon his own value-judgments.

(2) The greatest lesson of Comenius for the music teacher is in his insistence upon the training of the senses. The music pupil should be taught first, last, and always to use his ears. How few there are who really learn to listen to the tones they produce. Attention is given exclusively to notes, and rarely to sounds. As Comenius would say, "they know words, but things they know not." "They observe signs and symbols, but what these really connote they have not considered."

## MISTAKES OF THE REFORMERS.

Like Aristotle, and Montaigne, and most other reformers, Comenius went too far in his revolt against the errors of his day. Aristotle overlooked the fact that the specialist by making himself one-sided may thus legitimately sacrifice himself for the greater good of mankind. The world has found that specialists may be most useful to society. Montaigne was right in his protest against intellectual bondage and the slavish recognition of authority. Yet, after all, tradition has its important place in education and much of value is lost when the student is too independent, having too little reverence for his elders. So also Comenius greatly underestimated the classics. But all these reformers wrought nobly and helped the world forward.

## QUOTATIONS FROM COMENIUS.

1. "Do we not dwell in the Garden of Eden as well as our predecessors? Why should not we use our eyes and ears and noses as well as they? And why need we other teachers than these in learning to know the works of nature? Why should we not, instead of dead books, open to the children the living work of nature? Why not open their understandings to things themselves, so that from them, as from living springs, many streamlets may flow?"

2. "There is nothing in the intellect that is not first in the sense."

## QUICKENING THE MUSICAL PERCEPTION.

BY HARRISON S. LOVEWELL.

THE gift of absolute pitch, like that of poetry, is largely a gift of the gods, and like most of the endowments of the deities, is of little value unless its recipient can apply it to practical use. Many of those who possess it have no more musical mentality than a rabbit, while on the other hand many gifted musicians lack it. For those who possess it the gift is a valuable one, but more important than the gift of absolute pitch is the appreciation of relative pitch, and this can be obtained through proper training by any one of average musical ability. It cannot, however, be obtained too soon.

Ear training should be commenced the day the pupil begins to learn his notes—that is to say, when he first sits down to the keyboard. The first exercises will continue for some time between the boundaries of a major ninth—upwards from C to G, and downwards from C to F. The pupil should be taught to realize that middle C is the central note—that is to say, the keynote—and once it has been established in his ear, any one of the other eight may be speedily obtained. The process of naming notes as the keys are struck should precede that of writing, but after a short time the pupil can begin to write the notes as they are heard. Much time can be saved if the teacher has two pianos, by making the pupil play "by ear" in direct imitation of the teacher.

## POINTERS ON POSITION AT THE PIANO.

BY JOHN J. HATTSTAEDT.

A NON-REVOLVING stool with a back should be used. The height of the stool is conditioned by the characteristics of the body, that is, on the length of upper arm. The elbows should be on a level with the keyboard, better a little low than high. The majority of the great artists use a lower stool. Rubinstein sat low and at some distance from the piano.

Sit in the center of keyboard, not too near the piano, upper body slightly inclined towards the keyboard, arms hanging loosely not too close to body. Elbows should not stick out too much. Sit a little forward in order that you may be able to turn the body from one side to the other to meet difficulties in playing. Feet on the floor, or tips on pedals. Children should use a hassock or a raised pedal. Do not sway body. Do not hold breath, breathe naturally.

## FAMOUS MYTHOLOGICAL CHARACTERS' IN MUSIC.

### IV. APOLLO.

APOLLO and his twin sister Artemis (Diana) were the children of Zeus (Jupiter) and Leto (Latona). They were born on the floating island of Delos with Rhea, Dione, Themis and Aphrodite (Venus) in attendance. Apollo was given nectar and ambrosia, the food of the gods, and at once threw off the swaddling clothes of babyhood, becoming a youth of perfect beauty. He strode majestically over islands and mountains until he reached the craggy summits of Pytho. Here he ascended to Olympus, and the Graces, the Horae, and the Muses sang with him of the glory of the immortals.



APOLLO MUSAGETES.  
From the Statue in the Vatican at Rome.

Apollo was the most powerful of the gods after Zeus himself. He was the god of poetry, music and prophecy, the founder of cities, the healer of the sick and the patron of shepherds. Together with his sister, Diana, he wielded terrible power with his bow. Mostly, however, the shafts of Apollo and Diana, the huntress, brought little pain and a quiet death—the death of old age.

Many attributes were ascribed to Apollo, and it is easy to see how his gifts of prophecy, poetry, music and the healing of the sick caused him to be regarded as Phoebus Apollo, the source of the sun's rays and of youthful splendor, or as Apollo Musagetes, the conductor of the songs of the Muses, etc. His first act on descending from Olympus was to slay the serpent Python (the powers of Darkness), with his arrows (the sun-beams), and here, among the caves of Parnassus, he founded his oracle at Delphi. He aided Zeus in his war with the Titans, and destroyed the Cyclopes.

Apollo typifies law and order as opposed to anarchy. His powers are made manifest in his sons, Æsculapius, the first of physicians, and Orpheus, whose music made trees "bow themselves when he did sing." Twice was Apollo's supremacy in music assailed: once by Marsyas, and once by Pan. Marsyas was punished for his presumption by being flayed alive, and the wood-god Pan was hopelessly defeated. Apollo in his music represents the earnestness and fervor of deep conviction and sustained purpose as opposed to the poetic frenzy of the followers of Dionysos and the woodland deities. In short, he represents civilization as opposed to the blind forces of nature.

The vanity of Apollo, like that of many modern musicians, was easily injured. On one occasion he mocked at Eros (Cupid), bidding him surrender his bow to more warlike hands. Apollo had just returned from his victory over Python, and was feeling elated. Cupid, however, was not to be laughed at with impunity. He prepared two arrows, one of gold to inspire love, and one tipped with lead to repel it. With the one he shot Apollo in the heart and with the other Daphne, a wood nymph. Straightway Apollo fell in love with her and sought to possess her. But she was afraid, and fled from him, her hair streaming in the wind. Apollo pursued her, and was about to overtake her, but she called to her father, the river god Peneus, for assistance. Scarcely had she spoken when her limbs stiffened and she was turned into a laurel tree. Apollo was amazed. Then he clasped the tree with a wild embrace, saying, "Since you cannot be my wife, you shall be my tree. I will wear you for my crown. When the great Roman conquerors lead up the triumphal pomp to the Capitol, you shall be woven into wreaths for their brows. And, as eternal youth is mine, you also shall be always green, and your leaf know no decay." And to this day we crown our greatest poets, our sweetest musicians, our swiftest runners, and our noblest statesmen with a wreath of laurels. In recognition of their services to civilization—that is, Apollo.

# Some Personal Recollections of Chopin

From the Memoirs of His Most Famous Pupil,  
GEORGES MATHIAS



[There is always something Sphinx-like about Chopin. He was so silent with his tongue and so eloquent with his music. A few personal letters and a few slim volumes of piano music are all that we have of Chopin, the dreamer, tone-poet, sick man and genius. How little compared with the volumes of personal literature and the Titan operas Wagner left us! How little, and yet how much! We are forced to turn to the writings of his contemporaries if we would know him as he really was, and in this we are more fortunate, as Liszt, Mendelssohn, George Sand, and many others equally distinguished, have written about him freely. The present article is by far the most eminent of Chopin's pupils, Georges Mathias (1826-1910) was also a pupil of Kalkbrenner, and a graduate of the Conservatoire, where he subsequently became professor of the piano (1862-87). The article appeared in the *Exercice Quotidien* of Isidor Philipp, and is here translated and reprinted from the French journal *Musica*. Mathias was a Chopin enthusiast, and like many of his kind a somewhat blind hero-worshiper. Nevertheless, he was an interesting personality, and the article not only gives a glowing description of Chopin, but also affords us a fascinating glimpse of Georges Mathias.—EDITOR OF THE ETUDE.]

I REMEMBER having witnessed Chopin in a violent rage concerning a pedal point in Liszt's transcription of *Adelaide*; a pedal point of a frightfully commonplace kind—an unlovely blemish by Liszt tacked onto a marvelous melody by Beethoven. Chopin chanced to receive the copy of the *Gazette Musicale* in which this transcription first appeared, and his resentment would not die out. He could not forget this unfortunate pedal point; he raved, and raved! His indignation seemed to be tempered by regret for his ancient brother-in-arms, his long-loved friend; but at this time Chopin and Liszt had separated from other causes.

Chopin the pianist? Only those who listened to him can rightly appreciate the fact that nothing has ever been heard approaching his playing. His playing was like his music. What virtuosity! what power—yes, power!—but this lasted only a few measures; and the exaltation! the inspiration! the whole man was vibrant! The piano itself seemed to be intensely alive! How could one fail to be thrilled by it! I repeat, the instrument one heard when Chopin played has never existed except under the hands of Chopin. He played as if he were composing.

When playing to ladies, Chopin surpassed himself, and if they were tired, you may be sure he played none the worse. Undoubtedly he had a predilection for the aristocracy, but no one has any right to throw stones at him on this account. It was one of the natural characteristics of his instinctive refinement; he was a lover of pretty dresses, white hands, and rosy cheeks. Was there ever anything more delicious than Chopin's playing in the midst of his circle of fair friends—a veritable Decameron—whom he immortalized by his dedications? The audience was worthy the artist.

I first knew Chopin in 1840, at No. 38, Rue de la Chaussée d'Antin. This has since been destroyed by the intersection of the Rue Lafayette. Later he was at No. 5 Rue Tronchet; you can still see the window blinds on the ground floor from the street; nothing is changed. At my first visit (I was fourteen years old) I played a piece by Kalkbrenner, my first teacher; a little piece entitled *Une Pensée de Bellini*. Chopin listened to this horrible music in perfect calm, without a trace of superiority, and accepted me as a pupil. He gave me some études of Moscheles to commence with (Chopin himself played No. 3 in the second book marvelously) and the concerto in A minor (Hummel's, of course). On one occasion Chopin was sick, and Fontana received us. He played the first Ballade—in those days it was the music of future—and neither I nor my father, who was a good musician, could understand this great work.

One day when Chopin was sick and bedridden, but still able to receive us, I noticed on his table a copy of Schumann's *Carnaval*, the first edition of Breitkopf, with a lithographed title-page. My father asked Chopin what he thought of the work, and he replied with excessive coldness, as if the music of Schumann were

painfully distasteful to him. This was in 1840, and the *Carnaval* was published in 1834. As I come to think of it Chopin was not only completely indifferent to Schumann's Opus 9, but he appeared to have not the least desire to know it. This was because Chopin was classic in his tastes and opinions; all that savored of romanticism or untrammelled imagination was as nothing to him. He was only a man of genius. That is to say, Chopin was extremely simple. I do not mean simple-minded, but simple in that he was neither *littérateur* nor critic, not of the same type as Berlioz



A PEN DRAWING OF CHOPIN.  
Made by George Sand (Mme. Dudevant.)

or Liszt. He was a soul, not a psychologist. The psychologists can readily show us the machinery of a soul, but they have no souls of their own; they are surgeons.

## CHOPIN READ LITTLE.

In spite of George Sand, Chopin remained a stranger to the literary world. He read little except the work of Polish poets such as Mickiewicz, a volume of whose poems I saw on a table in the salon, a copy of *Marya Pan Padeusz*. Chopin was an ardent patriot, and all his earnings found their way into the pockets of Polish emigrants. As I have already said, he read scarcely anything, and he has never been known to have written French.

I also saw, in a magnificent case, a cup presented to him by King Louis Philippe one day when he played at Saint-Cloud in company with Moscheles. Chopin and Moscheles—a queer combination! I saw the latter in London in 1839, and heard him express his disapproval of the hand-stretches of a tenth so frequent in Chopin's music. These intervals distressed Moscheles, who regarded them as needlessly difficult. I played four-hand pieces with him. He was already an old man but still retained some of his old-time greatness.

I have had before my eyes the original manuscript of the second book of études, dedicated to Mme. d'Agoult, the mother of Mme. Richard Wagner—a small, delicate script, delicate, very delicate, clear, neat and characteristic.

As Chopin often received his friends while giving lessons, I once heard M. de Perthuis, *aide de camp* to King Louis Philippe, say, "Why don't you write an opera?"

"Ah, M. le Comte," replied Chopin, "let me compose music for the piano; it is the only thing I understand."

And his polished shoes? The most glittering I have ever seen. He had very small feet. And he always wore a double-breasted frock-coat, buttoned high and cut in the latest style. He was invariably most fashionable and distinguished. One always heard of him as being "dressed to the nines."

Shall I speak of Chopin the composer? I do not wish, at this late date, to pose as a music critic. When has a magazine article ever been able to give the least idea of a painting or piece of music? Is it not the vainest of literary tasks?

Chopin received little aid from without. All that he has written is his own. His temperament and his personality; these are the two factors of his marvelous genius. Bach, Hummel and Field may be mentioned as having influenced his music. It is not just to deny him variety, as many of his critics have done. He touched the whole gamut of emotion; the entire range of sentiment, tenderness, melancholy, exaltation, ardor, enthusiasm, heroism. . . . Have you ever noticed that pure music can never express wickedness or baseness? (Naturally I do not include theatrical music.) It is true that music can be vulgar and trashy. . . . But we are thinking of the nobility, the heroism of the Polonaises, the unprecedented richness of ideas and the limitless imagination of the Ballades; of the tenderness, the charm, the awe and mystery which are to be found in the nocturnes. Oh, those Nocturnes! Tones of infinite sadness! There is music in them which fathoms the depths, which plunges us into the immensity; emotional force that rends our hearts; horrible despair, bordering on the overwhelming immanence of death itself (Op. 27); divine ecstasy interrupted by a wail of sorrow, and again by a soft caress. And all is so sincere; the sincerity of one whose heart bleeds; whose soul is overflowing with tenderness!

I seem to see again that face with its fine characteristics, its pure outline, the small, clear eyes, brilliant and transparent; the lips which when parted disclosed teeth of dazzling whiteness, the smile of inexpressible charm. As the man was, so was his music. Never was there such a complete union between an author and his work.

## CHOPIN AND KALKBRENNER.

I also recollect Chopin at the Erard concerts and his encounters with Kalkbrenner; the conversations between the two men who were the very antipodes of each other. They had only one thing in common—each of them had the bearing of a perfect gentleman. Ah! they had yet another point of resemblance. Both of them wore their clothes buttoned high, after the fashion of their day; only Chopin's buttons were always black, while Kalkbrenner invariably wore buttons of gold. How curious it is to remember that the fellow-countrymen of Chopin found him happy to be in Paris because he could benefit by the instructions of Kalkbrenner! It is the more singular because this heavenly tone-poet also possessed a technique of the highest order. Perhaps no one has contributed more than Chopin to extend the domain of the pianoforte. At the examinations of the Conservatoire, when one turns once more to his works, there are some who cry, "Chopin, again! Always Chopin!" Yes, indeed! because in his works one finds all things—practical utility and poetry, body and soul, material and ideal!

He was so sensitively organized that, like the X-rays, he saw a thousand things where others see only one. He plunged boldly forward where others hung back in doubt. He suffered where the greater part of humanity remain unmoved. He was one of those who are born to bring joy and happiness to their fellow-creatures, but at the price of a life of suffering, of a life stricken down even while its fairest flower is in blossom. His genius inspired him—and consumed him.

## EXCESSIVE OCTAVE PRACTICE.

BY FRANK STRICKLAND.

SOME pianists seem to have a mania for playing everything in octaves. There are sweet, dainty, graceful passages that are completely spoiled and misinterpreted by this "fad." Aside from this, too much octave practice stiffens the muscles of the fingers, hand and wrist, and one who indulges himself in this habit will find himself gradually becoming clumsy in rendering passages where grace, quickness and nimbleness are required. The pianist with the heavy, thumpy touch cannot successfully play in octaves a passage that is meant to be as soft as the rose leaf and as sweet as its perfume.



CALENDAR OF FAMOUS  
MUSICIANS, SEPTEMBER

**E. Humperdinck**  
Born September 1, 1854  
Eminent Contemporary  
German Composer  
Best known works: The delightful  
operas *Hänsel und Gretel*, and  
*Die Klingsinger*. He has  
also had distinguished career as  
musical educator.



**Giacomo Meyerbeer**  
Born September 5, 1791  
Died 1864  
Famous Operatic Composer  
Best known works: *L'Étoile  
du Nord*, *L'Africain*, *Les  
Huguenots*, and *Robert le  
Diable*.



**Antonin Dvorak**  
Born September 8, 1841  
Died 1904  
Distinguished Bohemian  
Composer  
Best known works: The well-  
known Slavonic Dances, the  
Stabat Mater, and the symphony  
composed in America, *From the  
New World*.



**Maria Luigi Cherubini**  
Born September 14, 1760  
Died 1842  
Famous Composer, Teacher  
and Theorist  
Best known works: His masses,  
the opera *Amleto*, and his  
work on Counterpoint and Fugue.  
He was many years head of the  
Paris Conservatoire.



**Theodore Kullak**  
Born September 12, 1818  
Died 1882  
Distinguished Pianist and  
Educator  
Best known works: Wrote many  
pieces for piano and many valu-  
able instructive works notably,  
*School of Octave Playing*. Found-  
ed a famous conservatory.



**August Wilhelmj**  
Born September 21, 1845  
Died 1908  
One of the world's greatest  
Violinists  
Best known works: Transcriptions  
from the works of Wagner, and a  
violin school. Was also known as  
a great teacher of his instrument.

## HOW I WROTE THE SPANISH DANCES.

BY MORITZ MOSZKOWSKI.

I THINK it was about the middle of my seventeenth year that, as often happens to both old and young musicians, I was in sore need of money. I could think of only two ways to get what I wanted: to borrow or to compose something. After turning over, for several days, the advantages and disadvantages of both ways of bettering my circumstances, I concluded I would borrow. Therefore, I went to those two of my colleagues with whom I was on most familiar terms, Philipp and Xaver Scharwenka, in hope that I should not find their fortunes at so low an ebb.

Philipp was at home, sitting on a sofa and smoking a pipe. I sat down by him and asked if he had a cigar. He said that he was out of cigars, but that I could smoke a pipe. So I took a pipe and looked around for tobacco, but sought and sought in vain. Finally Philipp said:

"You needn't hunt any longer, Moritz; there is no tobacco here."

Then I began to grow a little angry, and said: "Do you know, Philipp, that is drawing it rather strong? You offer me an empty pipe, let me look for tobacco in vain, and then coolly tell me there is none here, and yet you yourself are smoking. Give me some tobacco."

"If you will smoke what I am smoking, I am satisfied," answered Philipp, who emptied his pipe and prepared it anew by drawing out of a hole in the sofa some of the sea-grass used to stuff it, which he put in his pipe. For a moment I was speechless with astonishment.

## WHEN SCHARWENKA SMOKED HIS SOFA.

Now it was clear that I could not borrow money from a man who was using his sofa for smoking. I went back home, sat down at my table, and began to look through my sketch book. A motive of a Spanish character struck my eyes, and at the same moment arose the thought that I would write a set of Spanish dances. I worked rapidly, and in several days had finished my Opus 12, the *Spanish Dances* for four hands. I had only the last few notes to write as Philipp Scharwenka stepped into my room.

"Good day, Moritz," he said; "you may be glad that you need not go out, for it is wretched weather."

"Since we are speaking of wretched things," said I, "what are you composing now?"

"Oh, nothing," said Xaver, who was accustomed to this kind of conversational tone from me; "but you appear to be at work; do you need money?"

"Right you are," said I, "and you can do me a service by playing through these four-hand pieces and telling me what you think of them."

We tried the dances, and then Xaver said: "I would rather have lent you some money, so that you would not have had to compose." But that was only a return thrust.

An hour later I called on Simon, the publisher, who promised to let me know in a few days if he would bring the pieces out. When I saw him several days later he said he had shown the pieces to several experienced critics and they had advised him to take them. The question now was what I wanted for them.

"I have a brilliant idea," I said; "I propose that you pay me an exceptionally good price, which will get talked about in the papers and thus make a big stir about the pieces."

But it made no impression on the publisher. He thought that so pretty pieces needed no such advertising, and besides that, Beethoven, Mozart, Schubert and others always had sold their compositions cheaply, and as a publisher he felt obliged to accept such traditions. In vain I sought to change his mind by suggesting that he ought not to compare me with Beethoven; he would listen to no distinction between us in that respect, and paid me a small price, with which I finally withdrew, tolerably well satisfied, at least, to be relieved of my present necessities.

When the *Spanish Dances* were published, several weeks later, they found a good sale. Some years later they were known everywhere, being taken up in various editions and arrangements.

I consider this as one of the works which first made me known to the musical world in general. Of course, the publisher profited largely by it, and all because Philipp Scharwenka had no tobacco and could not lend me money.

WHEN THE DUTCHMAN  
DIDN'T FLY

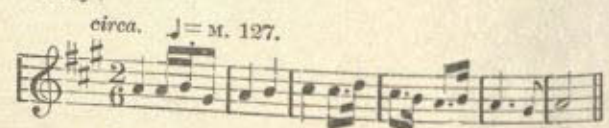
By DAVID BISPHAM

[Mr. Bispham intended the following amusing anecdote for the August issue of THE ETUDE, which was devoted to "The Merry Side of Music." Unfortunately it did not arrive in time.—EDITOR OF THE ETUDE.]

SOME years ago when I was singing in grand opera, Mme. Galski and I made a great success in Wagner's "Flying Dutchman," which we performed many times in America, and subsequently at Covent Garden Theatre, London. In this time-honored temple of music, where I had been singing for years, and where I had previously enacted the rôle of Vanderdecken, I begged in vain for a rehearsal with my ship, for I had grave doubts whether this ancient vessel's sailing quarters had improved with time. But I was forced to trust to the good fortune which usually attends me, and upon arriving on the scene I climbed to the deck of my vessel, where I stood in solitary grandeur, as the storm raged about me, and we sailed eerily into harbor. Did I say into harbor? No such luck! One of the wheels of the flimsy structure, which was being pushed from beneath by eight husky Englishmen, became jammed in a wide crack in the old, historic stage, and I found myself some ten feet from the heaven where I would be, while the wind machine screamed in my ears and the stormy main, heaved into billows by numerous small boys beneath the floor-cloth, was lashed into fury around me. There I stood in the lightning-streaked air, too far from land to jump off, with the water too deep to wade ashore, while the ship tossed uneasily beneath my feet. Was this due to the briny deep? No! 'Twas the husky Englishmen struggling in vain to loosen that obstreperous wheel from the embrace of the crack. Dr. Muck, who is now coming to conduct the Boston Symphony Orchestra, was directing this memorable performance. He put down his bâton perforce, seeing my predicament, and laid his head upon his desk, his shoulders shaking with laughter; and the men of the orchestra, one after another, peeped over the footlights, while the audience waited in breathless silence for further developments. These were immediately forthcoming, for the masts and sails trembled, the hull of the vessel rose and fell, ominous grunts and groans were heard from the hold, and suddenly, with a forcible epithet, not suited to a fashionable Covent Garden audience, was heard—"Why, the—don't you shove 'er along, Bill?"—to which came the reply after another grunt, "Ow can I when the blasted thing's stuck fast in the stage?" This was truly a poser. The audience hearing it, shrieked with merriment. The head stage carpenter also hearing it, and realizing my predicament, obtained a great plank, which he bore upon his head into the middle of the stage, wading, apparently, up to his neck in the water. Then placing one end of the plank upon the ship at my feet, and the other upon the rocky shore, he most affably remarked, loud enough for the whole house to hear, "Now, you can get off, sir!" With a further outburst of mirth from the audience I went ashore, and the "band played on!"

## THE EFFECT OF RHYTHM.

In a recent trial involving musical contestants in a prolonged and somewhat dreary case in the London courts, an expert witness was asked to define Rhythm for the benefit of the court. The witness, Dr. McNaught, thought for awhile and then sang the following melody:



The court waited patiently for the illustration and Dr. McNaught calmly announced that he had just sung the notes of the English National Hymn, *God Save the King* ("America") with the rhythm changed. Nobody in the court recognized the tune and Dr. McNaught carried his point.

The classic masters were content with a few themes and concentrated their effort on the modification and combination of these, while the invention of a lavish profusion of novel ideas has been the more consciously the aim of the romantic composers.—Dickinson.



Under no conditions will THE ETUDE answer any inquiries unless the letter is accompanied by the full name and address of the sender. It is our desire to make this department as helpful as possible. We are always pleased to answer questions pertaining to real problems to Mr. Corey for discussion. We cannot give particular attention to any question of a purely personal nature—that is, questions which would not interest the great body of ETUDE readers. Metronomic markings naturally fall in this special class and no applications for metronomic markings will be answered in THE ETUDE. Teachers and students are continually uncovering interesting questions in their daily work particular interest to THE ETUDE and we always endeavor to see that they are answered in an stimulating, sympathetic and prompt manner as possible.—THE EDITOR OF THE ETUDE.]

## ACCENTING AND SHADING.

"I. How can one accent in a two measure phrase that is to begin pianissimo, increasing to forte, and returning to pianissimo, when rhythmic accent says, 'make your first count loud?'—M. L.

Your confusion here arises from an entire misconception of the meaning of the word accent, a misconception that is very general. Accent does not mean "loud," but simply emphasis, and its application is purely a relative matter. In a pianissimo passage the accented note should be but slightly louder than the context, or it will cease to be pianissimo. In brilliant running passages the fortissimo effect should not be obtained by an attempt to make every note loud, as a stiffness of finger action is likely to result; but by sharply accenting the group notes, just how frequent the accents depending entirely on the nature of the passage. If such a passage consists of the reiteration of a certain group of notes, it can then be reduced to pianissimo by simply gradually lessening the power of the accents. Try this on your piano and note how brilliant the effect as compared with the clumsy effort, often heard, to make every note loud. Volume of tone in running passages should never exceed the capacity of the fingers without strain.

## CERTIFICATES.

"How can a teacher give a diploma or certificate and make it seem desirable, when her name is not famous, although she is capable?"—P. M.

A private teacher cannot grant a diploma indicating a degree, at least not in all States. It can only be given by an incorporated institution. You can only give a certificate. These certificates are often known as "diplomas." If your name is not yet "famous" in your community, proceed at once to assume that it is worth while, and is considered valuable by many people. Assume that students want your certificate because it is or will be desirable. Give people to understand that your certificate is a guarantee that a pupil has completed a given course of study, and that he or she has become competent to teach because of the thorough training you have imparted. If you are careful not to award this to any except those who are capable, you will find after a time that your name is becoming known, and that your guarantee is reliable. You could have a suitable certificate engraved, but this is often expensive. One about six by eight inches would be a good size, and the recipient can have it framed and hung in a conspicuous place in his or her home. Beautifully engraved blank diplomas or certificates, especially prepared for this contingency, may be purchased from your music house. Perhaps some of the readers of the ROUND TABLE have tried this experiment, and will therefore favor their fellow readers with their experience.

## SIGHT READING.

"I have a pupil who is rather advanced, and wishes to become competent to play with an orchestra, or obtain a position to exhibit pianos in a store. Can you give any idea of the compensation received for such work? Her difficulty now, however, is in being unable to read rapidly at sight. How can she acquire facility in this?"—L. E. M.

To increase facility in sight reading procure a great deal of comparatively simple music, and for this the numerous albums or collections make this possible at comparatively small cost. Play the pieces as near as possible at correct tempo. Do not stop for mistakes, but try to make the reading as accurate as possible. Do not play the pieces over more than twice at a reading, but go on to others. After facility has been obtained in simple pieces, albums of more difficult compositions may be tried. A few weeks of this work will improve reading facility to a marked degree. It will have to be attended to, however, as faithfully as any other branch of music study. The compensation paid for playing in stores, or with orchestra in hotels, cafes, moving picture theatres, etc., varies from ten and fifteen dollars a week up, according to the position. Few positions, however, pay above twenty dollars.

## UNRULY THUMB JOINT.

"Will you kindly advise me the best thing to do for an adult pupil, a beginner, whose second joint on the thumb of her left hand sinks in, making the thumb rigid, and cramping the whole hand?"—S. H. W.

This fault usually arises from the tip of the thumb being allowed to point outward, away from the hand. Now turn the point of the thumb in, under the palm of the hand, and you will notice that it will be impossible for the joint to sink in. Insist on all practice being done with the thumb in this position, and the difficulty may be overcome in a comparatively short time.

## LAZY BRAINS.

"I have a pupil who cannot play staccato. In spite of exercises I have given her, it seems impossible for her to execute them. Can you suggest a remedy?"—M. E. W.

I have known similar cases, but have always found that the fault was caused by a lazy brain. There are many people whose brains seem to be so constructed that they take infinite pains to discover different means of avoiding work. If they would work as hard to accomplish something useful as they do to invent means of getting out of work, they would be considered marvels of industry. But in all practical work their time is spent in doing as little as possible, following the line of least resistance in order to make as little effort as possible. If it is the piano on which they are being urged to spend their energies, they first learn to play legato, and later when the staccato touch is introduced the effort necessary to learn it is too much for their sluggish brains. Their minds are never on their music, nor on the manner in which they are trying to execute it, but generally floating off vacantly into space. Whatever they try to learn to play, they simply drum along from one measure to the next, without variation of tone or touch. In some cases the defect practically amounts to a physical deformity, if defective brain action may be placed in this category, and all efforts at improvement and development only result in failure. Your first effort, therefore, will need to be to try to arouse the sluggish brain into activity. Make your pupil feel an interest in what she is trying to learn, and in trying to do it correctly. Then try at first to teach her to make the simple hand staccato, or as it is usually called, the "wrist-staccato." Let her practice daily raising her hands up and down from the wrist, first with the forearm lying flat on the table, then at the keyboard, both with silent action and with repeated notes. Then give her all sorts of five-finger exercises to be played in the same manner, and afterwards scales. Do not interrupt her regular work, but introduce the staccato little by little in her études and pieces. While beginning this practice you may often have to allow her to disregard many of the staccato markings in her études and pieces, but gradually teach her to observe them, and be increasingly insistent upon their correct execution. Make her realize something of the importance of this by devoting the first ten minutes of every lesson to it for some time to come.

## A FEW PIECES.

"Will you kindly name me a few high grade pieces in the fourth grade for a pupil who is tired of semi-popular music, and whose finger action is good?"—A. G. D.

Mendelssohn, selections from *Songs without Words*; Mozart, Sonata in F major (Cotta Ed. No. 7); Beethoven, Sonata in G, Op. 14, No. 2; also in F, Op. 10, No. 2; Schubert, Impromptu, Op. 142, No. 2; Schubert, Minuet in B minor; Mendelssohn, Fantasies, Op. 16, Nos. 1 and 3; Handel, *Harmonious Blacksmith*; Chopin, Prelude in D flat; Nocturne in E flat, Op. 9; Waltz in D flat, Op. 64; Waltz in E flat, Op. 18; Schumann, *Arabesque*, Op. 18.

## STIFF FINGERS AND HIGH HANDS.

"I. How can I help a pupil who not only has stiff fingers, but a weakness in her hands, so great that she can hardly secure a clear tone with the fourth and fifth fingers? She has talent and reads well, but nothing I can do seems to help this trouble.

"2. I have a talented and ambitious pupil who holds her right hand too high from the keyboard, throwing the knuckles of the second and third fingers so high that she does not have the full use of her hand. I am having her practice octaves, including the third from the thumb, which causes her to hold her hand correctly, but she complains of pain."

1. As you mention neither age nor grade of pupil, it is difficult to gain a complete understanding of conditions. It would seem, however, that she has never learned the correct action of her fingers, with muscles free and flexible. She would better take a course of elementary exercises for the overcoming of the stiffness, and gradually build up strength in her fingers. For the fourth and fifth fingers special work should be done. You can find several exercises that will answer for this in your Plaidy book. For example:



2. If your pupil is really ambitious, she ought to be willing, of her own free will, to make every effort to overcome the faulty position you mention. Close attention in all her work would effect the desired change in a comparatively short time. I fear, however, lest her ambition be of that superficial kind which is so grievously common, and she expects accomplishment without work. The exercise you mention probably cramps her hand too much. She needs no special exercises except those of concentrating her mind on the object to be desired, and working. This will have to be effected, however, by means of exercises, studies and pieces that she can play without notes. It may be well for a time to let her exaggerate the position of her hand at the opposite extreme until she acquires a feeling for holding it low. Then make her assume the correct level position.

## PLAYING BY ROTE.

"1. Is there any method of teaching an eight year old beginner to play by rote? After fifteen lessons she cannot read the staff and the notes without the greatest difficulty. She is not stupid, but is not musical, and has not a good ear or memory. Could she be taught by imitation?

"2. What studies do you advise in second grade to follow Mathew's second book? Do you advise Heller Op. 47?"

1. There is no satisfactory way of teaching a pupil to play by rote because the results would neither be satisfactory nor useful after obtained. Possibly you may have advanced her too rapidly. Several of the first fifteen lessons should have been spent in training her fingers to correct action on a table. Then she should have proceeded step by step and left no exercise or piece until she had thoroughly conquered it. The fact that she is not musical would mean that her progress must necessarily be slow during these stages of instruction. The trouble with many teachers, especially young ones, is that they do not understand how to lead their students step by step, not leaving one until it is thoroughly learned. After a time the pupil arrives at a point where it is impossible to advance. Again your pupil may be one of the unmusical kind who never can learn. It is hard to give an exact opinion in such cases without actual experience with the student.

2. Heller, Op. 47, should not be undertaken until the second grade is thoroughly learned and assimilated. It is better to take up the first book of the Czerny-Liebling studies before Heller. Reserve that to use during the third grade of Mathews. For Sonatas, use the album entitled *First Sonatas*.

## PRACTICE WITHOUT A PIANO.

"Please tell me if there is any way one can practice without a piano. I can only have use of piano twice a week. Is there any instrument I could carry in my trunk and practice nights?"—G. B.

I know of no way in which you can dispense with the piano except by purchasing a practice keyboard of some kind. If you had one of these in your room you could practice at will, and then verify your work at the piano. A small practice keyboard of this type exists, which will go in a trunk. In the August issue of THE ETUDE there was an article by Naina dos Santos, suggesting table exercises as substitute for keyboard practice.



Study Notes on Etude  
Music

By PRESTON WARE OREM

## A PRIZE SONG.

We present this month another prize-winning song from THE ETUDE CONTEST: Mrs. E. L. Ashford's "The Changing Sea," which was awarded the Second Prize in Class III (Characteristic Songs). Mrs. Ashford was the only woman composer to receive a prize in our recent contest. Her song is a fine example of characteristic vocal writing, full of color and contrast, picturesque, yet grateful to the singer.



Mrs. E. L. ASHFORD.

Mrs. Emma Louise Ashford was born of English parents at Newark, Delaware, March 27, 1850. Her first instruction in music was received from her father, James Hindle, who was a singing teacher and a devoted music-lover. Later in Chicago she was privileged to enjoy musical association with the late Dudley Buck, having been selected by him as solo alto for St. James' Episcopal Church.

In 1869 Mrs. Ashford removed to Nashville, Tenn. For thirty-five years Mrs. Ashford led a busy life as teacher and organist, but for the past decade has devoted her time entirely to composition. Her especial line of work is sacred music, vocal and instrumental.

Mrs. Ashford has to her credit ten sacred and two secular cantatas.

Mrs. Ashford is best known, perhaps, through her many successful organ compositions and transcriptions, her anthems and other pieces for church use. She is still happily busy, and is a firm believer in "The Gospel of hard work."

CHORUS AND DANCE OF THE ELVES—  
THEODORE DUBOIS.

Theodore Dubois was born at Rosnay, Marne, France, 1837. He entered the Paris Conservatoire in 1853, won the *Grand Prix de Rome* in 1861. After acting as Professor of Harmony and of Composition in the Conservatoire for a number of years, he was appointed Director in 1896. In this latter position he was succeeded recently by Gabriel Faure. M. Dubois is probably best known in this country through his many effective organ compositions, but he has written in many forms. His piano compositions display grace and originality and a certain elegance. The "Chorus and Dance of the Elves" is a good representative number. It is highly characteristic. The rhythm of this piece will require attention. The figure of a sixteenth note, followed by thirty-second rest, followed by thirty-second note, must be given its exact value; it must not have the effect of a triplet. The section in F major, representing the "Chorus," is very organ-like, and should be played accordingly. All the F minor portion represents the "Dance."

## INTERMEZZO—G. KARGANOFF.

This is a fine recital number by the modern Russian composer. A novel feature is the rhythm of quintuplets. The quintuplet in this case is a group of five sixteenths played in the time usually allotted to four sixteenths. These groups of five should be played very evenly, only the first note of each group being accented, and that slightly. There is a study in Clementi's "Gradus ad Parnassum" employing the quintuplet rhythm, and another easier one in Czerny's Op. 636. The middle section of this piece has a charming melody for an inner voice, with a syncopated accompaniment. This must be brought out nicely.

## UNDER THE STARRY BANNER—A. SARTORIO.

With this stirring and brilliant march movement a popular composer reaches his Op. 1000. For further particulars see another column on this page. The interpretation of this piece does not call for any extended comment, but it may be well to repeat that all marches require a strong accentuation and clock-like regularity of rhythm, also a large, full tone.

CAMARADERIE—F. P. ATHERTON.  
This is a sprightly 6/8 movement, graceful and elegant. The rhythm is a catchy one and the piece is tuneful without being commonplace. It must be played in free time, tastefully, and with light, elastic touch. This is an excellent piece for fourth or fifth grade work.

SCHERZO VALSE—E. V. CHRISTIANI.  
This piece introduces a composer who has not been represented in our pages previously. Mr. Christiani, who is a successful teacher and player, resides in this country. His "Scherzo Valse" is a brilliant bit of writing, embodying several features of interest and originality, and containing much technical variety. The passages in thirds, in particular, will require clearness and accurate fingering. Note also the dynamic contrasts. This will make an excellent recital or exhibition number. It may be classed in Grade V.

ROMANTIC THOUGHTS—C. MOTER.  
This is a pretty waltz movement of the broad and flowing type. The rhythm is sufficiently direct for dancing, although the piece was not primarily intended for that purpose. This is known as the Viennese type of waltz, a type which is very popular at present.

BELLS OF HOMELAND—L. ZEISE.  
This is a tuneful drawing-room piece introducing the familiar, but popular, bell effect. Pieces in this style are diverting to play, requiring only a moderate technical effort, and they are usually effective. This one is an excellent specimen.

FOREVER—P. RENARD.  
This is a nocturne-like drawing-room piece, smooth and pretty, rather easy to play. It will serve as an excellent study in style and expression for any third grade student.

THREE CHEERS!—W. A. HARDING.  
This is a lively military march, but little past the second grade in point of difficulty, but unusually well harmonized for a piece of this character. In this piece all attacks should be made briskly and precisely, the hands falling exactly together.

SUMMER NIGHT RAMBLE—CHAS. LINDSAY.  
This piece is in one of the popular modern dance rhythms, known as the "three-step." There are several dances for which this music may be used, if desired. As a teaching number this piece will prove suitable for a pupil who is about through second grade work.

SPRING SONG (FOUR HANDS)—MENDELSSOHN.  
Both the title, "Songs Without Words," and the form and character of the pieces themselves, are virtually Mendelssohn's own invention. The piece now known as "Spring Song," one of the most popular of all, Op. 62, No. 6, was composed June 1, 1842, at Denmark Hill, near Camberwell Green, England, and for a long time it was known as "Camberwell Green." The melody is peculiarly suave and graceful, and the harp-like accompaniment is just in keeping. As arranged for four hands, the general effect of the piece is enhanced considerably.

BALLET OF DRAGONFLIES (VIOLIN AND PIANO)—G. HORVATH.  
This bright and clever number for violin and piano serves to exploit effectively, and in a manner not too difficult a favorite device in violin playing, *staccato* bowing. The proper manipulation of the bow depends upon right physical condition and control of the arm and wrist. Much has been written about it in the books. In playing pieces of this characteristic type the utmost neatness and delicacy are required.

PROCESSIONAL MARCH (PIPE ORGAN)—R. KINDER.  
This march strikes us as one of Mr. Kinder's best pieces. Some time ago his "Berceuse No. 2" appeared in our music pages, and was very favorably received. A march of this type, dignified, yet melodious, vigorous in rhythm, is always of much use to the practical organist, both for church and recital purposes. It should be taken at the metronome pace indicated by the composer, not dragged or played in heavy, drawn-out manner.

THE WORLD OF TO-MORROW (SONG)—R. M. STULTS.  
This song has an unusually appealing text and the musical setting is quite in keeping. Mr. Stults, who has had some notable successes, is popular with many of our readers, who will welcome this new number.

Well Known Composer  
Reaches Opus 1000

ARNOLD SARTORIO

ALTHOUGH the American competitors in the Olympic Games in Sweden seemed to have the habit of establishing records, the German composers of to-day and yesterday are unquestionably the victors in all musical marathons. Few writers of other nationalities have ever had the persistence to write up to or beyond the Opus 1000. Arnold Sartorio, as the name implies, is of Italian extraction, although he was born at Frankfurt on Main, March 30, 1853, and is to all intents and purposes a German, as his entire training has been Teutonic. His teachers were August Buhl and Edward Mertke. For a time he was a choir conductor in Strassburg, Düsseldorf and Cologne. He also taught many successful pupils.

The one thousand mark in musical composition has been passed by very few composers. It is interesting to note how several writers have written so profusely and at the same time produced pieces for which there is a wide demand. Among the most fecund composers are: Bach, Handel, Haydn and Mozart among the great classic masters; Czerny, Schubert, Liszt and Gounod of a later period; and among modern writers, Abt, Behr, Bohm, Bordese, F. Kirchner, D. Krug, W. Popp, Engelmann.

It is the custom among composers to number their publications Op. 1, Op. 2, etc., Op. being an abbreviation of *opus*, meaning work. An *opus* may be a large and important work, a whole collection of pieces, or a mere trifle, as it may happen. Viadana (1564-1645) numbered his compositions in the modern way, but Beethoven was the first to use *opus* numbers regularly. Although Bach, Handel, Haydn and Mozart did not number their works, all four were very prolific, the compositions of each running well above the 1000 mark. Czerny's *opus* numbers run above a thousand, each *opus* containing many separate pieces or studies. Schubert wrote 603 known songs (many others probably lost) in addition to numerous other compositions in practically all forms. Liszt is known chiefly by his many transcriptions, but his original works in many styles are numerous also. Franz Abt was a voluminous song writer; Bordese wrote hundreds of songs, studies and other vocal works. W. Popp wrote chiefly for the flute. Franz Behr (1837-1898) wrote many hundreds of popular drawing-room and teaching pieces under his own name, and many more under the pen-names "Wm. Cooper," "Charles Morley," "Francesco d'Orsi," "Charles Godard" and others. Carl Bohm, a contemporary writer, has hundreds of beautiful songs, as many more piano pieces, also violin and other instrumental works. H. Engelmann, so well known to our readers, has passed the 1000 mark and no longer uses Op. numbers.

Some of the world's great composers have not been prolific to marked degree. Beethoven's Op. numbers run a little past 100; Schumann's, similarly; Chopin reaches Op. 73. Berlioz, who wrote larger works chiefly, probably attained the lowest Op. number of all, 28.

CAMARADERIE  
PIECE CARACTERISTIQUE

FRANK P. ATHERTON, Op. 213

Allegretto vivace M.M. ♩ = 84

Con spirito e molto rubato



# THE ETUDE INTERMEZZO

Allegretto vivace M.M. ♩ = 138

G. KARGANOFF, Op. 10, No. 4

*a) pp capriccioso*

*p*

*f*

*mf*

*ppp*

*cresc.*

*1st time only*

*For Fine, last time only*

*Fine*

Meno mosso M.M. ♩ = 120

*a) 2d time only*

*mf cantabile*

*a tempo*

*cresc.*

*Fine*

a) 2d time only  
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# THE ETUDE

*espr.*

*cresc.*

*p*

*mf*

*pp rit.*

*f*

*D.C.*

## SUMMER NIGHT RAMBLE

THREE-STEP

CHAS. LINDSAY

Tempo di Mazurka M.M. ♩ = 126

*mf grazioso*

*p*

*mf*

*cresc.*

*f*

*Fine*

*con anima*

*mf*

*f*

*Tempo I*

*mf*

*p*

*cresc.*

*f*

*mf*

*p*

*cresc.*

*f*

*D.C.*

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# SPRING SONG SONG WITHOUT WORDS No. 30

Edited and Fingered by  
S. L. HERRMANN

SECONDO

F. MENDELSSOHN, Op. 62, No. 6  
Composed 1843

Allegretto grazioso M. M. ♩ = 92

*5 leggiero*  
*p* *r. h.*  
*Ped. simile*  
*r. h.*  
*cresc.* *r. h.* *dim.*  
*p* *mf* *r. h.*  
*r. h.* *cresc.* *r. h.*  
*p* *cresc.* *f* *dim.* *r. h.*  
*cresc.* *r. h.* *p* *cresc.*  
*p* *cresc.* *cen* *do* *al*

# SPRING SONG SONG WITHOUT WORDS No. 30

Edited and Fingered by  
S. L. HERRMANN

PRIMO

F. MENDELSSOHN, Op. 62, No. 6  
Composed 1843

Allegretto grazioso M. M. ♩ = 92

*p*  
*dim.*  
*p*  
*cresc.* *cresc.*  
*p* *cresc.* *f* *dim.* *f*  
*dim.* *p* *cres* *cen* *do*  
*dolce* *cres* *cen* *do* *al* *f*



dim - inu - en - do *p* 2 *pp*

*cres* *cen*

*do* *al* *f* *dim.*

*f* *dim.* *p*

*cresc.* *p*

*pp*

*pp*

*pp leggiero*

*dim - inu - en - do* *p* *dim.* *grazioso*

*pp*

*cres* *cen* *do* *al*

*f* *dim.* *f* *dim.*

*p* *cresc.* *p dolce* *cresc.*

*p dolce* *grazioso* *dim.* *pp*



## UNDER THE STARRY BANNER

UNTER DEM STERNENBANNER  
MARCH

A. SARTORIO, Op. 1000

Tempo di Marcia M.M.  $\text{♩} = 120$ 

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FOREVER  
NOCTURNE

PIERRE RENARD

Andante con espress. M.M.  $\text{♩} = 54$ 

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*marcato*

*p* *f* *cresc.*

*atempo* *rit.* *p dolce*

*cresc.* *f*

*fz.* *p quieto* *p dolce* *rit.*

**THREE CHEERS!**

**MARCHE MILITAIRE**

Maestoso M.M. ♩ = 112

WILL A. HARDING, Op. 18, No. 1

*f* *mf* *p*

*cresc.* *f* *mf*

**TRIO** *p*



## CHORUS AND DANCE OF THE ELVES

CHŒUR ET DANSE DE LUTINS

Allegretto scherzando M. M. ♩ = 108

TH. DUBOIS, Op. 7

*pp leggiérissimo*

*cresc. rit. f sost. pp a tempo*

*Fine p ma marcato il basso*

*simile*

*poco più f*

*un poco sonore*

*piu p*

*rit. e dim. rit. pp a tempo*

*cresc. rit. pp a tempo*

*Sostenuto molto e cantando*

*p*

*Cantando*

*l'accomp. p*

*mf piu p p legg.*

*mf piu p pp*

*poco cresc. mf dim. sempre rit. ma poco D. S.*



To Miss Grace Gilchrist

## SCHERZO VALSE

EMILO VAN CHRISTIANI

Moderato M. M. ♩ = 63

*f*

*p*

*mf brillante*

*f*

*mp*

*last time to Coda*

*First ending*

*last time only*

*ff*

*TRIO*

*p delicamento*

*Ped. simile*

*f*

*p ritard.*

*a tempo*

*Fine*



8

*p*

*f* *p* *p* *D. S.*

## BELLS OF HOMELAND

Andantino M. M. ♩ = 54

HEIMATHSGLOCKEN

L. ZEISE

*p con espress.*

*Ped. simile*

*mf* *cresc.* *f* *f* *Agitato* *pp molto rit.* *Fine* *f* *Ped. simile*

*cresc.* *ff* *mf* *Ped. simile*

*crescendo*

*dim.* *pp poco rit.* *p*

*a tempo*

*pp* *poco rit.* *p*

*pp* *f* *poco rit.* *p*

*pp* *pp* *f* *D. C.*



To W. Ray Burroughs, Buffalo, N. Y.

## PROCESSIONAL MARCH

RALPH KINDER

Maestoso pomposo M.M.  $\text{♩} = 66$ 

MANUAL

Gt. Full coup. to Sw. closed

PEDAL

The first system of the musical score for 'PROCESSIONAL MARCH' is written for a grand piano. It features a treble and bass staff for the manual and a single bass staff for the pedal. The key signature is one sharp (F#), and the time signature is 2/4. The tempo is marked 'Maestoso pomposo M.M.  $\text{♩} = 66$ '. The manual part begins with a series of eighth-note chords, followed by a 'rit.' (ritardando) and then 'a tempo' (return to tempo). The pedal part provides a steady bass line. A 'Gt. Full coup. to Sw. closed' instruction is placed above the manual staff. The system concludes with a 'Gt. ff' (grand fortissimo) dynamic marking.

The second system of the musical score continues the piece. It includes the same manual and pedal staves. The manual part features a 'rit.' (ritardando) and a 'Fine' marking. The pedal part continues with a steady bass line. A 'Sw.' (switch) instruction is placed above the manual staff. The system concludes with a 'Gt. Melodia, to Sw.' instruction. The third system begins with a '16' to Sw.' instruction. The manual part features a 'Sw. closed' instruction. The pedal part continues with a steady bass line. The system concludes with a 'Gt. ff' (grand fortissimo) dynamic marking. The fourth system begins with a 'senza rit.' (senza ritardando) instruction. The manual part features a 'Gt. ff' (grand fortissimo) dynamic marking. The pedal part continues with a steady bass line. The system concludes with a 'rit. D.C.' (ritardando, double bar line) instruction.



## THE WORLD OF TO - MORROW

ELLA BROES VON HECKEREN

Andante

R.M. STULTS

*mp* Andante grazioso

The world of to mor-row is  
call - ing me With the voice of a sil - ver flute, It tells of the shad - ows, cool and gray, Of the  
wal - nut slopes and the flow - er'd way, And the rip - pling of man - y brooks. It  
tells of the hopes that are all ful - filled, It whis - pers each hal - lowed name, And prom - i - ses peace; and  
rest, and calm, Where my soul shall be free from pain and harm, In tune with the in - fi - nite day.

Then why should I turn from the o - pen gate, To  
lin ger up - on the way, 'Mid dust and heat of the trav - elled road, Weight - ed and bur - dened by  
many a load, When the voice is call - ing to - day? When the voice is call - ing to - day?

## THE CHANGING SEA

CHARLES BUXTON GOING

E.L. ASHFORD

Oh, the dim sea, the grim sea, Where the dark fog lies, and the  
east wind cries, And the wheel - ing sea - gulls play, And the wheel - ing sea - gulls play; Oh, the



wea-ry sea, The drea-ry sea, That car-ries my ship a-way!

*a tempo* *dim* *poco cresc* *p* *piu mosso* *p* *poco cresc*

Oh, the still sea the chill sea Dull surge on surge to the mist-y verge By the gray skies o-ver spanned By the

gray skies o-ver spanned: Oh, the heav-ing sea, The griev-ing sea, *a tempo* That parts land from land!

*a tempo* *f* *piu lento* *colla voce* *cresc*

**Vivo**  
Oh, the blue sea, the true sea, With its white, white crest like the sea-gull's breast and the wind tracks veined with

*M.M. = 112* *f* *cresc* *Col 8va bassa*

foam! Oh, the long sea, and the strong sea that hur-ries my good ship home,

*ben marcato* *mp piu mosso cresc. poco a poco* *p*

*Col 8va bassa* *molto cresc*

hur-ries my good ship home! Oh, the long sea, and the strong sea That hur-ries my ship to me!

# BALLET OF DRAGONFLIES

LIBELLENTANZ

GÉZA HORVÁTH

Allegretto leggiero M. M.  $\text{♩} = 96$

[illegible]



## ROMANTIC THOUGHTS

Moderato M. M.  $\text{♩} = 54$ 

VALSE LENTE

CARL MOTER, Op. 12

From here go to the beginning and play to Fine; then, play Trio.

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## THE MUSIC-LOVER'S DIGEST

The Best in Musical Literature from Everywhere

## TO OUR WIDE-AWAKE READERS

Again THE ETUDE presents a new feature department which we are sure will be read with the greatest possible interest and profit by our friends. The plan is to sift the vast amount of literature constantly pouring in to us and select those paragraphs which are the "meatiest," the most stimulating, the most instructive, the most human, and present them in this new department. In succeeding issues the department will not be as lengthy as this, but you may look forward to finding it full of readable material. It may come from the latest English, German, French or Italian periodicals, it may come from some new book, or it may come from some very ancient source. Anything that we feel deserves wider circulation or preservation in more permanent form may be found in this new department. It will be a kind of scrap book of the past and present, containing that kind of clippings which the active musician likes to cut out and save. Only we shall do the reading and the clipping for you, digging our editorial scissors into the literature of music everywhere. What do you think of the idea? Will it help you in your work? If you have some very short reprint article, like the following, something you have clipped out and are saving because it was "too good to throw away," send it to us, always indicating the source (the name of the book or the magazine). We won't promise to publish it, but if it is to our liking it will stand a good chance.—EDITOR OF THE ETUDE.

## Discriminative Hearing.

CERTAINLY, it is not mere cleverness of fingers that makes fine musicians, but rather the ability to grasp musical beauties as the ear hears them. This in itself does not depend so much upon acute hearing. If this were so the sailor with his wonderful vision would correspondingly make the finest painter or the best art critic. Good hearing from the musical standpoint depends upon the ability to analyze intelligently the impressions made upon the ear by all musical sounds. There are people who can tell the pitch of a given tone infallibly. They are said to possess absolute pitch. On the other hand there are highly accomplished musical thinkers who have hearing powers so defective that they can scarce detect fine difference of intonation. This marks the difference between the gift of absolute pitch and the acquisition of the ability to hear understandingly and discriminatively.—Translated from an article by RICHARD BATKA in *Der Merker* (Vienna).

## Should Musicians be Nervous?

THAT is a suggestive idea which Caruso sets forth about nervousness in the musician. Caruso says that nervousness is the secret of his singing being so effective. "The anguish alone makes my voice what it is. There is no personal merit in it." Mr. E. H. Lemare once remarked to me, speaking of organ recitalists, that he would rather listen to a man who puts "soul" into his playing, though he may make an occasional slip in technique, than listen to an absolutely correct player, whose chief concern seems to be with the technique. Most of us are like that, and most of the really "soulful" musicians are always, I suspect, more or less nervous. Still I cannot see how their nervousness, by itself (as Caruso's words imply) should improve their performance. Many amateurs, at any rate, can feel keenly with Von Bülow, who, in one of his letters, refers to "the abominable fright which prevented me from playing as well as I can play."—J. CUTHBERT HADDEN in *Musical Canada* (Toronto).

## Fifteen Hundred Notes a Minute.

AN expert pianist is often called upon to read and play 1,500 notes in a minute. In one of Weber's pieces, 4,541 notes have to be played in less than four minutes, and in one of Chopin's études there are 3,950 notes that must be played in two minutes and a half. Schumann marked one of his pieces, at one place, "as fast as possible," and a page later he made it "still faster," and he has often been referred to as an amusing blunderer, but it is only a confusion of terms. On the page marked "still faster" there are fewer notes than on the preceding pages, where it is possible to play it in less time.—*The Metronome* (New York).

## The Waltz Centenary

The hundredth anniversary of the waltz must not be passed over without notice. We learn that no event ever produced so great a sensation in English society as the introduction of the German waltz in 1813. Up to that time the chief dances were the English country dance and the Highland reel, even in the highest circles. Many people considered the waltz improper, and passinades were written to warn young ladies against indulging in the "grotesque" waltz. Even Byron belonged to the school of anti-waltzers, and Theodore Hook fought a duel over the subject. It is said that the dance became recognized finally as a strictly decorous accomplishment through the influence of the Emperor Alexander of Russia. Of course, having witnessed in these latter days such dances as the Can-can, the Apaches, and those of the "Salon" genre, we can afford to smile at the storm raised a hundred years ago against the graceful waltz to which the strictest of chaperones has long ceased to object. Musicians may be thankful for the introduction, as not only has it given us Strauss and the later Viennese composers of the dance proper, but the high-class salon variety has inspired many of our great composers, from Schubert, Weber and Chopin downwards.—*Musical News* (London).

## Goethe's Apparent Indifference to Music.

WITH the exception of the fugues of Bach and the improvisations of the infant prodigy Mendelssohn, Goethe, the greatest of German poets, did not ever appear to be enthusiastic over the instrumental compositions of the great composers. Even his attitude in admiring Bach was exceptionally individual. Mendelssohn interested him more particularly from the psychological standpoint, and were made enjoyable to him largely through his passionate love for the curiosities of nature. Even in Goethe's old age the grand instrumental creations of Bach, Handel, Haydn, Mozart and Beethoven did not seem to excite his interest to any great extent. The overtures written to his compositions, as well as the librettos founded upon his dramatic creations, he was inclined to regard in many cases as necessary sacrifices made to the perverted taste of the time.—PASCAL BERTINI in *La Grande Musique* (Paris). Free translation made expressly for THE ETUDE.

## Liszt's Magnetism.

A REMARKABLE instance of Liszt's power to cast a spell over an audience took place in Paris when he was a mere boy. He was playing with the orchestra of the Italian Opera, the best in Europe at that time. The piece had a solo passage for him, and when the time arrived for the orchestra to come in again, the musicians were so enthralled by his playing that they forgot to begin at the right place, to the amusement of the audience, which saw in this the best compliment that their "petit Liszt," as they always called him, had yet received.—H. T. FINCK in *The Evening Post* (New York).

## The Mystery of Style.

THE subject of musical styles is one that may without exaggeration be described as extremely attractive, important and useful. \* \* \* \* \* In the first place, let us go to literature for an illustration of the different kinds of facts alluded to and the different degrees of their tangibility. Suppose we were taking up passages from the works of two individual prose writers for the purpose of discovering the peculiarities that constitute their styles—what should we have to do first of all? We should have to study their vocabularies. Next, the structure of sentences would have to be considered. After that the grouping of sentences and complexes of sentences, and their forming into wholes would have to be considered. There lie vast extents beyond the reach of etymology and grammar, beyond the reach of accidence, syntax and composition. Listen to the reading of a passage or two of Ruskin's. Do you think the manner or the style of what you have heard is gaugable by etymology and grammar, by accidence, syntax and composition? No, you cannot think it. Nor will you on listening to the different harmonies of the styles of other great masters of prose, those of Carlyle, Macaulay, Gibbon, Lamb, Addison, Milton and many more, although most of these styles are by no means so subtle as that of Ruskin's, indeed some of them but little beyond the reach of the easily gaugable. If the difficulty of analysis is great in prose and verse literature, it is very much greater in music.—FREDERICK NIECKS in *The Monthly Musical Record* (London).

## Felix Weingartner on Brahms.

BRAMHS was not shortsighted enough to ignore the greatness of Wagner. Although he realized his destructive influences he did not approach too near to Wagner. He did not intend to be swallowed up like the others. He was always wise enough to hold himself at a distance. At the same time he himself destroyed nothing. Unprejudiced and undisturbed he steered his ship toward a glorious goal and reached it. Brahms and Wagner were of the same and equal lineage, therefore Brahms could not be regarded as opposing Wagner. This blond North German with his gleaming blue eyes saw the works of the late master in his own individual way. The romanticists appeared to claim him when as a young man he formed a strong and intimate bond of friendship with Robert Schumann and Clara Schumann. However, he retained his own distinctive originality founded upon the principles of Bach, Beethoven and Schubert. He did not refer to his predecessors as models but rather blazed his own way. The depths of his own emotions, the grand expression of nature, which he loved so enthusiastically and which pulsated warmly in his veins, these were his greatest teachers.—Free translation from *Signale für die Musikalische Welt* (Berlin).

## Where Our Old Pianos Go.

WHAT becomes of all the old pianos? Thousands of new pianos are sold every year to the greater number of those who already have musical instruments. The salesman allows a liberal price for the old piano in trade, accepts a little cash, and takes the balance on monthly payments. Now, while he has sold one piano, he has just as many on his hands as before, for he has accepted an old one. What becomes of it? He repairs and revarnishes the old piano, but it and with hundreds of others, it is shipped to South America, Africa, Asia and other benighted portions of the world, where it is sold to the natives, who yearn for music and whose ambition is to drum out tunes on an instrument of their own. These pianos are sold for a small amount down and the balance in monthly, sometimes weekly, payments, extended over a long period of time. In this way the dealer gets back only the price he allows for the old piano in the first place, but the cost of repairing, boxing and shipping, with interest added to each of the charges.—*The Baltimore Sun*.

## Shakespeare's Grasp on Music.

We may take it, therefore, that Shakespeare heard much music. Probably a great deal of it was of a rustic nature with the faltering and shortcomings of such, but nevertheless sincere and living. This evidently made a deep impression upon him. It would be difficult to determine to what extent Shakespeare could be called a musical man. It is one thing for an author to be able to write a few lines of music, and another for him to show that he understands the art from the inside. Shakespeare, wonderful in an hundred ways, is wonderful in this also. Judging from a technical standpoint, we may say that he is more accurate than the average literary man. Like Balzac and Nietzsche he makes frequent reference to music, and, in his own way, shows a sympathy with it and a true recognition of its place and powers. In "King Lear" we find one passage which we think that Shakespeare could boast of some technical knowledge. Edgar says: "How upstopping—Ta, sol, la, mi." The reference is to what was a forbidden succession of notes. In "Othello" he makes use of the idea of discord in a way which is in startling contrast to the hap-hazard manner of many writers of fiction. In the same play there is a remark about letting "down the pegs."—*The London Musical Standard*.

## The Music Committee's Little Ways.

I SELDOM have heard, out of a large city like New York, really competent organists, except in a minority of churches. What usually happens is this. A church society having waxed in wealth to the right point, decides to purchase a pipe-organ. A committee is appointed, the representatives of a dozen or more organ-builders put in their bids. The organ at last, with a tremendous "heave ho" is located. Now who shall play it? A skilled organist of course. Not him! It takes a term of lessons and the man of the music committee, or of the richest man in the congregation plays the piano, and has a hankering to attack that bigger beast, the pipe-organ. She hies herself off to church, takes a term of lessons and returns to astonish the natives, and to torture the poor devoted organ-monster for the rest of his life. The simple fact is that because the organ has a keyboard like the piano, people think that a player of the piano can play the organ. As well might a violinist, because his violin has strings of catgut or reindeer sinew, and is played with rosined bow-stick, assume that he could play the violincello with a term of lessons.—J. S. VAN CLEAVE in *The Choir Leader* (Dayton, O.).

## Over 87,000 Marches Published in Thirty-five Years.

THE records of the Register of Copyrights, at Washington, show that over 87,000 marches have been composed, published and copyrighted during the last thirty-five years. A prominent New York bandmaster and orchestra leader, whose work extends over that period of time, and who has a fond for tabulating every musical number that he plays, to satisfy the curiosity of a crank on the subject looked over his old programs and other data and found that only 100 of these 87,000 marches became popular enough to be played by him more than from ten to twelve times. Eighty-four more were played between forty and fifty times and thirty-nine of them were in the class that were in constant demand during a certain period and were entitled to be classed as universal hits.—*The Dominant* (New York).

## Taste in Tempo.

To know just where to slacken the speed, or just where to hasten it is something which can scarcely be dictated to a pupil for it is a matter of taste or desire on the part of the performer. General rules for guidance in this feature of piano playing are to hasten slightly when increasing the tone, and slacken a little when decreasing it. Also at the close of a musical sentence one should make a slight ritard whether it is so designated or not. Another suggestion may prove helpful. Whenever you vary the expression or shading in repetitions, vary the tempo also. If you desire to repeat a certain passage softly which has already been played, play it somewhat slower, or vice versa, if repeating more loudly, play at a faster tempo than the original rendition. In slackening or hastening be careful never to make a decided pause or stop, slacken gradually until the last note or chord of your ritard, then connect quickly with the original tempo.—F. R. AUSTIN in *Saturday Sunset* (British Columbia).

## Music the Universal.

IN France all ends in song. That which cannot be said to the Frenchman can be sung and he will find no fault. Not only does one sing one's business, but it can be played on the greatest variety of instruments, and everybody understands; for music is a language which expresses all shades of feeling it only by reason of its very vagueness. Yes, music is a universal language, and one does not need to be very sensitive to understand all its details. It makes its appeal to the crowd, the common people, and it is in just this peculiarity that much of its charm and power lies. Happily, however, it has not been created solely to defend or combat institutions of the state; it has a nobler and more lofty purpose which enters far into the domain of art. This purpose is to appeal only to a select few, an aesthetic purpose which discloses itself only in the pure beauty revealed in the masterpieces of composers of genius in their disciples, that is, to those who possess musical understanding.—J. de FAYS in *Le Journal Musical* (Paris).

## Music in Mexico.

MEXICANS are known as an opera-loving people. Some of the biggest opera triumphs have been won by native talent, although the Italian and French troupes are regular features. Even during the recent political upheaval the opera found itself little interfered with. The musical predilection of the people at times proved the one tie that could bridge over political differences. The great National Theater of Mexico, now under construction, will be one of the greatest and most magnificent in the world. That recently the authorities have discovered some irregularities in connection with the building scheme need hardly interfere with the artistic conception of the people who are responsible for this fine structure; for the building of the outward evidence of the Latin-American sentiment that can find a song in every sentence and instrumental inspiration in the tinkling of a bell.—*The Piano Magazine* (New York).

## Russian Composers Anti-Revolutionists.

Nor long ago I suggested to a prominent Russian composer, that he use as a theme the Bloody Sunday, the fights of Moscow, the barricades of Odessa, Father Gapon, Kallachoff, or Azef, for operatic or instrumental treatment. The Russian revolution is crowded with dramatic and inspiring events, gripping in details and haunting in pathos. The tragedies of Russian heroes, their courage and endurance, their sufferings in the Siberian wilds, are beyond every description. The composer became indignant over the suggestion and has never forgiven me. The late Rimsky-Korsakoff was the only Russian composer who really intended to write an opera on the revolutionary theme, but death prevented him from so doing. As far as I have come in touch with any prominent Russian musical figure, either at home or abroad, he has always expressed his bitterest foe of revolution.—IVAN NARODNIK in *Musical America* (New York).



## HOW IMAGINATION HELPS IN PIANO STUDY.

BY HARRIETTE BROWER.

We are often told music is a language, but many of us need to have this fact brought home to us more vitally. We need to realize that if music is a language it must at all times speak—it must always have something to say (this only applies to good music). Notes and signs are not carelessly thrown together without reason. Each one is significant—they all mean something, and could in no wise be changed without altering the speech and meaning of the piece. Any composition worth anything carries a message with it; it expresses something, whether the thought be simple or complex; it may be a scene in nature, a mood, an emotion, a series of mental experiences. Whatever thought behind the notes, it is for the player to divine in some way what the composer had in mind; in other words, he must imagine the meaning of the music.

A most important faculty for the player and teacher to cultivate is the faculty of imagination. The teacher who would be successful needs this quality in two-fold measure, not only for himself, in order to understand the music he plays and teaches, but also to cultivate and bring out this quality in his pupils. Young students are generally responsive in this line of work, if the teacher knows how to present the subject, and is suggestive and enthusiastic.

## VON BÜLOW'S APPROPRIATE COMPARISONS.

Among the great teachers I have known, Hans von Bülow, often considered dry and pedantic, had a great fund of imagination.

One day a young artist was playing a *Ballade* of Brahms, the one founded on the sinister poem of *Edward*. It is naturally a gloomy composition. The little master was nervously pacing the floor, giving out his flashing, objective criticisms and suggestions. Here were three notes which were portentous—they must be played with weird effect as they certainly indicated drops of blood! Toward the end of the second page the notes descend far down in bass. The player was hastening to turn the leaf. "Stop!" cried Von Bülow, from the other end of the room. "We have been in the deepest dungeon, and on the other side of that page comes a ray of sunshine; you must make a pause there, between the dark and the light, it is very effective." On another occasion, when illustrating the short Polka by Raff, from the Suite Op. 71, he spoke of a special chord as a place where one of the dancers made a slip on the floor. "You should make this little witticism in playing the piece," he remarked. Arabesques on the ceiling, paintings on the wall, views from the vine-hung windows were all used as illustrations.

## SHERWOOD'S ILLUSTRATION.

Our own William H. Sherwood was another imaginative player and teacher. He intuitively felt the meaning of the piece, and brought all his resources of imagination and emotion to the interpretation of it. For instance, to illustrate the Chopin-Liszt *Maiden's Wish*, he described a marble figure he had seen in the Museum in Berlin. It was the figure of a beautiful girl, whose face and form are hidden behind a thin veil. Even in the white marble the veil seems diaphanous, and the beauty of form and feature shines through. The way Liszt has surrounded and overlaid his theme in the *Maiden's Wish*, by that delicate tracery of triplets suggested this illustration. When I went to Berlin and studied that statue I found it even as Mr. Sherwood had described it, and by this means I got a better idea of how to play that piece.

The teacher who is also a player (most good teachers are players), has an advantage over the player who does not teach, in that he is not only striving to bring out the meaning of the larger works in his own repertoire, but also trains the imagination of his pupils through their simpler pieces.

Two questions naturally arise in discussing this subject. First. How can we best arouse and train the imagination of our pupils?

Second. Must we wait till they can play respectably before we begin to talk of the imagination?

Let us answer the second question first. We certainly do not have to wait till the pupil has mastered the rudiments before we begin this subject, for while we are giving the early technical training we can take the hard, dry edge off by appealing to the imagination. The pupil has to imagine what it is like to put the

feeling of rest into his arm and relax it—to make his wrist like a feather for lightness, or his arm and hand heavy for weight. The best description of staccato may not give the child the right idea; but if he is told staccatos are "hot notes," he releases the notes in all haste for fear of being burned. He learns to arch his hand like the arch of a bridge, for chords and octaves; to play with clinging caressing "velvet" fingers for expressive passages; and as he gains facility he learns to make his scales ripple and flow like sparkling running water, his trills like the warbling of birds. He learns that major intervals and chords are generally bright and cheerful, while minors are pensive and "dark." There are a hundred ways in which dry, technical study may be made more vivid by driving home the truth with the aid of some imaginative metaphor or illustration.

We do not wish to belong to the class of teachers who only teach the dead letter of music, only the "sign language." Some pupils seem to think music simply means notes and signs. Perhaps they are not so much to blame after all. We, in teaching the great art of music, have got to vivify its signs—make them glow with life and feeling; and we have got to make our pupils see and feel these things with us.

## TOO MUCH TEMPERAMENT.

How shall we do this? One of the most important methods is by a careful choice of pieces. I do not believe in feeding little pupils on classic forms only, simply because it is considered the thing for the student to be grounded in classic music. I do not give Bach and Handel indiscriminately; I pick and choose from these masters, and endeavor to suit the diet to the patient. Some pupils come naturally by grace and temperament, while others could hardly be shaken out of the dead level of monotony by the explosion of a bomb. Some pupils may have the quality of exaggeration uppermost. I had to deal with such a case last season. To a fluent technic the girl added such exaggerated sentimentality that her Chopin playing was at times excruciating. It was in effect like looking at red and white striped calico. I asked her if she considered it more expressive to alternate loud and soft—fast and slow, in equal parts. She said she did. I excluded Chopin from her repertoire for a time, and used Bach and Mozart, for in these there is little chance for exaggeration. We made a few excursions into the field of modern music, where she could give rein to her peculiar temperament without too much damage to the piece.

Suppose you give the Mendelssohn *Song Without Words*, No. 6, to two pupils at the same time—the two pupils being at about the same stage of technical advancement. As to temperament, one is rather stolid and undemonstrative, the other quick, alert and imaginative. Next week the results will be quite different. The first pupil has studied the notes carefully—she has even memorized them, and plays the piece quite correctly. You note at once, however, that the piece has little meaning for her; it is not much more than a collection of notes and signs on the printed page. Perhaps she does not know what a *Gondellied* is; perhaps she has never seen the ocean, or perhaps she took no notice of the title of the piece anyhow.

## THE EFFECT OF A PICTURE.

The other pupil has thought about the meaning of the piece while she was memorizing the notes. You question her as to her idea of it and she answers that the barcarolle reminds her of a picture of Venice at night, which hangs over her piano. She may even make up a little story about it to tell you. Her imagination finds plenty to feed on in the Mendelssohn *Gondellied*, which left the first pupil cold and unresponsive. The trouble was that the imagination of the first pupil had not yet been awakened.

It is the sleepy pupil who makes the teacher work. There is no great task in instructing alert, imaginative pupils, but the other kind cause us to think and plan, and use our own ingenuity and imagination.

When pupils are deficient in a sense of rhythm we give technic to aid them and pieces with strongly marked rhythms, like valse or a march. Perhaps we do not always detect how deficient they may be in the quality of imagination.

Pieces with descriptive titles, pieces which frankly illustrate some phase of nature or some festivity, are very helpful as aids to the imagination. Schumann's music is rich in suggestive titles and subjects. We have only to turn the pages of his *Album for the Young*, *Scenes from Childhood*, *Fantaisie Stücker*, or *Forest Scenes*, to realize how he made each piece tell

the story of inner or outer experience and life. MacDowell is another composer whose music is full of suggestive, picturesque thought.

## CHOOSING INTERESTING PIECES.

In addition to a careful choice of pieces, the teacher has the opportunity to awaken and guide the imagination of his pupil in several ways. Besides choosing interesting, suggestive pieces, he can explain them as fully as time and space will allow; he can tell what they mean to him and encourage the pupil to find his own meaning for them. It does not require many minutes to give very briefly, a simple idea of the correlation of the arts—of how music, painting, sculpture and poetry are only different means of expressing beautiful thoughts; that each art helps the sister arts, and is a part of the great harmonious whole.

When your pupil is studying Schumann's *Carnaval*, or the *Faschingsschwank*, tell her what you know about the famous Vienna festival of the carnival, or tell her where she may read up about it; she will play the pieces with more understanding. If she is working at MacDowell's *To the Sea*, and has never seen the ocean nor heard its roar, advise her to study some fine painting representing the sea, or read some poem or description of it.

Each pupil is in a different state of mental consciousness, and therefore presents a separate problem. The teacher has endless opportunity to mold these plastic thoughts into artistic channels, by means of the awakened imagination.

We must keep our own imagination alert and active, to see and feel the beauty and power of all art. Then, if we are filled with enthusiasm for our work and love for our pupils, we shall reap great results.

## SYSTEMATIZING YOUR MUSICAL READING.

BY JOHN EARLE NEWTON.

We are, all of us, familiar with the type of musician (fortunately now rapidly disappearing), whose studio is always in a frightful state of disorder, who never knows where to find anything, who is always behind time, whose person is never quite immaculate. Musicians, and particularly music teachers, are waking up to the fact, however, that there is no good reason why the highest aesthetic instincts should not be found closely associated with sane business and administrative methods in the make-up of a real artist.

Have you ever found yourself embarrassed and provoked during a lesson because you could not find the piece of music or the article in a magazine or book which you wanted to use as an illustration? If you persisted in hunting, several minutes were lost (not to mention the lost temper), and the thread of the subject under discussion dropped. Here is a system of indexing, not so complicated and laborious as to render one a slave to his system, which will prove to be a very simple and altogether efficient remedy.

When you read an article in a magazine or book which interests you, write the name of the essay and its author, together with the page where it is to be found, upon the fly-leaf of the book or upon the cover of the magazine. When the magazine cover is too dark in color to show up the writing well, use white ink or if the surface be very glossy, paste a plain piece of white paper upon it and in abbreviated form designate the nature of the interesting articles thereon. Then have your musical magazines close at hand and arranged in chronological order so you can find any issue readily.

For the indexing use an ordinary note-book of about 250-300 pages with alphabetical thumb-index. Arrange the subjects in alphabetical order and write each down in the index under its initial letter. For example, under "A" such subjects as Accent, Acoustics, Analysis, Appreciation, Arpeggios; under "B" Bach, Balckirew, Beethoven, Berlioz, Books on Music, Brahms, Breithaupt, Busoni; under "C" Chaminade, Chopin, Chords, Class Teaching, Coleridge-Taylor, Concentration, Clementi, Cramer, Czerny, Cui, and so on through practically the whole alphabet.

It becomes only the work of a moment to hunt up the name of an article in the index and find there the issue of the magazine or the page in a certain book where it is to be found.

Music softens moroseness of temper; for it dissipates sadness and produces affability and a sort of gentleman-like joy.—*Athenaeus*.

## Department for Singers

Conducted by Eminent Vocal Teachers

## STARTLING EFFECTS OF FLOWERS UPON THE VOICE.

BY J. CUTHBERT HADDEN.

It may seem a fanciful notion that the odor of certain flowers should detrimentally affect the voice. It is by no means fanciful. Some of the greatest singers have proved it to be very real. Jenny Lind could never be in a room with strong-smelling flowers, and used to say that the odor of violets was especially bad for her voice. Christine Nilsson mentions the case of a celebrated lady singer with whom she was appearing in concert some years ago. As they stood in the wings, waiting for the first number on the program to be announced, a friend handed in a huge wreath to this singer, consisting entirely of tuberose. The lady thoughtlessly buried her nose in the flowers for a moment, and five minutes later, when she went on the stage, she found that she could not raise a note. The vocal chords had been temporarily paralyzed. A doctor was called, the flowers were removed, and the singer, after her throat had been sprayed, was able to appear later in the evening.

Calvé upholds Nilsson's opinion. The only flowers she ever admits into her apartments are roses and violets. The tuberose is her especial abhorrence, not only because it suggests death, but because of its insidious effect on the voice. Upon entering a room where lilies are, she always wants to throw the windows open. Personally she excepts the violet from a charge of vocal upset, but other singers have told her that it has been injurious in their case.

Sir Charles Santley in his *Art of Singing and Vocal Declamation* (1908) is very emphatic about the probable ill results upon the voice of having flowers in the concert room or salon; and many prominent teachers of singing warn their pupils to the same effect. The present writer was once in a hotel with Mr. Sims Reeves when a local admirer brought in a huge floral tribute and presented it to Mrs. Reeves. This was about an hour before the great tenor had to appear at a concert. "Pardon me," said Mrs. Reeves, "I hope you will not mind, but I must take your bouquet into another room. You know Mr. Reeves can't bear flowers near him when he is going to sing." So much for the vocalists themselves.

## INTERESTING OBSERVATIONS OF PHYSICIANS.

Laryngologists and medical men who have made a study of the subjects are in general agreement. A French specialist, Dr. Joal, of Mont Dore, who seems to have had a large experience in the matter, says he knows operatic singers who have completely lost their voices (only temporarily, of course) through their passion for certain flowers. He relates a number of instances which have come under his own observation of thickness and huskiness caused by the penetrating odors of the garden and the hothouse. In some persons, he adds, it is only the perfume of certain flowers that produce this effect; in others the odor of incense or musk or the smells of the kitchen, tan-

yard or smithy act in the same way. Dr. Joal has found the violet particularly injurious to some; others were affected by the lilac; while victims of the harmless-looking gardenia, the mignonette, the heliotrope, the mimosa and the lily of the valley were by no means rare.

The fact thus admitted remains to be accounted for. Dr. Joal's explanation is couched in a forbidding semi-technical jargon, but it may perhaps be quoted as that of a recognized authority. He finds that the cause of the "curious idiosyncrasy" lies in "a special sensitiveness of the olfactory mucous membrane to the action, mechanical or chemical, of certain odorous particles." The mechanism, he proceeds to say, "is, roughly speaking, congestion of the mucous membrane of the turbinate bodies, which is largely erectile, followed by reflex vasomotor disturbance of the vocal apparatus. The effect manifests itself not only in congestion of the nose, nosopharynx and larynx, but in paresis of the constrictor muscles of the glottis and spasms of the bronchial tubes. The respiratory capacity as tested by the spirometer is notably reduced, and the voice not only loses brilliancy and volume, but part of its compass, and the singer is much more easily fatigued than in his natural state."

## STRONG ODORS IRRITATE.

This sounds very learned and even a little alarming. But the matter is, at bottom, very simple. Strong pungent odors of any description are liable to irritate the olfactory nerve and set up a sort of reflex hay fever or catarrh. Some people are very sensitive in this respect; others are not affected appreciably, if at all. The writer revels in the smell of hyacinths in his room, while members of his household very soon get an uncomfortable headache. With many people the mere suspicion of any aromatic perfume or scent has an immediate effect on the mucous membrane of the nose, and this rapidly spreads to every portion of the vocal apparatus. Even a bouquet of artificial flowers in a drawing-room has been known to awaken the same sensations, setting up an attack of throat catarrh. It is really from this cause that we unconsciously learn to like certain flowers and dislike others, the basis of our regard being their perfume and the effect it has upon the nervous system. Vocalists should at least avoid smelling salts and strong aromatic herbs.

The moral of the whole matter is plain. Singers who have reason to suspect susceptibility should take practical means to test its reality. If they find that the voice is a subject of this particular infirmity, they should banish not only flowers but all strong perfumes from their environment. Moreover, they must be careful not to accept bouquets from injudicious admirers—or rival artists. There is an authentic case of a jealous prima donna who once secured herself against the possible triumph of a rival by treacherously presenting her with a magnificent bouquet just before she went on the stage! That, in itself, is enough to prove the harm that floral odors may do to the voice.

## A FEW MOMENTS WITH THE CRITICS.

BY F. W. WODELL.

THE professional music critic of the daily press in America, who is competent by reason of knowledge, experience and cultivated taste, properly to review and helpfully criticize grand opera artists and performances, is rare. There are a few, however, and while their criticisms are always to be read with the thought in mind that the writer is not a god, but merely a man, with nerves and often-times a poor digestion, and a jaded appetite for music, still much can be learned by pondering his "say so." Of late one such said:

"In her zeal for this stately eloquence, some of her tones sounded hard and wooden, and she seemed to hesitate to use the variety, the warmth and the depth of tonal coloring that she spreads over the music of *Carmen*. When she did use these timbres in her voice, and when she made play with the breadth and depth of her tones—as she did at last in the seduction of *Samaon*—she achieved sufficiently Saint-Saëns' musical and dramatic design of a cold-blooded enticement, that feigns passion so shrewdly, because it is strange to the actualities of it."

Here is a reference to that art of arts, coloring the tone, or allowing it to be colored, so that the very voice itself "acts" or "belongs" to the character on the stage and to the situation. This "acting" with the voice is more and more highly valued in these days. A free production, and a sense for the emotional content of words and music, given these, the voice will "color" of itself.

She sings Verdi's music with supreme art, respecting always the melodic phrase, the musical sentence, respecting also the rhythm; she does not confound lyric passages with dramatic passages, but she uses her voice, and colors tone to gain emotional effects.

Here another critic "points with pleasure" to the supreme musicianship of the

prima donna in *Aida*. It is not enough to have a beautiful tone, nor to "color" the tone according to the situation. There must be musically intelligent phrasing if we are to approach the highest attainment of vocal artistry. How few vocalists can even read ordinary music "at sight." What do such know of "respecting" the melodic phrase, the musical sentence, the rhythm?

Her voice is of exceptionally pure tone; not of great volume, she has the good taste not to force it. The result was an unusual treat.

This is a Boston critic rejoicing in the absence of "forcing" on the part of a soprano with a voice of fine quality but lacking in volume. The paragraph next following is by a New York critic referring to a prima donna in song recital who has not conquered breath control and resonating her tones sufficiently to be able to get a *forte* tone at high pitches which is of as good quality as her middle tones. A good *forte* tone is as much a product of skillfully secured resonance, of expansion, as it is of increase of breath pressure. Both factors are needed:

"Her voice is a real soprano of light quality, but of large power. Its best tones are those of the medium, particularly those not at its top. Her upper tones are all injudiciously placed. When she sings them *forte* they are pinched and take on an acid timbre which does not naturally belong to them. When they are sung without vigorous breath pressure they are throaty and hollow and frequently unsteady."

While the study of the vocal mechanism is interesting, and should not be discouraged, nevertheless it is the artistic sense that must be satisfied; and inasmuch as in music the appeal is through the ear, we must inevitably conclude that singing is first of all an art, and that the trained ear, or artistic judgment, is the only thing that can guide the student.

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## HINTS AS TO FIRST LESSONS.

BY F. W. WODELL.

A MAJORITY of those who apply for vocal lessons for the first time suffer from rigidity of the parts of the vocal instrument the moment they are asked to sing. A first step with them is to give them a consciousness of what it is during speech and the emission of a singing tone, to be "loose" at neck, jaw, tongue and lips. To feel that there is a generous space all the way back and downward from the front upper teeth to the bottom of the neck. The practice of "silent whispering" rapidly, and with much action of tongue, jaw and lips of familiar words or figures as 1, 2, 3, 4, 5, 6—so, three times in one breath, in pantomime, absolutely without sound, even that ordinarily known as whispering, is of great assistance in this connection. It must be understood that though there is no sound, the breath is to be sent forward in a slow stream, and as steadily as possible. In this sort of work the pupil is doing everything as it should be done in singing, except calling on the vocal chords, to realize for him a tonal concept in actual sound. In so far as he retains the conditions of this "silent whispering" when willing the sounding of a pitch on the sentence, he will sing correctly and with a feeling of looseness at the throat, and this practice may succeed much repetition of the purely silent work. Let the pupil whisper silently once, and sing twice, on the one breath on one easy middle pitch, as though whispering, as before, through the three repetitions. The action of the vocal chords in tone generation is automatic. We will the realization of a pitch and vowel, and if the neck, tongue, jaw and lips are left in "responsive looseness," the chords will do their work perfectly, and we shall not feel that they are in action. The fact that in this exercise the tongue, jaw, lips, larynx, palate and other parts involved in pronunciation are kept so fully and busily at work tends to prevent them from taking on any degree of rigidity. Hence the suggestion that there be "much action" in repeating the sentence, and that it be done rapidly, and as well distinctly. The question is not the amount or power of tone, but freedom of the parts and resulting freedom of tone. Easy, middle pitches, gradually working into higher and lower ranges, and light tone are therefore indicated.

The practicing of the 5-note and 8-note scale, and of arpeggi with a LaH to each note, quick L and motionless jaw, within the easy range with light voice, and smiling eye, is also a loosening exercise. Thus:

## Ex. 1.



The jaw must be coaxed to hang

loosely, the eyes and mouth wear the indication of a smile, and the movement of the tongue on the L be as rapid as possible. When the tongue drops for the ah let it fall with the back portion leaning forward. This is most important. Leaning, not pushed. To get the most benefit the exercises must be done as rapidly as is consistent with clearness, and with light voice. The arpeggi done in this way are of especial value in securing looseness or freedom of the larynx, than which nothing is more important in the production of good tone. The vowels o and oo may also be used at the discretion of the teacher, in alternation with the ah. Even on these vowels there must be the freedom of the upper lip as demonstrated in the smiling position of the same, though of course the smile will not be so markedly defined on oo and o as on ah.

The word "attack" is commonly used when speaking of beginning a tone on a vowel. It carries with it an idea of force which is in a sense objectionable. The good singer does not "attack" a tone, he breathes it out, and supports it on a column of breath, upon which it seems to float. "Start" is a better term with which to describe the beginning of a tone. Broadly speaking there are three ways of starting a tone:

(1) With a rush of unvoiced breath; result "breathy," woolly tone and a great waste of breath.

(2) By first holding the vocal chords momentarily tightly together and exploding the tone with a more or less strongly marked "click" or stroke; usual result, laryngeal strain and a hard metallic tone.

(3) By willing the sounding of the note just as the breath stream is started forward; result, a clear tone without either breathiness or hardness. The "stroke" or "click" or "explosive attack" is permissible, on occasion, for purposes of dramatic expression, and also possibly, but very carefully in certain types of "breathy" tone reproduction, as a remedial measure, to be abandoned at the earliest practicable moment.

Because pupils are apt to "labor" in ascending passages and therefore bring more or less rigidity into the vocal instrument, it is best on first study to work on easy middle pitches, and from a given pitch downward for some time before using ascending scale figures. The ascending arpeggio is an exception, and can often be used to decided advantage in early study, if kept within reasonable pitch limits.

To assist in correct "starts" it is sometimes advisable in cases where there is considerable involuntary rigidity at the throat to allow the pupil to use an infinitesimal aspirate (H), one that can scarcely be felt, much less heard, before the vowel. This is later to be reduced until to the singer there is practically no aspiration—the out-breathing and the sound seeming to come together.

It does not seem wise, in the case of beginners, who have usually so much difficulty, through lack of breath control and rigidity, in getting a tone to start correctly, to ask such to sustain tones for several beats. In early study the sustaining of tone should be brief; later the length of the tone may be extended to advantage as skill in making correct "starts" and in management of the breath increases. Certainly no teacher of experience will include the "swell"

## Ex. 2.



in his work with beginners, although this used at one time to be the custom with some instructors.

The use of "holding tones" must not be put off too long, for the power to sustain tone evenly and steadily is fundamental to good singing.

The use of the following exercise:

## Ex. 3. Allegro.



on middle pitches for each class of voice, has helped beginners to attain a loose and so-called "forward" production. The quickly repeated l prevents stiffening of the tongue, and the activity of the lips and jaw and other parts in making the vowel changes (the tongue leaning steadily forward on the vowels with the tip well down against the lower front teeth) tends to prevent rigidity throughout the vocal instrument. The use of oo in the opening of the exercise aids in securing a sensation of "tone front," if done without a hard bulging under the chin in front of the larynx. Helpful exercises along the same lines are these:

## Ex. 4. Allegro.



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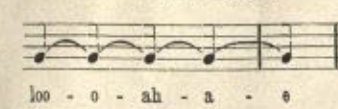
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Continued from page 656



## Ex. 5.



In the following exercise the sustained tone on the middle pitch affords an opportunity to still more looseness of the back tongue, neck and jaw, and the scale figure is then allowed to flow of itself, care being taken that there is a slight and very easy, flexible expansion outward and upward just under the end of the breastbone and up under the shoulder-blades, as the ascending figure is sung, that action being reversed on the descending scale passage. Thus the "pose" of the tone is retained, the expansion referred to assuring the breath support needed for the ascent:

## Ex. 6.



Light tone, easy middle pitches, a slight smile, exposing at least two center upper teeth on the oo, a very quick l and absolutely loose hanging or floating jaw are indicated for the above exercise. Lah may also be used, with a bright smile, to good advantage.

## THE TRILL AND—A PICTURE.

BY GEO. CHADWICK STOCK.

EVERY singer should acquire as much agility of voice as possible. This accomplishment makes it easier to execute with smoothness and fluency the intricate passages of songs. The trill is the most difficult as well as the most brilliant of vocal embellishments. All singers, however, cannot do this with equal facility, simply because their neuromuscular organism and vocal organs are not suited to this style of ornamentation. Now and then we are treated to a trill by a basso. We cannot fail to admire his dexterity, even if it does remind us of the old darkey's definition of a miracle, i. e., "An ox sittin' on eh stump wid his head thrown back, singin' jes lak a robin."

## EFFICIENT TEACHERS.

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"At the theater where the singer was engaged in Birmingham one of the attractions was a lion show, some of the beasts being really wild and untamed. Nearly the whole stage was taken up with the 'setting'—the animal show."

"Just as I was going on," said Cunliffe, in telling of the incident, "I heard a hurried rush and confused shouting and some one slammed an iron gate. I heard a voice say, 'Just in time; he was nearly out.' My music was starting, so I had no time to inquire. I went on the stage."

"In a moment I heard ominous growls and savage snarls, mixed with much whip cracking and strenuous breathing. I am never fond of a wild animal show, and I felt distinctly nervous that night. The cloth behind me sagged and swayed, and then, to my horror, suddenly in the wings I saw the huge head and front of a lion."

"I was singing a song called 'I Would,' which had a lot of short verses. As I sang them, my blood running cold, I watched the lion. It seemed to advance slowly, and its baleful eyes glittered in a truly horrible way. I could not go off that side without passing it, so I prepared to 'exit' with haste."

"Turning, I was doubly horrified to see another lion on the other side."

"I was caught like a mouse in a trap. I dared not go off the stage; I dared not show my discomfiture to the audience. There was only one thing for me to do—sing. So I sang in desperation, hoping that some one would come and take those lions away. They told me afterward that I sang ninety-eight verses. But I think that was unkind."

"I wondered how long it would take those two brutes to make up their minds to come into the full glare of the footlights, and I had just prepared to leap into the stalls, regardless of the consequences, when I heard the hoarse voice of one of the stage hands say: 'Ere, Bill, these two chaps are too far forward. Give a 'and with them, will yer? And, coming up between the two lions, they lifted them bodily. They were paper maché!'"

THE poor, broken old tenor had been sleeping in the livery stable for three months, when he suddenly got a chance to sing the rôle in which he had once been famous. La Scala at Milan was packed that night. He sang—most painfully—before that vast audience. At the end the audience hissed with unanimity. "Ah," said the old tenor, in the wings. "Ees it not painful? Zee Italian people, zey no longer care for Verdi."—Boston Transcript.



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### DOES THE MODERN ORGAN TOUCH INTERFERE WITH THE PIANO TOUCH?

BY EDWIN H. LEMARE.

[This article, which appeared originally in the *English Musical Opinion*, is from the foremost English organist of our time. The distinctions he draws between the touch on the old and the new organs will be most interesting to our organ readers, and only that part of Mr. Lemare's lengthy article is presented here.—EDITOR OF THE ETUDE.]

ALL springs when compressed tend to resume their original position. Their tension is proportionate with their degree of compression. In watches and clocks a compensating mechanism is necessary to overcome the difference in tension of the spring when fully wound and when nearly run down; and without this the watch or clock would run at different speeds, varying with the spring tension. It was this compensating action in clocks and watches which first directed my attention to a possible improvement in organ touch. There being no compensating mechanism in organ key springs, the tension of the spring, and consequently the resistance of the key, is proportionate to the depth of depression. For the first eighth of an inch, perhaps, the touch may feel light; but resistance increases with depth of depression until, at its lowest position, our "light grand piano touch" is no more. In fact there is no piano in the world that requires a quarter of such weight to keep its keys fully depressed.

#### A SURPRISING WEIGHT.

The writer a short time ago made some careful tests and weighed the actual key tension on several of the best makes of organs, both here and in America. The average (with no wind resistance) worked out at from two to three ounces at the top and from six to eight ounces at the bottom, according to the size and pattern of the key and spring. Just think of it! Ten fingers, ten notes held down all at once; ten times eight are eighty, eighty ounces are five pounds! At a moderate estimate, as much again as the old clumsy tracker action when the keys were once down.

The piano touch is therefore as different from the above as light is from darkness. In the piano we have a "hopper" which jumps under the hammer and helps to relieve the player of its weight. Again, the resistance in the piano is at the top of the key; and, after the player has overcome the inertia of the hammer and set it in motion, the hammer continues forward by its own natural momentum and is again aided in its flight, and somewhat relieved of its weight, by the above-mentioned hopper. It will therefore be seen that the whole conditions in regard to the organ have been reversed and the modern "light spring organ touch" is nothing but a snare and a delusion.

#### PIANO AND ORGAN TECHNIC.

There is a general opinion that organ practice is detrimental to a good piano-forte technic. I venture to state that it was not half as injurious with a good tracker action as it is in the present day with the old-fashioned "clinging"

harmonium springs under the keys. Let me give one example, for which I can vouch from actual experience. One of the leading organists in New York requested me, some seven years ago, to give him some help in recital work. He was an excellent pianist and had a fine technic. At the time he had a somewhat old-fashioned organ (with a wind resistance touch) and played with a sharp and crisp blow from the fingers and with a perfectly "free arm"—the acme of a good organ touch. Two years ago he sought my assistance, when I found him in possession of a new electric organ, with the most awful "light" spring touch imaginable! My fears were instantly realized. The sharp and clean finger action had disappeared and the free arm and wrist had become rigid. Unconsciously he had by degrees been compelled to bring into play the weight of the arm for the purpose of holding down the keys; but he was aware of nothing but the fact that he experienced more fatigue than when playing on his old instrument. In these days, when so much is heard of tariff and of other kinds of reform, I ask my organist readers to interest themselves in a reform which to them must be of the greatest importance. Let me call it touch reform.

#### AN INTERESTING EXPERIMENT.

The following experiment will prove the statement: Play the Widor Toccata in F (or other rapid and continuous movement) through at a rapid tempo on a well-built tracker organ (without couplers), using a sharp and crisp finger movement; then try the same thing on a modern electric or tubular pneumatic organ. Note the ability to continue the finger movement throughout in the first instance and also the absence of fatigue; and then, in the second instance, note how quickly the finger staccato has to give place to a wrist staccato; and ere long the wrist is also tired and the good old-fashioned "organ arm touch" has to come to the rescue! Unless the player has abnormal strength and exceptional technic, it is impossible to play such a piece throughout from the fingers on a spring touch which is six or eight ounces at the bottom. Why should one's powers of endurance be taxed to the utmost when there is a perfectly easy way out of the whole difficulty?

Years ago, when I was organist at the Parish Church, Sheffield, experiments were made at my request by the builders of the organ and the keys were weighted at the end to help to overcome the tension of the spring of the pneumatic valve. It was found, however, that the weights had their usual tendency of momentum, with the result that a sharp blow on the key made it rebound several times, and a "chattering" effect of the pipes was the result. The touch, however, was more uniform throughout the various positions of the key and the inertia of the weight gave a delightful resistance to the first blow.

Slight springs were then introduced to overcome the chattering and to prevent the key from rebounding when in its top position, the weights helping to give a more uniform touch.

### GEORGE WASHBOURN MORGAN.

BY HERVE D. WILKINS.

ONE of the pioneer concert organists of America was George Washbourn Morgan, who was born at Gloucester, England, in 1822, played in church in his native town at 8 years of age, and came to America in 1853.

Morgan was possibly the first to introduce into this country the organ works of Mendelssohn, Bach and Hesse. In New York he was for many years organist at St. Thomas' and at Grace Churches. Later he was organist at St. Ann's and at St. Stephen's (R. C.) Churches, and still later at the Tallmage Brooklyn Tabernacle.

Although he was well versed in organ music of the severe school, he was very liberal in his tastes, and took keen enjoyment in listening to orchestral and band music. He arranged several overtures for the organ. Among them *William Tell*, by Rossini, *Martha*, by Flotow, *Egmont*, by Beethoven, and *A Midsummer Night's Dream*, by Mendelssohn. These pieces were especial favorites with Morgan's audiences, and the mere announcement of his name was sufficient to ensure a full attendance at concerts and recitals.

His daughter, Maud Morgan, became eminent as a performer upon the harp, and often appeared with her father in harp and organ recitals.

His death occurred in 1889 at his Brooklyn home.

#### AN ORGAN RECITAL EXTRA-ORDINARY.

THE *London Orchestra* tells a story of an organ recital at Exeter Hall, London, given when the organ was new, by Johann Schneider, of Dresden. He had been brought to London by Mr. Stammers, manager of the hall. Schneider was a great contrapuntist, and was announced for an "extemporaneous performance," that is, he was to improvise at length a prelude and fugue. The theme of the prelude proved not very interesting, although Schneider could talk musically upon any subject. The prelude lasted ten, and then fifteen minutes. And the audience began to show signs of impatience. The fugue theme was short, stern and solid, such a theme as would evidently be supported by two, if not three, counter-subjects, and that would admit of all sorts of inversions, augmentations and diminutions in quarter-time, half-time, double-time and twice-double-time. Mr. Stammers, on behalf of the audience, requested Schneider to be brief. The audience lost their patience and cried out on all sides, "Enough," "Leave off," "That will do," "Cut it short," and still Schneider persisted with increasing elaborateness, announcing that he had just begun on the third subject and there would ensue the *stretto* and perhaps a *coda*. The audience waited only a few moments longer, and then Schneider was seized by the arms and legs and was lifted bodily from the organ bench. The audience after all were somewhat ashamed and applauded and cheered. John Schneider bowed with complacency. He had been engaged for eight performances for fifty pounds. The concerts were cancelled, although Schneider received his money just the same, and hurried back to his beloved Dresden and the beautiful Silbermann organ in the Marien Church, where he held a life appointment.

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### COMMON SENSE AT THE ORGAN.

BY AMY U. W. BAGG.

THIS article will not interest the organist who has specialized, studied with some eminent organist and holds one of the largest organs in his town or city, at a salary of \$800 or \$1,000 a year up. It is written for the all-round musician who has taken up the organ as supplementary work, who plays as well as he can, on, let us say, a two-manual organ in the "average" church, for the sum of probably \$3 to \$5 a service. Such a congregation cannot afford to listen to Bach fugues every Sunday, and has no right to expect marvelous things for the salary it pays. Indeed, in ninety-nine cases out of a hundred, a congregation does not enjoy elaborate pedal technique, however wonderful, as it does simple, appealing things played with taste and a real musical feeling.

To an organist so placed, requisite practice is difficult to accomplish, as the church for six days in the week and seven months of the year is freezing cold. Often the organ has no motor and the blower has no telephone, or if he has, his business, social and school engagements are such that his services cannot be secured at "any old time" when the organist is at liberty.

Under such conditions, no organist however great, can advance and improve his work as he would wish. In fact, he can scarcely do himself justice at the services. How much less can the pianist hope to develop his organ playing along the lines of his best ideals. To an organist who is paid so little, the purchase price of sufficient new music to enable him—or her—to give varied selections, is a drain upon his purse that is not quite fair.

#### HAMPERING CONDITIONS.

Now let us see how good results can be brought about under even these adverse, hampering conditions. In the first place, do not attempt to play anything so complex that it requires more practice than you can give it. It is far better to play, "Hush, my dear, lie still and slumber," with deliberation, self-command, unhurried changes in registration and with musical effect, than to give an imperfect, monotonous version of some great work. For a church position demands not only good management of the fingers and keys, but also skilful manipulation of the manifold mechanical contrivances of the most complicated musical instrument in existence. When you have exhausted your organ repertoire, there are any number of pieces in your piano library that you can arrange effectively. Then there are a lot of things for piano that are thrown in your way, things often too simple for you to play upon that instrument, but which appeal strongly when developed for the organ, enriched by varied registration. You can often use the pieces purchased for your pupils in the lower grades in this way. It will dignify the piece and enhance its desirability immensely to the pupil if she is told that her teacher played it in church on Sunday.

Songs and simple violin solos can be used, one hand taking the air on one manual, the other hand playing the accompaniment on the other. Always be on the lookout, seizing upon any bit of real music, however unambitious, despising not small things.

As an example of extreme simplicity, I would cite an instance when *On the Deep Sea*, by Steinheimer, in THE ETUDE of January, 1910, made an exceedingly attractive offertory. The bass notes, when picked out on the pedals against a back-

ground of sustained chords, give an effect of dignity to this brief, little composition which a novice might never imagine possible.

After all, the church people are your employers, and if you play as well as you can that which pleases them you are doing what you ought to do. Satisfy your taste for good music as far as possible, but exercise also your tact. Do not feel in honor bound to play only the severest classics when your people want to hear tunes. And there are good tunes and beautiful in infinite variety. The "classics" are full of them.

Reeds are usually better for soft accompaniments, as they carry far without being loud. Flutes should be added, however, in accompanying loud passages, as exclusive reeds are too strident in powerful tone for such use. For high, floating obbligatos, flutes are ordinarily more desirable. For low pitched obligato passages, imitative of the cello, reeds usually come out with greater effect. Make all you can out of the accompaniments. It greatly enhances the beauty of the singing. It is painful to hear the average organist kill time in more senses than one when he plays a hymn. The object of playing the hymn is to help the congregation to sing it, not to display the organ or your own accomplishments, nor is it an opportunity to take a rest from the mental alertness demanded by the conduct of a church service.

Play the hymn with precision and in strict time. Clip not one jot of the last count from the long note at the end of the line. If the congregation lags in the singing, mark the time by separating the chords. You cannot lead them by a lazy, slipshod, sloppy legato, which for some unknown reason is the most popular style in hymn playing—and I wish, after all, that the big organists would read this paragraph.

Don't play the hymns all alike. "A Mighty Fortress Is Our God" demands different interpretations from "Knocking, Knocking, Who Is There?" And don't play all the verses of any one hymn exactly alike. Make the music subservient to the words. Your own musical sense must prevail over the printed registration. Every organ has its good points and its defects. That which would be a good registration for one instrument might be a hideous combination on another one.

But just because a few of your stops excel the others in quality of tone, do not fall into the error of playing all your melodies on these few. Something not quite so good is better than monotony. Get all you can out of your organ, always remembering that all the people do not always enjoy the same things. Every stop in your organ will have at least one admirer. Once in awhile play for the minority.

Lastly—because your toes cannot do prodigious things, do not underestimate too far your ability. Ofttimes a fine organ technician lacks the more musical qualities. Go on doing the best you can, practicing as much as you can, improving your work in every way that you can, and you may get a bigger, better organ next time. Encourage yourself with the thought that if you can get good music out of an indifferent organ, you can surely get it out of a better one.

Remember, that if an organist is a first-class pianist, a superior drill master, a faultless accompanist, an unsurpassed sight-reader; if he has a fine musical taste, a quick wit for emergencies, a sweet temper for all the time, and an unflinching courtesy, he doesn't need to be a good organist.

### THE LIGHT THAT FAILED.

BY AN OLD ORGANIST.

I SUFFERED a hair-raising experience several years ago when I was organist of a church in a large town in the Midlands, the name of which—for obvious reasons—I will omit. The organ had been restored at considerable cost, the whole parish helping loyally, and we were justly proud of the result of our endeavors. We had arranged a grand re-opening service, and the Bishop was to dedicate the practically new instrument. I was worrying over one or two of the reeds in the swell-box, which, owing probably to variation in temperature, were slightly out of tune; and on the day preceding the service I went to the church to put it right. I had provided myself with about three inches of candle, as the organ chamber was rather dark. Lighting this, I climbed up to the swell-box, and stuck it on the top of a wooden pipe opposite.

When I had completed the tuning to my satisfaction, I discovered that it was past dinner time, and I was hungry; so I locked up carefully, returning the church door key to the vergor, who lived near by. I was in the middle of my dinner when a sudden thought struck me, which chilled the marrow in my bones. I had left the candle burning on one of the wooden pipes of the organ. The next thing I remember was tearing up the street, hatless, with a crowd of small boys after me. I gave up everything for lost, as I rounded the corner where my church was situated, and saw a volume of black smoke rising into the air. However, it was a factory chimney, and I breathed again. I reached the church door, and remembered that the key was at the vergor's house in the next street. I stood for a moment to relieve my feelings in a few well chosen phrases, then rushed off again.

Three minutes later I was in the organ chamber. The end of the tale is exceedingly tame. The candle had burned out, but the charred woodwork to this day reminds me what a terrible escape I had. I suddenly found my legs trembling, and collapsed into the nearest pew. Then I remembered my dinner, and thought I would go home and finish it before it got cold.—*Musical Herald*.

SEEK not, young artist, what meaning is expressed by genius. If you are inspired by it, you must feel it in yourself. Are you destitute of it, you will never be acquainted with it. The genius of a musician submits a whole universe to his art.—*Rousseau*.

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### "GIVING OUT" THE TUNE.

By J. CUTHBERT HADDEN.

PLAYING over the tune before the congregation rises to sing would seem to be such a simple matter as to leave nothing to say about it; but, indeed, it is not a simple matter, or, perhaps, I should rather say that its apparent simplicity leads too often to its being done in the most slipshod and inartistic way. Some organists are not at all particular about strict time in the matter; others seem to regard the playing over as a species of puzzle for the congregation to find out what the tune really is; while still another class have the notion that the softer and therefore more inaudible playing over is made the better.

This latter practice is quite a modern fancy. The late Mr. W. T. Best used to describe it as the "I-hope-I-don't-intrude" method. The swell diapasons, or even a dulciana alone, are perhaps used, with the swell shut so that the sound fails to penetrate any distance into the church. It may be as sweet as a summer zephyr to the organist and those near enough to hear it, but it does not inspire a congregation to join with "heart and voice" in the coming hymn. In fact, more than half of the congregation are often unable to make out the tune at all, and sometimes do not get as much as a clear idea of the key. In these circumstances, how can they be expected to stand up promptly and begin singing? The effect is that the choir sings the first line or two alone, and the congregation gradually drops in as the tune unfolds itself to them.

The main essential of all "playing over" is that it should be done clearly and at the speed at which the singing is to go. There should always be sufficient tone to penetrate to every corner of the building. Beyond that, the amount of tone and the general character of the "giving out" should be in keeping with the hymn about to be sung. Obviously, it will not do to give out *Onward, Christian Soldiers* and *Jesus, the Very Thought of Thee* in the same way. In the first case, one might, for example, "solo" out the melody in octaves (melody note and octave below) on the trumpet stop, or, as I once heard it done by Dr. Peace, on the pedal trombone; in the other case, the swell diapasons, with or without pedal, would be appropriate. A noisy style is never to be commended for its own sake, but a good effect may often be gained in preludeing a grand jubilate hymn by using a loud and striking combination which will arouse listless hearers and awaken some enthusiasm in the choir and congregation.

#### VARIETY OF TREATMENT.

So much for general principle: let us look now at some details. "Giving out," says Mr. Dudley Buck, "is susceptible of a great variety of treatment, only limited by the size of the instrument and the taste, the invention, and the skill of the player." The simplest method is, of course, to play the tune over, as written, on the manual, with or without pedal. But an organist of taste and technical resource will seldom use that method more than once at a service. If the tune is at all unfamiliar, it is generally wise to give out the melody as a solo on one manual, with a subordinate accompaniment on another manual, and a soft pedal bass.

The choice of the particular solo stop will (or should) depend on the general character of the tune. Some tunes will suit the clarinet, some the oboe, some an eight-foot flute, and some the trumpet. Of course, a combination may be used, such as an eight and four-foot flute, or an eight-foot flute coupled to oboe, or

even a soft sixteen-foot and eight-foot on the great. Further the melody can often be very effectively "soloed" in the tenor octave, that is, an octave below the written pitch. The swell oboe, or horn, if of good quality in this part of the register, is suitable in this way for plaintive tunes; while tunes with broad melodies come out well on the great open diapason. Of course, in this method there is the disadvantage of having to adapt the left-hand part from the upper and lower staves of the short score, involving often some rearrangement of the two individual parts. A knowledge of harmony will considerably help here, and a player who cannot trust himself to work from the printed score can easily make a manuscript arrangement for himself. Practice in this way will gradually lead to expertness.

Tunes with repeats should, as a rule, have the repeat portion played over in a different way from its first giving out. Haydn's *Austria* (the Emperor's Hymn) is a good example in this department. It has been "registered" for giving out by a well-known London organist, as follows: First and second lines (of words): solo clarinet, accompanied on soft swell; third and fourth lines (repetition of lines one and two): swell diapason, without pedal; fifth line: great diapason, coupled to swell reeds, with pedal open diapason; sixth line: gradually increase great and open swell; seventh line: full organ; eighth line: gradually reduce organ, and conclude with soft eight-foot on great. Of course, there are plenty of other methods, but this may be taken as sufficiently suggestive of the variety that is to be obtained in giving out a tune.

#### SPECIAL TUNES.

Special tunes and special classes of tunes require special treatment. As regards the latter, the German chorales and most broad, massive tunes of the *St. Ann's* and *Old Hundred* type, come out perhaps best when played over in pure four-part harmony on the great eight-foot diapasons, uncoupled, but with pedal coupled. Again, the full swell (closed) is very effective in extended chords by playing the right hand an octave higher, with pedal coupled, in such tunes as *Smart's Ragged Square* and *Croft's Hammer*. For slow minor tunes, such as *St. Mary*, the great diapasons and manual sixteen-foot, with pedal coupled, are usually suitable.

Special tunes can be treated in a variety of ways, according to their character. Several of Dyke's familiar tunes fall under this head, such as *St. Alfred* for *Fierce Raged the Tempest*, and *Vox Dilecti* for *I Heard the Voice of Jesus Say*. In *St. Alfred* the first and second lines demand totally different treatment from the third and fourth, though I have sometimes been amazed to hear the whole tune played over on the same combination. On a good organ, a striking effective treatment would be something like this: Lines one and two: great to mixture (without reeds), coupled to full swell, open, with pedal sixteen-foot coupled to great; line three: great soft eight-foot coupled to swell diapasons and oboe, without pedal; line four: swell diapasons only, a soft sixteen-foot pedal coming in only at the last chord.—*The Choir Leader*.

Since Liszt incorrectly thought Bach of Hungarian ancestry, in his fugue on B-A-C-H, he introduced a section full of Hungarian peculiarities. He remarked to a pupil of his that this "represented the whole Bach family with twenty-four children clambering around on the trees."—(F. S. L.)

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### PAGANINI AS SEEN BY HIS MEDICAL ADVISER.

AN article recently appeared in the French journal *Musica* dealing with a memoir of Paganini as seen by his physician. The memoir, dated 1830, is entitled "A Physiological Study of the Celebrated Violinist, Paganini," and was read to the Royal Academy of Sciences, in Paris, by its author, Dr. Bennati.

Paganini had the rare privilege of being a legendary figure during his own lifetime. Aside from all musical considerations, he was regarded as a man apart from the general run of humanity. He was mysterious and aberrant. Moreover, he lived during an epoch which was noticeable for its worship of whatever was individual or recondite. It was an age which produced such figures as Byron, Count d'Orsay, George Sand, Chopin, Edgar Allan Poe and Garibaldi; and Paganini was no less remarkable than any of these. Naturally legends and stories will cling to such people like barnacles to a ship, so that we come to regard these heroes of a romantic age as if they were heroes of fiction. In what way is Byron more real to most of us than the Count of Monte Cristo? As a rule the cold searchlight of truth reveals many of our cherished men of mystery to be but sorry effigies. Paganini, however, comes through the ordeal rather well, and, after Dr. Bennati has finished with him, still preserves something of his fantastic obscurity.

#### PAGANINI'S STRIKING PRESENCE.

"Paganini," he tells us, "is pale and thin, and of average height. While he is only forty-seven years old, his leanness and his lack of teeth, whereby his mouth is drawn inward and his chin projects, give his physiognomy an expression of advanced age. His huge head, surmounting a long, thin neck, is at first glance greatly out of proportion with his meagre body. A high forehead, wide and square; a prominent, aquiline nose; finely arched eyebrows; a mocking, satirical mouth, a little like that of Voltaire; full, protruding ears; long, black hair, falling in disorder over his shoulders in contrast with his pallid cheeks, give to Paganini an appearance which is by no means commonplace, and which represents, to a certain extent, the originality of his genius.

"His physical appearance has led many to form the impression that Paganini is morose, melancholy and world-weary. Frequent association with him left me with no such impression. I found him always gay, witty, happy in the society of his friends, devoted to his charming little son, Achille, and fond of playing games with the children."

Dr. Bennati spent ten years in intimate association with his client and tells us that "no circumstance of the virtuoso's physiological condition was unknown to him." He gives much information which has little bearing on Paganini's artistic influence, and is

therefore valuable only to pathologists. It is interesting to know, however, that while recovering from the measles during his fourth year, Paganini fell down in a cataleptic fit, and for the whole of one day was believed to be dead. His body was already enveloped in a winding-sheet when a slight movement on his part revealed the fact that he was still alive.

Despite the number of maladies from which Paganini suffered, Dr. Bennati believed that in 1828 his client was perfectly healthy. This is in complete contradiction to the popular impression, as the great violinist is generally supposed to have been consumptive at this time. The physician would have us believe that the abnormal debility of his client was as much a help as a hindrance in the practice of his art.

"On the one hand," he says, "the action of the cellular tissues in recovering the nerve-centers renders them less impressionable, and less 'sympathetic,' if I may so express myself, 'with the strings of the violin.' On the other hand, a less attenuated figure would have deprived him of the faculty of moving his arms and his body in the positions necessary for producing his magical effects."

After a detailed description of the phenomenal elasticity of certain ligaments, at the same time taking into account the natural special development due to long practice, the doctor concludes that, "in order to be a Paganini, it is not enough to possess his musical genius; one must possess his peculiar physical structure."

Dr. Bennati gives us some valuable information regarding Paganini's hearing. "It is impossible," he says, "for any one to have more delicate hearing than Paganini possesses. He hears what has been said in a low voice at a great distance, and the sensitiveness of his ear-drum is such that it proves a veritable misery to him when anybody speaks to him in a high-pitched voice close beside him. He is always obliged to turn exactly face to face with his interlocutor. This sensitiveness is much stronger in the left ear—the one closest to the violin when playing—than in the right. The opening of his ear is, in fact, admirably adapted for receiving sound-waves."—*Translated from the French by A. S. G.*

#### THE CONSUMMATE ARTIST.

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 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 the beauty 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.—*Finch*.

### CONCOURS.

It is strange that our leading American conservatories and schools of music do not adopt more extensively the idea of *concours publics*—the public competitions or contests—which are so marked a feature of the musical life in European conservatories, and which give such an intense interest to the close of the season of activity of each musical institution.

It is true that some of our conservatories in this country give medals and prizes to the best pupils at graduation, but the *concours public* on the scale in which it exists in Europe is practically unknown here.

Through the courtesy of a friend in Brussels, the programs of the *concours public* of the "Conservatoire Royal de Musique de Bruxelles" for the school year ending July, 1912, lie before me. The various contests, all open to the public, lasted every other day from June 15 to July 13, and included piano, violin, cello, harp, singing, organ, declamation and various wind instruments. This is one of the famous conservatories of Europe, and the *concours* is especially interesting to violinists from the fact that César Thomson, one of the greatest violinists and violin teachers in the world, is one of the professors.

Brussels is only a medium sized city, but the work of its conservatory violin department as shown in this year's *concours* makes an astonishing showing as to the works played. Each pupil taking part in the *concours* was obliged to prepare the first part of the Second Violin Concerto by Max Bruch, from memory, eight études, also from memory, selected from the études of Kreutzer, Rode and Fiorillo, and some concerto or other composition, chosen by himself. The following list of compositions presented, embracing, as it does, some of the greatest works in the literature of the violin, shows the remarkable proficiency obtained by the pupils of the conservatory; First Movement of the First Concerto, Paganini (presented by two candidates); First Movement of Concerto, Beethoven (presented by two candidates); First Movement of Concerto, Goldmark; I. Paganini (a work of immense difficulty, featured by Kubelik in his American tour this year); Zigeunerweisen, Sarasate; Introduction and Adagio of the First Concerto, Max Bruch; Chaconne by Bach; First Movement from Concerto, Tchaikowski; First Movement from Brahms' Concerto; Legende, by Sinding; L'Arte dell' Arco, Tartini-Thomson; Variations, Joachim; Aria du Concerto, Goldmark; Preludio ed Allegro, Pugnani; Variations sur un theme de Corelli, Tartini-Leonard; First Movement of Third Concerto, Saint-Saëns; First Movement of Concerto, Mendelssohn; Parts of Concerto, Vieuxtemps; Sicilienne, Leclair, Caprice Locatelli.

The "jury," as the judges are called in these *concours*, consisted of five members, and the awards were as follows: first, with the greatest distinction; first, with great distinction; first, with distinction; honorable mention. One of the awards, "with the greatest distinction," was given to a young girl twelve years of age who played the First Movement of the Tchaikowski Concerto.

In many of the European conservatories, special prizes of money, musical instruments, medals, etc., are given by private parties who are interested in music. In the violin *concours* at Brussels there is a permanent yearly prize of about 450 francs in money, donated by M. Van Hal, to the violin pupil pronounced the best by the jury. The best pupil also has the privilege of selecting any violin from the stock of a well-known firm of violin makers in Brussels, who have donated this as an annual prize.

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### VIOLIN TESTS.

VIOLIN tests are becoming increasingly popular all over the world. THE ETUDE some time ago gave an account of a test held in Paris, in which a comparatively modern violin, a Bernardel, scored the greatest number of points, against many famous violins, including a genuine Stradivarius and Guarnerius. A similar test was recently held in Chicago, in which modern instruments held their own well in competition with genuine Cremonas. Another and very important test has just taken place in Paris. Concerning this the *London Daily Mail* says:

"A peculiar contest which took place on Thursday night would seem to vindicate the contention of modern violin makers that their products are every bit as good in tone as the Stradivarius and other violins of ancient make, for which thousands of pounds are gladly paid by enthusiasts.

"A number of violins which had survived preliminary tests were played in a dark room, without the hearers being informed of their identity, except by numbers. At the end of the competition a vote was taken from the large audience of musical and artistic people present, with the curious result that the finest toned violin was judged to be a Belgian instrument dated 1912.

"The second was a French 1911 violin, and only third place was taken by a 'Strad,' valued at more than \$15,000. The fourth was a Grancino (old Italian), but the fifth and sixth were also of modern manufacture."

The correspondent of an American paper writing about this test says: "It will be curious to see whether in consequence the valuation put on old violins will in any degree be lowered. It has without any doubt been proved to be due to a complexity of sentiments rather than to the musical worth of the instrument."

### FALLACY OF SUCH TESTS.

This latter view is no doubt the one which will be taken by many superficial readers. My own opinion is that these tests, where a violinist plays a few bars, on twenty or thirty fiddles, one after the other, in a darkened room, the violins being identified by numbers, and the audience voting on the order of superiority, proves little or nothing. Nothing is more deceptive than judging violin tone under such circumstances. It is a good deal like judging perfumes, teas, coffees, wines or tobaccos. Any druggist will tell you that a customer, after he has smelled five or six different kinds of perfumes, finds that his sense of smell is confused, and that thereafter the other varieties smell pretty much alike to him. It is the same with tea-tasting, or wine-tasting or judging tobaccos, so much so, that to judge the quality of these articles successfully, years of experience are required. Because a crowd of miscellaneous smokers, trying to judge cigars in a dark room, get five- and ten-cent cigars mixed up with fancy brands of Havana cigars at 25 and 50 cents, does not prove that the five-cent tobacco is the equal of the fifty-cent Havana by any means.

That one or two violinists, playing a short selection on each of a number of violins, can get out of each instrument the best that is in it, is absurd. Every violinist knows that to bring out all the beauties of a violin he must study its character, and by constant playing on it learn how to get the best results, and to make it a part of himself as it were. It would be impossible for the player to be *en rapport* with each violin at one of these contests.

### A DECEPTIVE TEST.

Then a slight difference in the manner of playing makes a great difference. To show how deceptive such a trial can be made I will relate an incident which came under my personal observation. The owner of a fine violin was trying to sell the instrument to a pupil of mine. The latter asked him whether he could distinguish the tone of his violin among others. "In a thousand," was his reply. The pupil proposed a test, by comparing the tone of the violin in question with that of two others, the owner to be placed in another room, where he could not see which violin was being played. For the fun of the thing the pupil thought he would lay a trap for the over-confident owner of the fine violin, so, instead of playing on each of the three violins in turn, he played all three selections on the same violin (one of his own). The first piece he played rather softly, the next medium loud, and the last in a brilliant and showy style with plenty of vibrato. The owner of the violin was completely deceived by the trick. "The first," he said, "is a cheap instrument, lacking power and carrying quality; the second you played was better, but was deficient in quality, while the third was my own violin, any one, even a deaf man, could have told that."

When told that his violin had not been used at all, and that only one violin had been used in the contest, he was exceedingly crestfallen, and could not be made to believe it until the trick was performed under his very eyes. If such a thing as this could happen in the case of the owner of a violin who had used it for years, is it any wonder that the audiences in these fiddle tests get most woefully mixed up?

While modern violins may occasionally be taken for Cremonas or score more points at contests than genuine Strads and Guarneriuses, there is no possible doubt of the supreme excellence in point of tone of the violins of the old Cremona masters. Solo violinists all over the world will not play on new violins. If they cannot pay the immense prices demanded for the best Cremonas, they buy second, third, or fourth rate old Italian, French or German instruments. These men have the most exquisite judgment as to the tone of string instruments, of any class of musicians in the world. They would certainly not be such fools as to pay a fortune for a violin when they could get one of equal tone for a couple of hundred dollars.

### JOACHIM'S OPINION.

The late Dr. Joseph Joachim, who for many years bore the reputation of being the greatest living violinist, paid the finest tribute in all the literature of the violin to the Cremona masters, and gave the exact viewpoint, from which these instruments are regarded by the greatest violinists. He said:

"The violins of Stradivarius are mines of musical sound, which the player must dig into, as it were, in order to develop their treasures, and I attribute to them a peculiar responsiveness, enabling the earnest player to place himself completely *en rapport* with his instrument. While the violins of Maggini are remarkable for volume of tone, and those of Amati for liquidity, none of these celebrated makers is so preeminent a degree as Giuseppe (del Gesù) and Antonio Stradivari. If I am to give expression to my individual feeling, I must pronounce for the latter as my chosen favorite. It is true that in liquidity, Guarnerius in his best instruments is not surpassed by him, but what appears to me peculiar to the tone of Stradivari is a more unlimited capacity

for expressing the most varied accents of feeling. The tone seems to well forth like a spring, and to be capable of infinite modification under the bow. Stradivari's violins, affording a strong resistance to the bow, when resistance is desired, and yet responding to its lightest breath, emphatically require that the player's ear shall patiently listen until it catches the secret of drawing out their tone. Their beauty of tone is not so easily reached as is the case of many other makers. Their vibrations increase in warmth, the more the player, discovering their richness and variety, seeks from the instrument a sympathetic echo of his own emotions, so much so that these violins seem to be living beings, and become as it were the player's personal familiars—as if Stradivari had breathed a soul into them, in a manner achieved by no other master. It is this which stamps them as creations of an artistic mind, as positive works of art."

Dr. Joachim's opinion, as one of the world's greatest experts, shows very clearly why a violinist playing many violins, one after the other, cannot expect to make each one appear at its best.

When Rubinstein was director of the Conservatory at St. Petersburg, there was only one thing on earth that could awe him, and that was the announcement of an "ambitious mother." "Good heavens," he would cry in desperation, "I am Rubinstein, and I am director of the Conservatory, but you cannot expect me therefore to make geniuses."

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### ON ACCENTS.

PROPER accenting in playing a musical instrument is of fully as much importance as proper emphasizing of words in speech. Every form of life and motion goes forward in the form of rhythm, or vibration. One of the most famous of the scientific essays of Herbert Spencer, the great philosopher, was that on the "Rhythm of Motion," in which he shows that all motion is in the form of waves. Music is no exception, for we find a pulse in music just as in everything else. For this reason the student should be constantly cautioned to observe the accents at all times. We find two kinds of accents in music, one the natural accent of the measure, and the other, special accents which are introduced for special effects.

Each variety of time in music has its natural accent; in common time we find the principal accent on the first beat in the measure and a secondary accent on the third beat; in triple time we find the principal accent on the first beat, etc., etc. In syncopation we have a displacement of the natural accent, and other special accents are often introduced to obtain certain characteristic effects. A talented student with a strong natural sense of rhythm will make the principal accents naturally, although he may often have to be told of the special accents. Pupils will sometimes be found almost totally destitute of a sense of rhythm. They will play along in a sing-song, mechanical manner without indicating in the slightest way that they feel either the natural or special accents. In such cases the teacher must try by every means at his command to try and develop the pupil's sense of rhythm.

### PROPER BOWING.

Fortunately, the mechanism employed in playing the violin helps to some extent in developing rhythm, since if the bowing is properly done as regards the up and down bow being employed on the proper notes, a certain amount of accent will be obtained from the fact that the down bows usually come on the accented parts of the measure. A violin player naturally plays the down stroke stronger than the up stroke, so when the down stroke comes on the note which should receive the accent, the proper effect will be obtained. It often happens, however, that the up bow comes on an accented note, in which case the accent must be made by a stronger pressure on the up bow. All good violin methods and collections of violin études have frequent exercises designed to cultivate the power of making strong accents with the up bow, and the teacher should be careful to have his pupils perfect themselves in these. Violin playing without accent is an insipid, grind-organ affair, and on going to eminent teachers, pupils who have not been properly educated, often find that their instructors complain constantly of the lack of accent, and put them to work on exercises which will develop their sense of rhythm.

A really good musician and violinist instinctively adapts the bowing so as to have the down bows fall on the accented parts of the measure, as far as possible, both as regards the natural accent and the special accents, syncopated passages, *sfz's*, etc. In the case of certain passages this cannot be always accomplished, and a strong pressure on the up bow must then be relied upon to accomplish the proper result. Good accentuation in violin playing is the life of a composition, and gives the performance a solidity, brilliance, and virility which nothing else can accomplish.

In making a very strong *sfz* on a cer-

tain note the bow should be brought down on the string with a hammer-like blow which gives the *sfz* its explosive quality.

Great violin teachers are noted for the aptness of their illustrations. The pupil of a great European violinist speaking of this said: "My teacher would often devote almost the entire lesson to talking about the work in hand, explaining thoroughly the difficulties to be encountered and how to overcome them. During such lessons I would play but little, but I would leave the lesson room with such a clear idea of how to practice that I would know exactly how to set about it to correct my mistakes."

### THE SECRET OF PROGRESS.

After all, the great secret of progress in learning music is to know how to practice. In explaining the importance of accent, let the teacher explain the difference between a passage from Shakespeare read by a schoolboy and then declaimed by a great actor. Much of the difference comes from the proper accentuation of the actor. Take the sentence: "You must come to-day." This can be read in four ways: "You must come to-day"; "You must come to-day"; "You must come to-day"; "You must come to-day." The variation in emphasis makes a world of difference. In a similar manner the accenting of different notes in a passage of music creates entirely different effects. Great artists understand this very well, and pay the utmost attention to accenting the music properly. It is this close attention to detail which makes them great, and makes the simplest composition in their hands sound very different from the same piece played by amateurs.

The student should pay the closest attention to the natural accent of the measure—the pulse of the music. A noted teacher of the violin said to me of one of his pupils: "I am afraid Miss B. will never accomplish much, for she has practically no sense of rhythm, although talented in other regards." There are no doubt extreme cases of this kind, but I believe the rhythm of almost any intelligent pupil can be vastly improved by systematically studying exercises designed to develop a sense of rhythm. Witness the vast improvement in emphasis achieved by pupils in elocution under the guidance of a good teacher in that art. Many a pupil who begins with a tasteless, sing-song delivery ends by becoming an eloquent, impressive speaker. It is not otherwise in music. I would say to every teacher: "Look well to the accent, refuse to pass to the next exercise, until the one being studied has been mastered as regards all its natural and special accents."

### ONLY ROOM FOR THE BEST.

At the present-day audiences in the United States demand violin compositions of the highest class, and they get them, too. Foreign violinists have assured me that they have to be fully as careful, if not more careful, in arranging a program for New York or Boston, than they do for Paris or Berlin. The American public wants the newest concerto or the latest novelty.

In no branch of the violin art has more progress been made than the art of teaching it, and it is well this is so, since it is quite apparent that all the future progress of an art rests on the skill with which its teachers hand it down to the next generation. Supreme technical perfection is like a lofty mountain, one must have a guide who knows every step by which its summit is to be obtained. Fortunately we have many such guides.

## Violin Questions Answered

J. P.—Christian Donat Hopf, of Klingenthal, was well known as a violin maker about 1740. The price of his violins (American prices) averages in the neighborhood of \$50. There are thousands of other violins with "Hopf" labels, or with the word "Hopf" branded in the wood near the shoulder, some possessing a fair tone for cheaply made violins, and others with a very crude tone and inferior workmanship. These latter violins are of only nominal value. Many violin makers, and makers of factory violins in the Mittenwald in Germany and elsewhere used the word "Hopf" as a trade mark, and turned out vast quantities of these violins. 2.—Backs principally of maple and tops of pine, although other woods were occasionally used.

E. N. M.—I do not know how the name "catgut" came to be applied to violin strings. Possibly it was because early English writers and humorists likened the tone produced by the fiddlers of their day to the screeching of a cat. You are correct in your supposition that violin strings are made from sheep intestines, and that cats have nothing to do with the string proposition.

E. P. P.—You will find in Dancels' Violin Method, Op. 52, full explanations of the various forms of staccato, spiccato and saltato bowings, with examples for practice of each form. Owing to the difficulty of getting a clear idea of how these bowings are produced with only printed directions as a guide, it would be a good idea for you to take a few lessons from a good violinist, even if you can take only one or two.

C. S. F.—There were four Alban's of note, makers of violin—Matthias, Sr. and Jr., Michael and Paolo Matthias Alban, Sr. made violins at Botzen in the Tyrol. Paolo Alban, according to the best authorities, worked in Palermo and Cremona, Italy. Whether he ever made any violins in Botzen as you label indicates is a question.

Paul Alban was a maker of note, and his violins are excellent in tone and of considerable value. I, of course, can judge nothing from printed descriptions. A. C. E., Jr.—Your idea about violinists in theatre orchestras is a mistaken one. Owing to the fact that the average theatre orchestra is small and contains as a rule only one or two first violinists, these violinists try to produce as loud and penetrating a tone as they can in forte passages, otherwise the violin would hardly be heard amid the tones of the clarinet, flute, cornet, trombone, drums, etc. As it is, it is often very difficult to hear the violins in a theatre orchestra while the wind instruments are playing. As to the matter of how loud they play, as to instruments, the theatrical violinist tries to get a violin with as large and penetrating tone as possible, so that it will be heard while the wind instruments are playing.

In such orchestras only one or two first violins are often used, where four or six would be required to make the proper volume, so that these one or two are obliged to play with great force, if they would make any effect at all in a large theatre. For this reason violin players in small orchestras frequently adopt a style of great vigor, playing much with the hand of the bow, and dividing slurs so as to produce greater volume and stronger accents. As a rule theatre orchestra violinists are not equal in technique and finish to soloists and symphony men, and in the larger cities, and some of the smaller, we occasionally find such violinists filling positions in theatres because they cannot get anything better. The popular theatre violinist of the day is not a very good one. In the better class of theatres the men are obliged to possess sufficient technique to play standard overtures and orchestral music of the better class.

H. C. D.—A fair salary for a violin soloist with an ordinary concert company filling symphony bureau dates, etc., would be from \$50 to \$75 per week. The management would pay the railroad fares in addition to this salary, but the soloist would be expected to pay his own hotel bills and other expenses.

I. L.—The label in your violin, a copy of which you send, is in German. When translated it means that your violin is an imitation of a Stainer, made by Fried. August Glass. While the violin may have a fair tone, it is of doubtful value, and it would not justify you going to the expense of getting the opinion of an expert. Were there a chance of its being a genuine Stainer the matter would be different, as he was the greatest maker of Germany, and his violins are valuable.

Mrs. G. L. M.—If, as you say, the varnish has been entirely scraped off your violin, you had best have it revarnished, as the varnish is a great protection to the violin. Valuable old violins, which have the varnish simply worn in places, should not be touched, as it detracts greatly from the value of an old violin if the original varnish is gone. From the copy of the label which you enclose your violin is evidently an imitation Stradivarius, and you had better have it revarnished by a maker of your violin. Don't get a carpenter or cabinetmaker to do it, as they would not know how to do it correctly. Of course, with careful usage you might play on the violin for years without revarnish, but it is much better to get it done.



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## The Children's Page

Edited by JO-SHIPLEY WATSON

### THE BASS CLEF SPEAKS.

(SCENE:—In Dorothea Lichtenwalter's downtown studio. BASS CLEF seated at the piano regards smilingly "The Lewis-koff Method" on the piano rack.)

Bass Clef—Method, method all the time; method when half the children who come here can't read the bass clef! I'm tired of being misread and mistaken. I'm as separate and distinct as the sun from the moon, yet my lines and spaces are confused with the treble, and more than half the time I am looked at from a treble viewpoint!

### DON'T NEGLECT ME.

When the boys and girls do happen to recognize me they seldom play me right; I'm just jabbed at and missed. (Turns over the pages of the method book.) Now, Miss Lichtenwalter has studied methods at home and abroad until she is blinded to all but technic. She forgets that many of her so-called "best" pupils can't read at sight. What we need right here in this up-to-date downtown studio is a good big scrubbing-brush of Thoroughness, with a small feather duster of Method. (Shuts up the method book.) I do not exaggerate when I say that for all the attention I receive at piano lessons you might just as well leave your left hands at home. It is my earnest hope that some day the teachers will have the bass clef read first, not last, and that my part in a composition may be understood and appreciated for what it is worth. Where would the brass band be without the bass drum, and how would the orchestra sound without the double basses and the big bass tuba? Yet somehow people never really miss my presence in a piano piece unless they leave out too much.

(Looks at the lesson card.) I wish as a favor that every boy and girl on this lesson card would make me a present by learning to read accurately my lines and spaces at least. Please add to that as many of my added lines and spaces as you can. What a fine present that would make! One to remember always.

Suppose you look up my origin in a musical dictionary or in *Standard History of Music*, third lesson. Just see how I came to be and why my clef signature is F. Really my genealogy is as interesting as that of a D. A. R. or a Colonial Dame.

### KNOW MY FRIENDS.

If you wish to know me really well, you must first know the octave names. For convenience in speaking and writing, each octave has a special name. Most of the tones you hear lie within four octaves. These are the tones sung by the human voice. The piano has seven full octaves, with one white key left over at the top and three keys (two white and one black) at the bottom.

To make this very clear to you I will put cards between every B and C on the keyboard. (Rising and putting in the cards.) This octave just above the piano lock is called the one line octave; the next above, the two lined octave; above that is the three lined octave; then the four lined octave; the last key on the keyboard at the top is called five line C.

The first octave below middle C is called small; the next below, large; then comes the Contra octave, which sounds very deep, and the last three keys lie in the Sub-contra octave. The influence of my clef extends from Sub-contra A to two line B.

I will make the signs for these octaves on this piece of paper. (He makes the signs, indicating all the octave names on the modern piano.)

### LEARNING LINES AND SPACES.

To celebrate this you can learn my lines and spaces. It's a game you can play when you are tired of toys and candy. Nine large cards are needed; print the staff with bass clef upon these cards from large G to small A. Print a note on the lines and in the spaces. Gather the neighboring children together, especially those who are beginners in music. Then form a ring and circle round. One of the players must represent me, the Bass Clef, who stands outside and sings:

*I have in all nine places,  
Five lines and four spaces.  
Turn round and see  
What letter this may be!*

(Here they turn facing Bass Clef.) Bass Clef holds up a card with a note on second line. The one facing the card says "Large B," should he fail, he steps inside the ring. The game is continued until all the cards are shown.

The winners go to the piano and play the lines and spaces in the Bass Clef. When they play the lines they may sing:

*My first is G,  
Skip one to B,  
Go next to D.  
Then F you play.  
The last is fifth line, letter A.*

For the spaces they may sing the following:

*My first is A,  
My second is C,  
I skip one line to letter E;  
At last I come to the top of all  
And play the G in the octave small.*

You are perfectly welcome to make a better rhyme than this; the object is to say the letter as you play.

### A FINE GAME.

Another fine game is this: Print the letter names on the card—G, C, E, A, etc. Seat the players facing the keyboard; the one who represents Bass Clef places upon the piano rack small F. He calls aloud:

*Look sharp and see—  
Space or line, which may this be?*

The first to say "Fourth line bass" proceeds to conduct the game, which can be played until all the white keys, from Sub-contra A to one line B, are located. I'm not sure that these games will meet the approval of Miss Lichtenwalter and her associates; indeed, I am almost certain she will call them "silly," because Lewiskoff does not endorse them.

I don't care much for methods myself unless they are backed by individual thoroughness, and the truth is that half of you can't read properly or promptly in my clef.

I fear you may call me an old meddler to come in at holiday time and try to dictate. (Looks at the clock.) Miss Lichtenwalter may come in any moment, but before I go let me tell you what I read the other day; it may help you: "When reading do not play; when playing do not read. When reading imagine the keyboard; when playing imagine the score." (The studio door opens and BASS CLEF vanishes into the music cabinet.)

### WHEN THE CLUB MET.

BY J. LILIAN VANDEVERE.

"PLEASE may I give out the pencils?" "Oh, did I get up in second place this time?" "Miss Helen, shall I play that?" "Look at the scale cards, Esther's four ahead of Mabel." But the chatter is cut short by a brisk "Come, girls, three o'clock."

Miss Helen lays her note-books, the pictures for the biography lesson, and a conductor's punch on the table, then looks around the group from Matilda on her right to the thirteen other bright faces. There is a complacent twinkle in Matilda's eyes, for the girl at Miss Helen's right is "Number One," and the ranks range around to the left, showing which ones try hardest.

"Open your writing books," says Miss Helen, and in a moment books are open and dated. Then she dictates bass notes rapidly—"C quarter, E half, eighth rest," and so on, very steadily, and every pencil flies along in the wake of that voice. "Now mark it off in measures of common time," and there ensues much murmuring under the breath, tapping on the table, and frowning at refractory sixteenths that seem to belong nowhere. As they finish they hand the books to Miss Helen, and for each perfect lesson a card that is kept in the book is punched; and oh, joy, if yours has one more than a neighbor's!

### MAKING INTERESTING NOTES.

"Now how well do we know our Haydn lesson?" Miss Helen begins asking questions about Haydn, showing the pictures she has, and good marks for clear, prompt answers go in the book open beside her. "Ready for the notes for next lesson." Everyone has a note-book, dates it carefully, and pencils are poised ready. Five short paragraphs, each with one main point, are dictated, to be studied carefully at home.

"Will the monitor collect the books?" Marion disposes of books and pencils, then hurries to her place, for Miss Helen has poured a pile of anagram cards (some marked with a sharp or flat) on the table, and they are going to have a chord-building game. They may take any cards, perhaps from under each other's indignant noses; it's exciting, too, for just when Margaret has E and G, intending to form C-E-G, Elsie whisks them away, adds B, and cries triumphantly, "minor chord." The game is soon over, for interest must not lag.

"I suppose the program and music are all ready, little librarian?" Ella holds up her neat list and points to the music on the rack.

"Only two pieces there, Miss Helen, three girls play without music," and the ones who have worked so hard to attain that goal smile happily.

The chairs are drawn in a cosy group around the piano, the librarian reads the program, and the ones chosen and honored play their selections. No napping allowed in the audience either, for as a piece is finished anyone is liable to have a question like this from Miss Helen: "How many parts had that piece? Was there a D.C.? What mark of expression

must have been in the second part? What was the main difficulty in the piece? What mistakes did you notice?"

They do well to listen thoughtfully to five or six numbers, so a rousing song by the club relieves the tension a bit. Then the table is pushed aside, chairs put to the wall, and the girls stand all eager for their rhythm work.

"May we have the castanet drill, Miss Helen?" And gaining assent, they go through pretty drill to Spanish dance music. This they want to get perfectly for a recital, and after a good fifteen minutes' work on it, they try simpler steps and rhythmic arm motions to get exact coordination of foot, hand and music. It makes alert ears, quick minds, graceful, well-poised bodies, and gives a sense of rhythm imparted in no other way.

They do look pretty, standing in a double row, each with a badge of purple and lavender, worn jauntily like a watch fob; and at the end they form a circle and, marching past Miss Helen, curtsy and say good-bye.

### ENTERTAINING FACTS ABOUT INSTRUMENTS.

#### THE VIOLIN.

An old violin stripped of all its appliances will weigh about fourteen ounces. This thin shell sustains a vertical pressure of over one hundred pounds at the bridge and a lateral tension of strings said by some to be nearly one thousand pounds; yet a good specimen has never been known to collapse, so perfect is the principle of construction.

#### THE HARP.

The early laws of Wales mention the harp as one of the three things that distinguish a free man from a slave. The latter was forbidden to touch the instrument even from curiosity, and it was exempt from seizure from debt; for it was presumed that a man without a harp had lost his social position or been degraded to slavery. The harp's privilege of passing wherever he wished was often used in times of war.

#### THE ACCORDION.

The accordion was invented in Vienna by a man named Damian in 1829. It is a favorite instrument with sailors. In some parts of Italy the peasants play it, and it is used by street musicians.

To play the accordion you place the right hand over the keyboard, while you work the bellows with the left. It is an extremely limited instrument, as it can be played in one key only; but it affords great pleasure to many simple people who would probably not have any music if it were not for the accordion.

#### AN EVERY-DAY AEOLIAN HARP.

The æolian harp is nature's music, and we have it with us every day in the trees and through the telegraph wires. The musical sounds we hear from the telegraph wires are conveyed to us through the posts, which act as sounding boards.

King David, of whom we read in the Bible, must have had an æolian harp, for we read that the harp sounded at midnight when suspended over his couch in the north wind.

William Crotch, afterward Dr. Crotch and a distinguished English organist and professor of music, was the most noted juvenile prodigy ever known. He was an organ player at the age of two, the subject of philosophical papers at three, and gave daily organ recitals at four.

## Publisher's Notes

A Department of Information Regarding New Educational Musical Works

### Early Ordering.

September, or even a month later, should take time by the forelock and obtain an early supply of teaching material; it is best not to wait until work begins before sending for the necessary studies, instruction books, teaching pieces and miscellaneous helps, including a good supply of music ON SALE; many teachers have already taken advantage of our special "Early Order Offer" and all their wants as indicated have been or are about to be taken care of well in advance of the usual September rush; this means a vast saving in worry and waiting, leaves the teacher free from such cares and allows time to attend properly to the arrangement of regular teaching work.

Each season we receive numerous belated orders that should have been in hand much sooner, and, although all such orders receive prompt and careful attention, shipments being made just as quickly as possible, it is nevertheless difficult to overcome the loss of time consumed in the transmission of the orders to us and the uncertainties of express service, delays in transit and delivery causing frequent annoyances. We are pleased to note that each year shows an increase in the number of early orders.

### For Better Service.

In writing orders for music supplies of any kind it is always advisable to make one's wants known just as clearly as possible, and it is unsafe to trust to another person's interpretation of a hasty or carelessly written order; it is hardly necessary to write more than the correct title, composer's name, opus number, if any, the key (if known), the voice (high, medium or low), and in ordering sheet music published by Theo. Presser Co., the catalogue number is sufficient. It is well to avoid writing such indefinite orders as:

"Czerny Book I."  
"Loeschhorn's Studies."

"Another copy of the book I always use."

"Your first grade book."

These examples could be multiplied many times from our daily correspondence. Why they are troublesome is easily seen; there are many different sets of studies by Czerny, most of which are divided into books, so "Book I" may mean almost anything written by Czerny; this is also true of several other composers' works of this class. Requests for instruction books or other works "same as ordered before" and "first grade books," without giving correct title or author's name, are frequent causes of delay and unsatisfactory service.

Another source of trouble in a mail order business is the far from plain writing of a customer's signature as a consequence of which it is misread and the goods are addressed to a name not recognized by the local postal authorities; not only should each order bear a plainly written signature, but also a plainly written post office address; what is perfectly plain and obvious TO THE WRITER is not always so readily grasped by the READER.

Still another worry for all concerned is the UNSIGNED order; of course, no one ever dreams of sending an order without signature, yet we receive SEVERAL SUCH ORDERS EVERY DAY! These "no name" orders are always examined closely, and in some cases, with the aid of the local postmaster, identification is effected.

### Mail Order Music Buying.

There are few stocks of music throughout the smaller cities large and varied enough in size to take care of all the needs of the average teacher. Mail order music buying has become the natural result. There are few teachers, if any, who to-day do not buy at least some of their supplies by mail. Thousands and thousands of teachers and institutions are purchasing a large proportion of their sheet music and music supplies from the Theodore Presser Co. Our stock is perhaps the best selected, if not the largest, in the country; several hundred employees thoroughly trained in this business attend to these orders the day they are received, and at the best prices obtainable anywhere, good editions, of course, considered.

The publications of Theodore Presser Co. are so well known among the profession that a few words is all that is necessary to say in regard to them. This house has published the most used educational

works of music during the last fifteen years, including Mathews' Standard Graded Course.

Our system of dealing has always been most carefully planned to help the schools and teachers; our ON SALE plan is only one of many original features which to-day have become almost an absolute necessity. Our rates of discount and our terms are the best obtainable. All of our catalogues on many subjects are free for the asking, correspondence on any subject connected with the profession or business is solicited and receives careful attention. Let us send our first catalogues, or better still, try an initial order or selection of ON SALE music for some special need. We guarantee satisfaction.

### The Presser Collection.

Following the popularity of the paper bound editions of the classics published abroad, such as those of Litloff, Steingraber, Augener, Breitkopf and Hartel, etc., various and numerous American reprints have appeared. We desire to draw the attention of the profession to the reprints of these editions called the *Presser Collection*. Almost all of the well-known works, those universally used in teaching, are included in this *Presser Collection*; the volumes are carefully edited, clearly printed on the finest paper. We desire to speak particularly of the binding, the covers are not only attractive and more durable than any other American edition, but the binding itself is the strongest possible. From the quality of the cover and the binding we could almost guarantee that a volume of the *Presser Collection* used for study would last twice as long as that of any other American or foreign edition.

On another page of this issue you will find a partial list of the volumes contained in the *Presser Collection*; constant additions are being made, not less than a dozen are in press at the present moment. Among the "Advance of Pub-

lication" offers under this same head will be found introductory offers on several of the new volumes: Mozart Sonatas, Czerny Op. 823, Czerny Op. 553, Diabelli's Sonatas, Wieck's Piano Studies.

**Mathews' Standard Graded Course of Studies.** The Publishers' Notes of any September issue of THE ETUDE would

be incomplete without some mention of this standard and universally used work. Mathews' Course is published in ten grades, a volume to each grade; the retail price is \$1.00, subject to sheet music discounts. In these volumes everything necessary in the way of piano studies has been drawn from every source and the best selection made it is possible to make, and that selection is being constantly improved. The Mathews' Standard Graded Course of Studies is not standing still, it is being improved year after year, so that to-day, notwithstanding the fact that every large publisher has felt necessary to imitate it by having a course of piano studies in his catalogue, the Mathews' Standard Graded Course of Studies is being used to a greater extent than during any other year of its life. We will cheerfully send all the volumes to anyone for examination.

**The Fairy Shoe.** This operetta is made, by A. H. Hall now ready and T. J. Hewitt, the special offer is hereby withdrawn.

This is one of the prettiest works of the kind that we have seen, and we can commend it for production to those who are in search of a novelty of this kind for the coming season. We shall be very glad to send copies for examination at any time.

**Mozart's Sonatas, Volume 1.** This is a popular volume which we have now in

preparation to be added to the *Presser Collection*. Volume 1 as usually published contains 10 of the most popular Mozart Sonatas. Our new edition will contain all these together with some interesting additions. Nothing in piano-forte study will ever displace the old classics, and every pupil should be familiar with a certain number of the sonatas by the great masters, especially with the sonatas of Mozart. Our edition follows closely the text of the celebrated Cotta Edition, but the plates have all been prepared specially with additional editing and revision, after comparison with all the standard editions. We are offering copies in advance of publication during the current month at the specially low price of 40 cents, postpaid.

**Wieck's Piano Studies.** We will publish an edition of these celebrated studies.

Wieck was the father of Clara Schumann and also her teacher. He was one of the most original thinkers of the last century. These studies were collected after his death by his daughter Maria. They are, first of all, very pleasing, and combined with this, extremely useful. The volume has been used by a good many generations, and has held its own through all these years.

Our special price on these studies will be 20 cents, postpaid.

**Technical Exercises** This volume is in a Musical Setting, now ready and by Carl A. Preyer, the special offer is hereby withdrawn.

This is a really useful technical work especially for daily practice for advance players who have exhausted the possibilities of such works as those by Pischner. The exercises are all very cleverly constructed. We shall be pleased to send copies of the work for examination to all who may be interested.

## THE ETUDE THIRTY YEAR JUBILEE ISSUE 1883—1913

An Issue of Prime Importance to THE ETUDE, and all its readers will celebrate the three decades of highly successful existence of the journal

## JANUARY, 1913

Nothing will be left undone to make this number the finest example of progressive musical journalism ever printed. There will be numerous contributions from musicians of eminence, special music, exceptional illustrations and THE ETUDE features which have done so much to give the journal the stamp of individuality and modern musical breadth.

### A Roll of Honor of Old ETUDE Friends

We propose to publish a Roll of Honor in our Jubilee issue. There are a great many readers of THE ETUDE at the present time who took the journal regularly during the first five years of its existence, 1883-1888. The formative period of a magazine is the most critical time in its life and we value these old supporters highly. Some of them are really young supporters, as they commenced to take THE ETUDE when they were children. We want to let them participate in our Jubilee, and we propose to put their names upon a Roll of Honor. If you took THE ETUDE during the period from 1883 to 1888, write us giving your full name and address, and we shall gladly place your name in this special section devoted to those who have been continuously interested in music during these important years in our national musical history. Your letter must reach us before Nov. 1st, 1912, and must correspond with our records.

### "How THE ETUDE Has Benefited Me"

At the head of our Roll of Honor in the issue for January, 1913, we shall place the best letter received from any reader, regardless of the length of your subscription, giving the best treatment of the subject, "How THE ETUDE Has Benefited Me." We have received many thousands of letters telling us that THE ETUDE has been an indispensable help. Now we want to know just "how" and "what" THE ETUDE has done for you and what practical results it has produced. In writing upon this subject make it an entirely separate letter and see that it reaches us prior to Nov. 1st, 1912. Only one letter can be published in this position of honor. This is open to all readers.



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LUDWIG HESS, the German tenor, is to organize a madrigal society in New York next season.

RICHARD TRUNK, of Munich, has been appointed director and conductor of the Arion Singing Society of New York.

THERE is an interesting rumor abroad that Jean de Reszke has consented to sing for the Dippel fests next year.

A NEW opera by the composer of *The Merry Widow*, Franz Lehar, is to be tried out at Atlantic City. The work is entitled *The Count of Lucembour*, and has had a long run in London.

NEW York theatrical managers have been disturbed by a strike among the orchestra men. They have gotten over the difficulty by using pianos in place of the regular orchestra.

THEY have a short way of bringing concerts to a close in Yonkers. When Miss Annie Tassie refused to stop singing at the request of her fellow-boarder, Philip Coughlin, who desired some sleep, he quenched her fiery ardor by means of a garden hose.

A PHONOGRAPHIC record has been taken of a baby twenty-six hours old. The baby is the daughter of a music dealer in Tennessee. Her parents intend to keep the record to present to her on her marriage day, so that her delectable husband will be able to hear her childish prattle.

MARIO LAMBERTI, the operatic impresario whose efforts have extended over the United States and South America for the last twenty years, is going to establish permanent headquarters in San Francisco so that the Pacific Coast will have its own opera.

THE will of Alfred L. Seligman, the New York banker and music lover who was recently killed in an automobile accident, includes a bequest of \$20,000 to the Young Men's Symphony Orchestra, which was founded by Seligman. He also left \$2,500 for the support of the concerts given by the People's Symphony Orchestra.

AMONG the visiting artists for next year Clara Butt and her husband, Kennerley Rumford, are likely to receive a hearty welcome. At a recent concert at the Albert Hall, London, the great hall was filled to the extent of its seating capacity of 6,000, and in addition 2,000 people were standing. Clara Butt received a remarkable demonstration of high esteem from her fellow countrymen.

MAUDE POWELL, the eminent American violinist, has been injured in an automobile accident while out with her husband, Godfrey Turner, who was also injured. The accident took place at Phoenix, N. Y. Both were thrown out of the car and lay unconscious until rescued. The injuries were not very serious, however.

MR. CLARENCE C. ROBINSON, many of whose charming songs are well known to ETUDE readers, has been appointed Director of Music at the Pennsylvania State College. Mrs. Robinson will direct the piano department. Mr. Robinson has appeared in concert in many parts of the country.

MR. W. L. HUBBARD, one time music reviewer for the *Chicago Tribune*, has been appointed Press Agent for the Boston Opera House. A part of his plan to increase the interest in opera is a series of lectures which he will give personally, with illustrations by members of the opera company.

REPORTS as to what Hammerstein is going to do next vary every minute. According to the latest (at the time of writing) he has lost over \$225,000 in London. He is going to return to New York, where it is rumored that three millionaires have promised to build him a magnificent opera house and let him have it rent free if he'll consent to manage it. The millionaires are not named.

THE newcomers among the virtuoso pianists who are to appear in America during the coming season will include Gottfried Galston, Max Pauer and Leo Scharer. Another practical newcomer is Cornelia Rider-Poss. Among those who are already well known to the American public are Leopold Godowsky, Tina Lerner, Josef Lhevinne, Xavier Scharwenka, Arthur Friedheim, and Rudolph Ganz. Those pianists who are of virtuoso rank and have either won or are about to win country or have made a permanent home here include Fannie Bloomfield-Zeisler, Arthur Schnitzler, Germaine Schnitzer, Yolande Méro, William A. Becker, Sigismund Stojowski and Ernesto Consolo.

THE New York World recently furnished its readers with some interesting musical statistics regarding the profession of music in New York. It is estimated that there are 10,000 piano and organ teachers who have 100,000 pupils giving them 150,000 weekly lessons at the average price of a dollar a lesson, the total output for a thirty-week season being \$4,500,000. There are 2,000 singing teachers with 30,000 pupils, giving 50,000 weekly lessons at the average price of \$2.00, involving an outlay of \$3,000,000 a season; there are also 2,000 violin and other teachers with 20,000 pupils, giving 20,000 weekly lessons at an average of one dollar a lesson, involving \$600,000. The total outlay for the season adds up to \$8,100,000.

CAMILLE THURWANGER, who for a quarter of a century has been instructor of foreign languages at the New England Conservatory, has perfected a system whereby all foreign languages may be more readily studied from the standpoint of pronunciation through a key or phonetic plan which Prof. Thurwanger has invented and had patented. This is the first patent ever allowed upon an invention of this kind, principally intended to be of use to singers who apparently do not see the jolly farce of singing words and sounds in foreign languages without having the least idea of their meaning. We are not impugning the possible excellence of Prof. Thurwanger's system, but even allowing that it does what it proposes to accomplish how can the songs sung be any more satisfying to the audience than the indistinct babbling of an actor and E.E.E.S. of Vocalists? Singing is a marriage of words and music, not the name cooling and twittering of vowels to pretty Neapolitan tunes. If it aids singers who do not understand languages to improve their pronunciation, it will serve a good purpose.

IT is with great regret that we record the death of Dr. Gerrit Smith, organist, composer and professor of music at Union Theological Seminary. He was born at Hagerstown, Md., Dec. 11, 1859, and studied music under Sherwood, Samuel Warren, Thayer, Hobart College, N. Y. On his return from Europe he was appointed organist at St. Peter's Church, Buffalo, but in 1885 came to New York, where he was organist at the South Reformed Church, in addition to being Professor of Theory at the Master School of Brooklyn; founder and six years president of the Manuscript Society; a former president of the New York State Music Teachers' Association, and a former honorary president of the American Guild of Organists. His compositions include the cantata *King David* and numerous songs, piano pieces, etc. One feature of Dr. Smith's work in New York was the almost incredible number of performances of great oratorios rendered by his choir. These frequently averaged one a month and often drew a large number of hearers; they were given Sunday afternoons and were free to the public.

THE bandmaster in charge of the music at the Democratic Convention in Baltimore was something of a humorist. When Bryan stepped to the front of the platform he was received with the popular song *At the Gate of the Palace of Olympus*. When Charles Murphy, a delegate from New York, reached out for a sandwich the band struck up *Go, Like Music With My Meals*, and Murphy bowed his acknowledgment to Charles Weber, the conductor of the band. Oscar Underwood was nominated to the tune *Pre-Jest Come Back From Dixie*, and Champ Clark brought forth *Oh, You May*, while Wilson got his send off with the march *Spirit of Independence*. Governor Marshall elicited the tune *If You Talk In Your Sleep, Don't Mention My Name*, but the hit of the evening was made by Weber when the picturesque Senator Vanderman temporarily left the chair and he started the band off with *Oh, You Beautiful Doll*.

THE grand scale on which the recent Saengerfest in Philadelphia has been carried out has recalled to many the tremendous efforts put forth at the World's Peace Jubilee in Boston, forty years ago. Patrick Gilmore, then a young man of twenty or so, was responsible for the inception of the idea and for its carrying out. He engaged many of the leading bands from Europe, and built a people Coliseum to hold a hundred thousand Coliseum was destroyed by a wind storm, but nothing daunted, Gilmore erected a new, though smaller building in time for the ceremony. The total expenses of this jubilee were \$2,388,250, and there was a balance of \$32,000, and this was added to it. The orchestra numbered with Ole Bull as concertmaster, and the chorus 10,000. In all there were 105 choral societies enrolled: 104 from Massa-

chusetts, 18 from New Hampshire, 10 from Connecticut, 8 from Maine, 6 each from Vermont and New York, 2 each from Rhode Island and Illinois, 1 each from Pennsylvania, Maryland, Missouri, New Jersey, Wisconsin, Iowa, District of Columbia and even California and New Brunswick. The World's Peace Jubilee commenced on Monday, June 17, 1872, and Boston continued to be deluged with sound until July 4, when, with a final orgy of concerts this unique and colossal assemblage of music-makers came to a jubilant end amid the firing of cannon.

IN 1907, Mr. and Mrs. Edward MacDowell gave their home at Peterborough, Vermont, to the Edward MacDowell Association, for the purpose of making it a place for work and companionship for students in all arts. Since the death of the composer, Mrs. MacDowell has given to the association in the most generous manner imaginable and the association now has a property of about 200 acres of farm and woodland in one of the most ideal locations in the world. There are three houses and several studios or study rooms on the property, as well as the open air theatre with its equipment for the annual pageant given in August. Some thirty thousand dollars were taken in last year and disbursed, as shown in a careful schedule published by the association. Mrs. MacDowell, whose means are not large, has worked indefatigably, often because of the lack of means to secure sufficient secretarial assistance, she has lectured and written and done everything to carry on this splendid work in the name of her husband. Last year she gave over four thousand dollars, including two thousand she had earned herself in lecturing. This memorial is not a silent shaft of stone but a living contributing force which may assist many young musicians, writers or artists who deserve a temporary residence at slight cost where they may go on with their dreaming and working. Mrs. MacDowell needs only \$15,000 to make it right now. Small contributions will be as much appreciated as big ones. Send your contribution to Mr. Benjamin Prince, Treasurer, Irvington on Hudson, New York.

ONE of the features of American musical life that is doing most to foster an interest in the highest kind of music is the orchestral concerts given in the summer parks of the leading cities in America. Denver, Chicago, Boston, New York, Philadelphia, etc., each give concerts by excellent wind bands and orchestras at which music of the highest type is constantly given. Among the orchestras which have done specially good work this summer may be mentioned the Denver Symphony Orchestra, the Thomas Orchestra of Chicago, the Volpe Symphony in New York and the Leys Orchestra of Philadelphia. The orchestra under Wendell Lohr consisted of highly trained musicians, and during a short engagement at Philadelphia's play ground, Willow Grove, works like Dvorak's *New World Symphony*, Tschakovsky's *Pathétique*, Goldmark's *Wedding*, Rossini's *Stabat Mater* (with chorus and soloists), etc., were given with the greatest success, bringing new laurels to the able and brilliant Russian-American composer. The orchestra is an interesting organization. When it is remembered that the average park audience consists of not necessarily musical people out for a holiday, the task of keeping up the highest musical standards and still catering to the popular taste is no easy one to undertake.

### Abroad.

A TABLET has been erected on the house at Bourgaill, near Paris, where Bizet died, June 2, 1875.

HUMPERDINK has so far recovered from his recent illness that he is said to be now at work on a musical setting of Maeterlinck's *Blue Bird*.

IN Mexico violin strings are sold principally by the ironmonger, and hardware importers sell anything from a needle to a grand piano.

THERE is a rumor that Rudolf Friml, a Bohemian pianist who once successfully toured America, has been invited to write an opera for Hammerstein.

PADEREWSKI recently gave a private recital for Alexandra, dowager Queen of England, at which he performed the Beethoven *Moonlight Sonata*.

SPRAUS' *Elektra* is to be given in Russian at the Imperial Opera in St. Petersburg. After that it may as well be given in English.

A SALE of musical instruments recently took place in London at which the Gagliano violoncello went for about \$1,800, a Strad violin for \$2,000, and a silver-mounted Tourte violoncello bow for \$775.

A COMPLETE libretto of *King Lear* in Verdi's handwriting has been discovered among his papers, indicating that he had Verdi lived another Shakespearean opera would have taken its place beside *Othello* and *Faust*.

FREDERIC DELIUS has completed an opera entitled *Pemans*. It is founded on the subject of J. P. Jacobsen's novel *Niels Lyhne*. The work will be produced by Thomas Beecham.

THE London Daily Mail recently presented a picture of a boy who plays the flute while his pet canary perches on his fingers. The bird jumps from one finger to another as the flutist has to use them in turn.

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Q. Will you kindly tell me the status of the guitar as a musical instrument, the class of music that can be played upon it, and if it is limited to music of certain keys? In fact any information you may be pleased to give regarding its capabilities as an instrument for the home.—A. R. B.

A. If you ever hear the guitar or bandurria played in Spain by wandering bands of musicians, you will find that there are great possibilities in the instrument. These possibilities are not enough known in America. The keys are not greatly limited when the capo d'astro (or capo tasto) is used. It is an excellent home instrument, especially for vocal accompaniment. It is not a good orchestral instrument save in the hands of a virtuoso. It was once introduced by Schumann into a symphony, to accompany a Romanza, but he afterwards changed the accompaniment to violins pizzicato.

Q. When music is in the tenor clef, where is it written? I claim that it is played as it is written. Our organist says it is played as if written in the bass.—ALUIS.

A. The tenor clef shows the position of one-lined C, the "middle C" of the piano. The clef is properly placed upon the fourth line of the staff. When it is thus placed each note is written a ninth higher than it would be in the G clef notation. But there is a peculiar use of the tenor clef in many American hymnals, in which the clef-sign appears on the third space, in this case the notes are written an octave higher than they transposed down an octave and then play as if the G clef were written. These clefs are used to avoid too many ledger-lines in notation. It is well to remember also that all vocal music for male voices, when written in the G clef, must be transposed down an octave when played on piano or organ keyboard. Look up the article on "Clefs" in Elson's Dictionary of Music, and in Elson's "Mistakes and Disputed Points in Music."

Q. Speaking in general, have improvements in musical instruments been brought about by the efforts of manufacturers to comply with the demands of composers, or have they taken the lead in giving composers increased opportunities?—S. D.

A. The rule has worked both ways. Taking the piano as an example, Beethoven wrote passages which were beyond the instruments of his time. The piano was improved gradually and at present all of his most advanced passages can be performed upon it. *Per contra*, when the grand piano was evolved (in the later years of Beethoven's life) he at once reflected this in his compositions, and his great sonata in B flat, Op. 106, was entitled "Grosse Sonata für das Hammerklavier."—"Great sonata for the grand piano."

Each new invention causes the composers to use the improvements in their compositions. If you will examine the first page of Arthur Shepherd's piano sonata you will find something that seems utterly impossible, providing you have an average upright piano. There are passages at each end of the keyboard, and sustained notes in the centre. If you play it on a modern grand piano and employ the "sostenuto" pedal, the page can be played, but, as above intimated, on a less developed piano it would be impossible.

Q. I recently read the report of the first performance of a new composition in which the critic said that the theme had been "logically worked out." What is the meaning of this phrase?—J. M.

A. It means that some of its figures have been employed as seeds from which new musical thoughts and even themes have grown. This is called "Development," and is the intellectual side of music. Bach, Beethoven and Brahms (whom Bilow called the three great exponents of music) are the greatest exponents of this subtle side of composition, but D'Indy, Bruckner, Richard Strauss, etc., carry development to incredible lengths. If you desire to study this practically, examine Bach's Fugue in E major, Well-tempered Clavier, Vol. II, No. 5. Here you will find a figure of nine notes at the beginning and everything in the rest of the composition grown out of these nine notes, very much of it from the last four of these nine notes. A more usual kind of development (or "working-out") may be found in Mendelssohn's "Song Without Words," No. 20. In this the melody begins with four chromatic notes in ascending progression. You would not dream of these being anything but a fragment of the melody, yet if you trace the music carefully you will find several other measures and phrases grown out of these four notes, and you will also discover other figures that are "logically worked out." Such development is the very life

of music. It is well to note that the development of a theme is not a matter of chance. It is a matter of conscious design. The composer must know what he is doing, and he must know how to do it. The development of a theme is not a matter of chance. It is a matter of conscious design. The composer must know what he is doing, and he must know how to do it.

Q. In playing the ordinary hymns, is it possible to use the damper pedal of the piano? The chords change with almost every beat in some hymns but when I leave the damper pedal on the whole matter sounds thin.—CHOIRMASTER.

A. It is well to note that the development of a theme is not a matter of chance. It is a matter of conscious design. The composer must know what he is doing, and he must know how to do it.

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Mrs. Burney, her step-mother, thought to render her a real service by coaxing her to throw her manuscripts in the fire and learn housekeeping and sewing, and perhaps she did write all the better afterward, because she took more time to think.

Scholars, poets and lovely ladies came to the Burney drawing-room, for, besides being a musician, Dr. Burney was a clever, charming host, well educated and well traveled. Fanny Burney, shy and quiet as a mouse, attended the conversation of the grown people, watching and drinking in all that life mirrored in her father's guests. At odd times she jotted down what she had heard and observed until she had enough material for three volumes. *Evelina; or a Young Lady's Entrance into the World* is the name she gave her novel.

She was eighteen, and she knew something about publishers, as she had helped her father prepare his *History of Music* for the press. When she asked her father's consent to publish the book he laughingly gave it, with his good-bye kiss as he started out on his round of lessons.

In January, 1778, *Evelina* was announced in the papers. Fanny received twenty pounds, or one hundred dollars, for her work, a handsome sum, she thought. She kept secret the fact of having written the book, so that no one would know she was the authoress. The new book was discussed over the coffee cups at the Burney breakfast table. Every one was reading it, laughing over it and talking about it, but no one suspected or even guessed who had written it.

Fanny was asked her opinion of the book wherever she went. Finally she confessed to an old friend that she herself was the author; but he treated her claim as a huge joke and only laughed the louder.

Piqued by curiosity, Dr. Burney sent for a copy of *Evelina* and read it; in the dedication which was written to him he recognized his daughter's hand. Of all the praise Fanny Burney received after the great world found her out, nothing pleased her more than her father's joy.

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## A THANKSGIVING MUSICAL.

BY JO-SHIPLEY WATSON.

[This article is presented two months in  
advance of Thanksgiving Day so that readers  
who desire to get up a recital of this kind  
may have ample time to do so.—EDITOR'S  
NOTE.]

COMING as it does at the in-gathering  
of the fruits and harvest, no more appro-  
priate decoration for a Thanksgiving  
musical can be suggested than the use  
of these. Decorate the studio, especially  
the stage—with cornstalks, red and yel-  
low ears of corn, pumpkin lanterns,  
sheaves of wheat and other grain.

Scoop the seeds out of a large pumpkin  
and stand in this a punch bowl, decorate  
around the base of the pumpkin with  
green or autumn leaves, and place this on  
a small serving table with punch glasses.

A tasty grape lemonade may easily be  
made by adding a bottle of grape juice  
to the ordinary lemonade.

Invitations may be made from pumpkin  
shaped cards, which should be touched  
up with yellow and green water colors.

It is best to give the musical after the  
holiday. Many of the "pieces" spoken at  
school will be found appropriate for the  
musical. Reserve a place on the program  
for "Some Famous American Songs."

This group may be made up of "Dixie,"  
"The Star Spangled Banner," "Home,  
Sweet Home," "Ben Bolt," "Old Folks at  
Home." Let the audience join in sing-  
ing these. Remember, that Thanksgiving  
is the most American of all the holidays  
and to make it so every teacher should  
have as many distinctive American pieces  
on the program as she can.

The following selections will be found  
useful in making a program for a  
Thanksgiving musical.

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*The Approach of Winter*.....ARMSTRONG  
*In the Chimney Corner*.....COWEN  
*The Dinkey Bird*.....GILCHRIST

## ACTION SONGS.

*The Farmer*.....ROBINSON  
*Nutting*.....ROBINSON

## PIANO.

*Rural Festival March*.....BACHMANN  
*A.D. 1620*.....MACDOWELL  
*The Hen*.....RAMEAU  
*The Stately Lady*.....CADMAN  
*Three Country Dances*.....CARTER  
*The Old Church Bell*.....COLBY  
*In the Barn*.....ZIMMERMANN  
*The Governor's March*.....GEIBEL  
*Thanksgiving*.....GEIBEL  
*Dixie Land (Concert Paraphrase)*.....GEIBEL  
*Among the Corn*.....GOLDBECK  
*Martha Washington (Colonial Dance)*.....HITZ  
*Indian Summer*.....HOUSELEY  
*Merry Farmer*.....KELLOGG  
*The Gobbler*.....SCHUMANN  
*Simple History*.....SPAULDING  
*Chorale*.....CONCONE

Music is the poetical medium of ex-  
pression for what is not in the province  
of literature, of sculpture, of painting, of  
acting, or of architecture. Whereas liter-  
ature, whether in prose or in verse, de-  
scribes or states emotions or perceptions  
or impressions; whereas sculpture imi-  
tates the outward forms of animate  
beings; whereas painting vitalizes with  
color the forms of sculpture; and whereas  
acting adds speech to the written words  
of the dramatist, music embodies the in-  
ward feelings of which all these other  
arts can but exhibit the effect.—Macfar-  
ren.

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ment with a large feather duster. Then  
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can be made to stand in tune after it has  
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that the tension of the strings of a piano  
causes a strain on the body of the in-  
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over Europe in a ghost-like manner  
which made people declare him to be  
in league with the devil. What a press  
agent the wonderful Italian wizard of  
the violin must have had! The fol-  
lowing, however, gives quite a differ-  
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description of Paganini.

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on the contrary something attractive  
about it. He certainly looks pale and  
sickly, but by no means gloomy, and  
it is only when he is intellectually in  
repose that there is any trace of this  
in his demeanor. His coal-black eye  
has an extremely benevolent expres-  
sion; in conversation, while maintain-  
ing a suitable dignity, he is very  
lively; has polite manners without trou-  
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ity. For the rest, his bearing is suggestive  
of natural sincerity and modesty united  
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## EAR-TRAINING AND MUSIC CULTURE.

PROFESSOR NIECKS, the able and genial Professor of Music at the Edinburgh University, said recently, when addressing an organization of music teachers:

"Ear-training was never so much as mentioned to me during all the years of my studentship. Only once one of my harmony teachers played a few chords and asked me what they were. Whether I passed the examination satisfactorily I do not know, for my master was a devotee of silence, and confined his comments to pen corrections and exemplifications; but the subject was never again alluded to."

"Harmony instruction disconnected from the ear, for instance, though it does not lose all, certainly loses the greater part of its efficacy. In short, music teaching without ear-training is a sham, it fails to do what it pretends to do—it does not teach music. Unless ear-training accompanies with equal step vocal and instrumental technical training, musical education is hampered if not frustrated. I said 'with equal step,' but should have said with a step in advance of the technical training. This, at any rate, is desirable and possible in the earlier stages."

"The difficulties of ear-training disappear if it is started early and conducted on rational principles. If these conditions obtain, few ears will be found untrainable, however great the difference of degree may be. In teaching this subject, and indeed all others, the teacher's foremost duty is to awaken, stimulate and guide the pupil's powers of observation. To induce and habituate the learner to take notice is the secret of successful teaching in all fields and departments. Taking notice leads to thinking, sub-conscious as well as conscious, and without thinking solid acquirements cannot be made. Even in the most mechanical processes the brain is a factor; and the more active the brain, the more satisfactory the result."

## ROTE TEACHING.

"Rote teaching, on the other hand, is dead teaching, teaching that has no possibility of life, no growth in it. In examinations I have again and again come across thoroughly musical people endowed with good ears, who either did indifferently or altogether failed in the ear-tests, and simply because their attention had never been drawn to this aspect of the art, and consequently that part of their musical faculty had remained undeveloped. Now, there is no more important point to which the attention ought to be drawn than to the tonal relations and the characteristics of the scale notes. If they are once fully felt and understood, the battle is as good as won. In the learning of these relations, cleverly contrived syllables, figures and other mnemonic aids can play a very useful part. But they are means, not ends. A furtherance at first, they may become a hindrance later on. They should be regarded as crutches which are thrown away in due time."

"The musician must learn to stand on his own feet, to walk freely, to see things as they are without any kind of symbolism, formalism, or other disguise. Nay, even the sense of tonality is a thing he must be able to do without, for there is much in modern music to which that conception does not apply, or applies only in such a round-about way that for practical purposes we must have recourse to something shorter and more direct. Such cases, however, arise also in the older music. And this leads me to plead for the practice at a later stage of what might be called absolute intervals. And having used the word 'absolute,' I cannot but be reminded of absolute pitch."

"A well-developed sense of relative pitch is indispensable to a musician. The same is not the case with absolute pitch, the value of which, however, cannot be doubted. Absolute pitch is supposed to be a gift of Nature, and, in its most perfect form, rightly so. But it is cultivable, and could be cultivated without greatly encroaching on the time required for the cultivation of the more important sense of relative pitch."

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## Wit, Humor and Anecdote

In a parish in Wales where very little English was spoken a general meeting was held to consider the desirability of putting a chandelier into the schoolroom. Every one seemed in favor of the idea. "Do you think we ought to have one, Mr. Davies?" said the schoolmaster to a venerable parishioner.

"I agree to it," was the reply; "but there is one thing I wish to know. If we have a—a—"

"Chandelier," said the schoolmaster, helping him out.

"If we have a chandelier," the old man continued, "who is going to play it?"—*Tit-Bits*.

HERE is a variant of the ancient joke about that audience that "put on his coat and went out." It has to do with a certain town in New England that is not noted for its responsiveness to the art of the concert-giver. A violinist named X— once undertook an appearance there with disastrous results.

"What was the size of your audience?" some one politely asked him the next morning.

"Well, I dunno, for sure," said X—, "but I should say about five foot eleven, in his stocking feet."—*Musical America*.

A VISITOR to the opera, who, by the way, is not a regular attendant, sat through the performance of "Die Walküre" the other evening. Apparently she enjoyed the music, and she didn't show signs of lack of interest at any point. She didn't understand the language, and she didn't know the legendary tale that was sung.

When she met an intimate friend next day she asked: "Were you at the opera last night? Oh, I'm so glad! I wish to ask you something. Tell me, was it good? Was the story interesting?"

Assured that such was the fact, the inquirer said: "You see, I liked it fairly well and I just wanted to know if I was liking something that was worth it."—*Philadelphia Times*.

"You say you have a new musical comedy?" asks the manager.

"Have you a scenario of it?"

"Yes. I brought it along," answers the author, producing a collapsible evening hat, a seltzer bottle, a set of eccentric whiskers, pink silk tights, an artificial nose and a German dialect joke.—*Life*.

A YOUNG Scotchman living in London married a beautiful and talented English

woman, of whom he was justly proud. Not long after his marriage he went to Scotland on a flying trip to see an old bachelor uncle.

"Weel, Tammas, ye have gotten a wife," said the old gentleman, "now what can she do, lad?"

"Do!" echoed Tammas.

"Yes, do," echoed the old uncle, firmly. "Can she sew on your buttons an' mak your porritch an' your scones?"

"Oh, no, she doesn't know how to do those things," said Tammas. "But she has the loveliest voice that ever you heard. She's a grand singer."

"Hoot, mon!" cried his uncle, indignantly. "Could you nae get a canary bird in Lunnnon?"—*Youth's Companion*.

"WHAT is there in music that it should so stir our deeps? Suppose I try to describe faithfully the prospect which a strain of music exhibits to me. The field of my life becomes a boundless plain, glorious to tread, with no death nor disappointment at the end of it. All meanness and trivialness disappear."—*Thoreau*.

The manager of a suburban music hall was testing the abilities of several candidates for stage honors one day last week, and this is how he let down one of the would-be funny men:

"I'm sorry, my boy, but your song won't do for me. I can't allow any profanity in my theatre," he said, not unkindly.

"But, my dear sir, I do not use profanity," replied the aspirant.

"No," assented the manager, "but the audience would."—*Metropolitan Magazine*.

THEY evidently were spending their first night at the concert, and the young man was telling the young lady all about it. They talked loudly, for the young man was trying to make an impression on all within a ten-foot radius. He always anticipated the performers, and finally held his hand to his mouth as he said in an undertone.

"Deary, did you ever try to listen to music with your eyes shut? It's heavenly."

Thereupon a man two rows behind leaned forward and said:

"Young man, try it with your mouth shut. It'll be a relief."—*Musical America*.

MISS MARSH was teaching Doris the scale syllables.

Doris would say them as far as *La* and there she stuck.

"Now, what comes after *La*, Doris?"

Doris couldn't remember.

"But, Doris, dear, what does your mother drink, now think hard!"

"Beer," said Doris.

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### MEMORIZING FOR AMATEURS.

BY FANNY EDGAR THOMAS.

ONE sees so many long, prosy psychological methods of memorizing that we are often inclined to ask, "How can the amateur, who has only a very little time at his disposal and little knowledge and interest in psychological theories, make a practical working plan from these and apply it to the work at hand?"

There has been, of late years, a remarkable development in the ability to memorize amongst piano students. Part of this is due to the general advance in piano study, bringing the sonata, concerto and two-piano composition into use as studies, part to the modern making of arrangements of orchestral parts and part to the development of the pupil recital and concert with large audiences, bringing demand for higher form of composition. However it has come to pass, this growth in power serves to indicate the immense resources of the mind and the wonderful things that may be done with it by skillful training. This is greatly encouraging in all directions. Time was when only great artists were expected to memorize in this way the work for their public performances. Some surprise was occasioned even by this. Now the artist who uses notes is wondered at even by students, and the power of young instrumentalists in this direction is one of the wonders of the age.

A peculiar thing in this regard is that while young children can memorize twelve and fourteen pages of piano composition, difficult, complicated and without cue or suggestion, a vocalist of mature years cannot remember the music of two verses of a song treating of a bird and an apple bough, even with words to aid the memory. Operas must be remembered, of course, but that again is a different matter. Even in the case of brother and sister it may be found that the one of greater general ability shows to less advantage in the matter of memorizing vocal music.

I came to think about memorizing when, as member of our young social sets, I saw the necessity for having music ready to play on all occasions.

We had much singing, playing and dancing in our little companies, and the one who could do the most at the piano was a great aid to the entertainment of many. We were frequently troubled, however, by absence of those who played most, by music being left at home or forgotten on return, by breaking down of players and by excuses and apology. I made up my mind to "pack" my music where I could carry it most effectually, namely, in my head.

Selecting the most attractive numbers of my repertoire, I was greatly surprised and troubled to find that I could not play one measure without having a sheet of music before my eyes. Stranger yet, I discovered that it was not that I saw all the notes, but that I had contracted the habit of listening to the sounds and of living in the feeling or sentiment aroused without thinking intellectually, depending for guidance upon stray glances now and again to keep the form in mind. (This was, of course, before I had learned sight-reading, harmony, etc.) The intense love I had for hearing melody, chords, phrases, etc., but, above all, for the feeling aroused by these, and by the words, were, however, a veritable passion, and created for me an immense repertoire of all types of good music.

### MUSICAL SIGNPOSTS.

In general study of other things I had used the "House that Jack Built" plan with great success in fixing dates, heights of mountains, lengths of rivers, etc., and had depended upon it as a safe and sure method for acquiring abstract facts. I determined to apply it to my music memorizing. Alas, so accustomed was I to listen and feel as I played that I could not remember even one measure as a starting point! But I knew that a measure was made up of chords and that I could establish one chord. There I planted my flag of resistance. It was of no use beginning with an attractive piece or at the commencement, for away went my faculties immediately in the river of melody. So I chose a stiff, "homely" étude, fixed upon a page in the center of that, and a measure in the center of the page. There surely would I be safe from consecutive pleasure. One chord accomplished, and knowing that there was never but one to learn at a time, I learned the one next to it and united the two.

You probably know the joy of a first independent movement on skates, the first unaided bicycle start, the first step in the dance, certain of feet and of balance. Such was something of the satisfaction of my first achievement. When four of these had been united into a measure, satisfaction merged into joy. I knew that four measures made a strain, and that strains united made the complete composition. I was already master of the situation. No other attempt was so difficult as this, and in this fashion I proceeded until I had indeed literally "packed away" every effective piece, vocal and instrumental, dance and classic, in my repertoire. I timed the collection once and found that I had sat for three hours, playing and singing, without ever looking at a piece of music!

A revelation to me in this connection was the different conception I took of each composition, once I learned it away from the print. It was as different from the not-reading playing as recitation is from the reading of a book, or as a dream from the reality. I commenced to imagine differently, got new powers of seeing and feeling,

and, of course, of communicating. When, then, I supplemented this with thorough courses in sight-reading and harmony, power and pleasure knew no bounds. It was worth every struggle. Later on, I found that even upon first reading measures and phrases fixed themselves upon memory in a most useful way. It was merely a question, you see, of training the power of retaining, which had been neglected.

This memorizing of new pieces is, however, again different from that of retaining what has been already learned and which is equally important. It is such a pity, loss of time and of music literature, too, to let compositions pile up on the piano, useless, save for whatever instruction has been gained from them during the lessons. One certainly should, and one certainly could, keep up a repertoire of every composition worth remembering. In going over old pieces, however, great care must be exercised, the mind be kept at intense attention point and no carelessness be allowed.

The tendency is to feel a certain listless indifference, hard to master if encouraged, causing a slovenly dropping of stitches, as it were, here a little, there a little, till the whole becomes scarcely recognizable. It is as when one cuts a figure by a pattern, the next from that, and so on till the last is a mere round or square, or at least much disfigured. The wise woman who cares for the family clothing watches every spot, and even where only "thin," fortifies that and so prevents further disaster.

One can scarcely believe the elastic quality of the mind when properly trained. This speaks all the more the pity of leaving such ground fallow and untilled, as is too often the case. One does not need a teacher at one's elbow all the time. Much of the valuable part of study is the pupil's own part to do, and no one can do it for him, no more than one can eat his meals to make him strong. The ceaseless, incessant, continued "drumming repetition" and unthinking "strumming" should, however, be avoided in all practice by both vocal and instrumental students. They are of no value and they kill many things, worst of all that beautiful, fresh, steaming enthusiasm which makes of all things what they ought to be.

### SOME CONUNDRUMS ON MUSICIANS' NAMES.

BY LUCRETIA M. LAWRENCE.

MUSIC-LOVERS who like to speak in riddles will derive some amusement from the following questions relating to the names of celebrated musicians. In order to spare club-workers any unnecessary expenditure of mental energy, we give the answers, besides the questions:

1. A vegetable and part of a stove? (Beet, oven—Beethoven.)
2. The plural form of a word meaning ditch, and a word used in describing music? (Moats, art—Mozart.)
3. Another word for "repair," a letter and a child? (Mend, L, son—Mendelssohn.)
4. A part of the body and a letter? (Hand, L—Handel.)
5. Part of one's attire and a boy's name? (Shoe, Bert—Schubert.)

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6. An exclamation for driving chickens away and an animal? (Shoo! man—Schumann.)
7. An adjective meaning elevated and a loud noise? (High, din—Haydn.)
8. Something to see and a cooking utensil? (Show, pan—Chopin.)
9. A slang name for a countryman, a preposition and a German drinking vessel? (Rube, in, stein—Rubinstein.)
10. An inventory? (List—Liszt.)
11. A first public appearance and a note on the piano? (Debut, C—Debussy.)

### WOMEN IN THE ORCHESTRA.

In a recent issue of *The Delineator* Maud Powell, the eminent American violinist, stated her belief that women have an excellent chance for success in the orchestral field. She says: "The girl with the fiddle box no longer excites comment. Woman's place in the violin field is firmly established. Over a decade ago Nora Clench sat at the first violin desk in the Buffalo Symphony Orchestra. The Women's Symphony Orchestra of Los Angeles, Cal., has been in ambitious and honorable existence for sixteen years. Several women play in the Hartford Symphony Orchestra, and we have the well-known Fadette Women's Orchestra of Boston, and the Aeolian Ladies' Orchestra in London. It is not uncommon to find women in orchestral work in England. In New York there are no women violinists in the symphony orchestras, but women harp players have been found in the New York Symphony, the Russian Symphony and the Metropolitan Opera House.

"In string quartet work we find the Olive Mead Quartet and the Elsa Ruegger Quartet, of Detroit doing good work. The orchestral field is open to women, and I see no reason why they should not be regularly employed if they wish to be. They have all the qualities for success. American women have an especially good sense of rhythm. They are imitative, adaptable and conscientious, with endless patience for detail. They are quick to seize the trend of another's thought, and have marvelous powers of carrying out other people's ideas. It can also be urged that we are not so thirsty as the men.

"If American women want orchestra work they will get it. The Musical Union has not put up the bars against them, and public opinion will prevent it from ever doing so. During a recent tour of the Northwest I found women violinists in many of the hotel and restaurant orchestras. Several with whom I spoke told me that they had been tempted to take up the work by the good salary offered, men violinists being scarce. The majority of them were saving money to come East and prepare themselves for teaching.

"Before concluding let me call attention once more to the fact that in spite of the widespread musical culture in this country, in spite of the millions we spend annually in musical education, most of us have only the vaguest notions of musical conditions, of the essentials for success in the musical career, of the practical side of the musical profession. I have tried here to overcome this lack of knowledge with regard to the violin field."

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(Some interesting arrangements of "Il Trovatore" Miserere (ETUDE, January, 1912). Miserere du Trovatore, paraphrase du concert, Gottschalk. Souvenir de Trovatore, transcribed by Hoffman. "Il Trovatore," Fantasia for violin and piano, arranged by Sudds.)

When Ismail Pasha was viceroy of Egypt he built an opera house at Cairo after the style of European opera houses. Ismail thought it would be a fine and appropriate thing to have the opera house dedicated by the performance of an opera of oriental plot, and the Pasha, who knew a musical genius when he found one, commissioned Verdi to write one, and "Aida" was the result.

Critics from London and Paris went to Cairo for the performance. No expense was spared. The best singers were secured, and, in order that the occasion might not be lacking in splendor, the viceroy emptied the treasure chests and distributed the jewels among the persons engaged for the performance. On that memorable night there were over twenty-five million dollars' worth of jewels displayed upon the stage, and not a stone of the collection was lost.

The house was packed from floor to ceiling; the audience was dazzling in appearance. All the consuls were in regalia. There was a large sprinkling of English, French and other nationalities in uniform, many Greeks and Albanian notables and a large proportion of Musselmans in scarlet tarbooshes.

Verdi received an ovation, and the opera leapt into the popularity it has enjoyed ever since.

(Some selections from "Aida" Triumphant March, for pipe-organ, THE ETUDE, July, 1911. Triumphant March from "Aida," arranged for four and for six hands.)

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## DEVELOPING THE BEAUTIFUL IN SINGING.

BY LOUIS ARTHUR RUSSELL.

(This article was prepared as a part of Mr. Russell's Vocal Department for the month of July.)

## BEL CANTO'S REQUIREMENTS.

If beautiful singing is the result of carefulness in practice, including watchfulness over the practice methods, seeing to it that no wrong conditions intrude themselves as we practice, it is at once evident that we should be sure of our practice principles.

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To him who does not love music to the point of unlimited sacrifice the rank of excellence is never granted; everything else must really be secondary if one may expect to become a real artist. Music is a most jealous art, never willingly taking second place; it demands everything, and if every fibre of one's being be not bent toward the mastery of the art, "greatness" will never be realized.

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calls for many and various accomplishments, including, besides vocal development, the mastery of one's self in every way—habits of life, habits of thought, diet, recreation, etc.

The body, being the real physical basis of the singing energies, should be kept in the best possible condition and absolutely under control.

The breath is the "substance" of the voice, its motive power and its support; the laws governing its activities should be completely known by the singer. The muscular action controlling respiration and the voluntary muscular forces through which we make proper use of the breath in speech or song should be completely known and positively governed by the will of the singer.

The offices of the intrinsic organs of speech, the vocal cords, the tongue, the lips, the mouth as a unit and as a complex series of active parts, the nose, the pharynx, the soft and hard palates and other parts of the mouth and throat, all of these in detail and as a whole should be known by and under control of the singer, and to this not extreme knowledge of the physiology of the vocal organs the singer must, of course, add the accomplishment of broad musicianship, in its many phases, good taste, good judgment, artistic temperament and as broad a general culture as possible.

## THREE TEST QUESTIONS.

In developing these various qualities one must establish processes of self-criticism, that the practice hour may be as beneficial as possible.

In the first place we must be alive to the fact that "singing" is a many-sided (complex) process; some theorists tell us that it is entirely psychological, others make of it a physiological process.

Some masters would have us learn to sing by attempting to imitate the best models we may hear; others would have us devote our study time entirely to the control of certain muscles; while some say "sing naturally," others make of it entirely an artificial or mechanical process; some "reason out" their theories, others would have us rely on intuition or instinct. The theories of the vocal "experts" are many and varied, and serve to worry the student most woefully.

The modern thought in vocal pedagogy, which I am proud to say, is largely of American initiative, looks toward a rational compromise among the many contradictory theories, and we are coming to know that singing is not to be summed up in any one of the above statements of its source, and that any true statement of the phenomena of speech and song must include the psychological and the physiological, must recognize nature's laws and human development through the process of rational thought.

By this process of reasoning we have learned to know that the singer who does not know that breath is the source of power in singing; does not know that correct focus (placement) gives brilliancy and carrying power to the voice; does not know that "resonance" is due to the condition of the back tongue, the back mouth, the pharynx and the upper throat, etc.; does not know the office of the nasal chambers and the difference between nasal resonance and nasality of tone; does not know the laws governing quality of tone with reference to the wide-open mouth, front or back, the tension at various parts of the tongue; does not know the physical conditions producing vowels and consonants, etc., etc. I say we now realize that the singer who has not mastered these and other similar physical problems is not to be relied upon

Continued on page 580

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as a representative of good singing, even though he may by chance sing well.

But even a complete knowledge of all of this physical side of the singer's art will not be enough for the making of a good singer; he must also know the other side of the art. He must know the sound of a pure tone; he must know the sounds of various qualities of tone; he must know the conditions producing good and bad qualities of tone; he must know not only that a tone is right or wrong, good or bad, but also why it is what it is; and if he will teach the art of singing he must be able to reproduce all classes of tone quality, because he knows the causes of tone variety.

This hasty cataloging of reasons and causes in singing, incomplete as it is, serves, I hope, to show the difference between hap-hazard processes of imitation and the like, and rational processes, and to prove that the singer who does not "know" the "how" and "why" falls short of his requirements and must be an imperfect artist.

To aspire, then, to the rank of artist one must practice diligently and patiently along lines which will develop the powers of reasoning, and the adult student should watch so closely his doings, his sensations and the responsiveness of the vocal apparatus to his will as to make it possible at all times to answer these three test questions as he sings:

How did I do it?

How did it "feel"?

How did it "sound"?

To answer these questions fully and rightly the student must know how it (the tone) should sound; what the sensation should be, and then, if the results be satisfactory, "how to do it again;" and, if the results be unsatisfactory, the thoughtful and watchful student will have learned "how not to do it," and therefore what of physical energy to avoid.

#### DIFFICULTIES IN PRACTICING.

These test questions have one great virtue, their use by the pupil makes him a student of himself and at last the process will be "the making of him," but in the first months of practice no pupil is likely to be able to answer these questions with assurance of his being right.

He does not surely know the sound of a pure tone nor the true sound of his own tones, nor does he know how correct conditions should "feel."

Therefore he must rely for a while upon the criticisms of his vocal master and seek to master the simpler phases of the problem, looking at first more to "how he does it" and "how it feels," then to "how it sounds."

IMPRESSIONISM is too often merely a device to evade the responsibilities of style, for in simple truth the dread of being obvious is not a trait of those who really have something to say, but rather of those who want to appear to have something to say and are afraid that if they speak plainly the world will find out that they have nothing.—Parry.

Cherny advised Leschetizky to work on Chopin by himself, and said that though Chopin was a man of feeling (*Empfindung*), he could do nothing in his compositions. He gave him the same advice with Schumann's *Trübsal*. Schumann, he said, was an intellectual (*geistreicher*) man, but a dilettante. Leschetizky makes the following sensible remark about technique: that "it is like money—one must have enough for his daily needs, but that this ought to satisfy him."—(F. S. L.)



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