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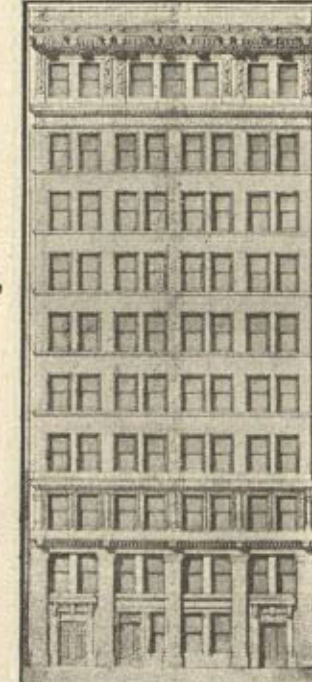
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THE ETUDE

JULY, 1912

VOL. XXX. No. 7



DO IT YOURSELF.



It is an old song and we have sung it many times, "Do it Yourself." Unfortunately, most students have an idea that the "self-help" principles apply only to those who have to struggle along without a teacher. Consequently, they are quite willing to leave all the hard work to the teacher while they wait for the results.

Books, magazines, schools, colleges, conservatories, universities, laboratories, what are they? Simply mines in which the student must dig for his knowledge. The teacher merely shows you how to do the digging and where to do the digging. The teacher who can do this with the greatest success is the best teacher. Merely standing by and watching the teacher dig, or, to amplify the figure, scratching the surface of the earth under the teacher's direction can produce nothing but that nightmare of thinking people—mediocrity.

By doing the thing yourself, by working out the problem with your own mind you come into an understanding that cannot possibly be reached in any other way. By all means avail yourself of all the books, magazines and schools you can reach, but always regard them as nothing more than mines. They may be mines of iron, coal, gold or diamonds as you please, that depends upon where you dig. No one can bring the precious metals or priceless gems to the surface but yourself through your own hard work.

This thought is so venerable that we would hesitate to state where it first appeared in literature. In the new and invaluable series of articles being prepared for THE ETUDE by the wholesome, genial and able educator, Dr. E. E. Ayres, the most vital thoughts of the greatest educators in their relation to music study, will be clearly presented. Dr. Ayres starts the series with *Aristotle*, "The Father of Those Who Know," whose wisdom has endured over twenty centuries. These are the words which the immortal Greek used to clothe this time-old truth. "It is impossible for those who do not learn to do things themselves to be good judges of them when they are done." If Dr. Ayres' articles do no more than reveal a few imperishable truths of this kind they should be of incalculable service to our readers.



THE MERRY SIDE OF MUSIC.



"He that is of a merry heart hath a continual feast" runs the proverb. What a surpassing joy is a merry heart shining through a beaming countenance.

Sometimes we think that music lovers are not half merry enough. Come now, you might as well admit it, you take yourself far too seriously. You carry your burden too heavily, as school boys going unwillingly to school carry their books. Everybody knows that the books couldn't weigh more than two pounds. Yet, judging by the boys' method of carrying them the circumstantial evidence would be that they weighed two tons.

When Mars bumps into Venus ten thousand years from now, more or less, what will it matter whether you are rich or poor, famous or unknown, praised or criticised? What will it matter whether your precious practice hour was thoughtlessly interrupted, or whether the promising pupil failed to come or whether "those awful bills" failed to collect themselves? Old Epictetus had it right. Read him now and then and get your wrinkles straightened out. Listen! "Reckon the days in which you have not been angry. I used to be angry every day; now every other day; then every third and fourth day; and if you miss it as long as thirty days, offer a sacrifice of thanksgiving to God." Or, if you have been trying

to make yourself a prima donna when nature intended you to be a zither teacher, let the merry old philosopher tell you, "Were I a nightingale, I would act the part of a nightingale; were I a swan, the part of a swan."

We herewith serve our readers final notice that in our August "Mid-Summer Carnival" issue we shall positively refuse to be tense. For some years we have been terribly in earnest. Most everything of consequence that has come into THE ETUDE pages has been watered with the perspiration from many corrugated brows. We get things by working for them. In other words, we try to practice the doctrine we preach. Next month, however, we are going to "let up" or "let down" or do whatever the polite slang calls for. If you are so far gone that you are incapable of a chuckle, a twister or a giggle we give you fair warning not to get this issue as it is intended for live people. However, if you get half as much fun out of the Mid-Summer Carnival issue as we have had in preparing it you will enjoy it hugely.

You have no idea how many odd and interesting things there are in musical work. Gradually they came to us but we so very severe, so extremely pedantic, so terribly sober in keeping up the high standard of THE ETUDE that we didn't dare put them in. Now, they won't keep any longer and we have chosen August to make merry, to have a laugh with our friends the "old subscriber" and the "constant reader," and you, too, if you are not above laughing. Only once in a very long time is such an issue as this possible, and we know that many of our friends who go out of the reach of a news stand in August will arrange to have this entertaining issue sent to them.



WHEN YOU BUY A PIANO.



THE man who would think nothing of employing a real estate expert and a lawyer when buying a five-hundred dollar property will not hesitate to purchase a piano without any deeper investigation than an inspection of the veneer. If this same man were asked to pay a fee of ten dollars to an expert for examining a few different pianos he would probably grasp his pocket book a little tighter and fortify his conviction that he himself is the best kind of a judge for the kind of a piano he wants.

There is no class of merchandise in which the purchaser can be so easily deceived as in a piano. We have seen some exceptionally fine looking pianos "go to pieces" in an astonishingly short time. They were the inevitable results to cheap workmanship and cheap materials. They contained defects which only a piano expert could have discovered.

Piano price seems to have very little to do with the matter for some manufacturers have the audacity to ask a price for an instrument that could not possibly bring more than two-thirds of the amount (in some cases one-half the amount) with another name plate. The best safeguard is the maker's reputation for excellence in manufacture and for square dealing.

The advisability of adopting the "one price" system is being widely advocated by leading dealers. The *Musical Age*, a piano trade paper says of this, "1. It is right, for a dollar has an unchangeable universal value; 2, it strengthens the salesman morally and intellectually; 3, it secures the confidence of the customer; 4, it grades pianos where they belong; 5, it sells better pianos; 6, it assures the house the respect of the community, increasing the number of sales; 7, it saves valuable time, no dickering; 8, it helps collections—customers feel that they have been dealt with squarely; 9, it enables business to be conducted on a closer margin; 10, it imparts enduring reputation to the house.

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Musical Thought and Action in the Old World.

By ARTHUR ELSON

CHILDHOOD INFLUENCES.

In the *Revue* of the International Society, St. Saens writes of his childhood. He had "two mothers," he asserts—the real one, naturally bright and imaginative, who always intended him for a musician, and his grand-aunt, of great education and former position, who could remember the Revolution and the Reign of Terror that impoverished her father. After two years of babyhood in the country, the child began to take interest in every noise, making doors creak, listening to the clock bells, and following with impassioned interest the boiling of a great kettle. Six months later he touched the notes of a tiny piano and named them for himself. After learning the notes he was still too small for the ordinary piano, but when it was locked against him he cried bitterly. It was then left open and the child propped up so that he could reach the keys. He refused childish music without left-hand parts of value, saying, "La basse ne chante pas." At five he could play little sonatas, and, strangely enough, would not play unless assured that it was for a cultivated hearer. One biographer said he had to be menaced with a whip, but this is wholly false, like the stories of Garcia bullying his daughters to make them sing. Soon St. Saens began to compose, writing waltzes and galops. These were conventional enough, and it took a Liszt, with his *Galop Chromatique*, to give the form any value. Taken to hear an orchestra, St. Saens reveled in the string tones; but when the brasses entered, he cried, "Keep them quiet, I want to hear the music!"

At seven, St. Saens came under Stamaty for really earnest education. He began with Kalkbrenner's guide-bar, a rest for the forearm that confined muscular action to the hand. This system does not suit modern needs, but is a good way to begin, for the hand should be developed before the forearm and upper arm. "Now-a-days," says St. Saens, "it is the fashion to begin at the end. People learn fugue from the well-tempered clavier, piano from the works of Schumann and Liszt, harmony and instrumentation from Wagner, and they make a mess of it like singers who ruin their voices by starting in before they really know how to sing properly." The attainment of tonal quality by the finger was valuable. At ten, St. Saens played Beethoven's C minor concerto. Such events made Gounod say to him, "You had no childhood in music," but the reader will grant him a short one.

The childhood of composers is always an attractive subject. One likes to note the early budding of genius, and it is also interesting to see what sort of boys they were when at play.

Bach and Handel were earnestly musical. The former injured his eyes during boyhood by copying music by moonlight. The latter concealed a small spinet in the paternal garret, where he could play in secret; and he ran after the coach in which his father was setting out to visit the Duke of Saxe-Weissenfels. Handel was then taken to the court, and the Duke persuaded his father to let him become a musician.

Haydn's boyhood was fairly normal, but Mozart led the exacting life of a child prodigy. Yet Mozart had many good times in the family, with his sister "Nannerl." Beethoven was harshly treated by his father, being forced to practice in a way that would have turned almost any one else away from music. Once his father brought home a friend from a carousal and made the boy get out of bed and play, even though it was nearly midnight. When this same father died, the Bonn authorities spoke of the event as "a great loss to the tax on liquors." But Beethoven had his play-times with the neighbors, and was much liked by the Von Breuning family.

Schubert was a natural genius, and one of his teachers said: "I never tell him anything without his seeming to have known all about it before." But certain lines were neglected, and in after life he regretted his ignorance of counterpoint, which he would have studied if he had lived longer. Schumann was a normal German student, with the romantic and philosophical tendencies of that type. Mendelssohn was lively and active, and grew up in a most delightful family circle. Wagner was of an intellectual type, with no tendency to music at first. He was meant for an artist by his parents; but his step-father, Geyer, hearing the nine-year-

old boy play a tune from memory, asked himself: "Has he perhaps a talent for music?" Geyer was then on his death-bed and could not foresee the immortal works that were to answer his question.

Liszt was refused by the Paris Conservatoire. Massenet, too, was dropped from that institution on the ground that he lacked talent. Both men outlived the event quite successfully. Verdi was refused admission to an Italian conservatory. He "turned the tables" on it by writing a better fugue than any of its students did on a subject given to them in its examinations.

THE DISCOVERY OF FANNELLI.

New composers are being discovered frequently, but there is some pathos in the story of Ernesto Fannelli. He had composed large scores bristling with modern originality, but had never been able to gain a hearing for them; so in 1894, he gave up writing and became a copyist in order to avoid starvation. It was on a recent visit to Piene, in that capacity, that he brought one of his old scores with him and had its merits recognized. This was a set of tone pictures entitled *Thebes*.

Fannelli was born at Paris in 1860, his father being a bank clerk of Bologna. He studied a little at the Conservatoire, but was frightened away by the severity of one of his masters. At thirteen he played the kettledrum in a small orchestra. Three years later he studied with Délibes, but working for his living still took up most of his time. His proficiency in orchestration came rather from his habit of score-reading, and his observation while playing minor instruments. Between 1883 and 1887 he wrote his Symphonic Pictures, of which *Thebes* set is a part. In 1890 he wrote the orchestral suite entitled *Impressions Pastorales*, an immense work that takes (or will take, if ever given) three hours in performance. In the next two years he composed four orchestral Humoresques and an interesting *Suite Rabelaisienne*. A piano quintet, a lyric scene, *L'Effroi du Soleil*, and several pieces for voice and orchestra complete his list of works, all of which have lain in manuscript for at least 18 years. The *Thebes* pictures, lasting half an hour, demand a full orchestra, with saxophones and sarusophones. They proved admirable in workmanship, and subtle and interesting in expression. Fannelli shows an unusual combination of descriptive power and pure idealism, with a grim sense of humor when necessary. The date of his works makes him a pioneer in impressionism. Some critics rate him as a disciple of Berlioz. The first picture in *Thebes* is an oriental medley, with a slave's melody in the distance. Next comes a dazzling picture of crowded bazaars, and the third picture brings the roll of chariots and the outburst of fanfares.

MUSICAL NOVELTIES.

D'Albert's new opera, *Liebesketten*, will be heard at Leipzig, where critics were gathering for it at last accounts. It was called a dramatic work, though the name would indicate something lighter. Hans Sommer's *St. Foix* is a *Heitere Bühnenspieler*, with a delightfully charming score for such a long title. Wilhelm Mauke's two-act *Fanfareluche*, based on a Gautier comedy, was well received by a Munich audience, the composer getting many recalls. Vienna applauded Oskar Nedbal's ballet, *Des Teufels Grossmutter*, which includes visions of heaven and hell. Leipzig heard *Ninon de Lenclos*, by Michele A. Eulambio, of Trieste.

A new opera at Brussels is *Oudette*, a tale of love and jealousy among fishermen, with an expressive score by Charles Radoux. Busoni's *Brautwahl* proved bright, but very modern in style. De Fara's new three-act *Nail* deals with the love of an Algerian dancer for a bandit chief, and tempts one to hope that the composer has hit the "nail" on the head. Marziano Perosi's *Pompeii* has proven too light and lyric for its subject. Portuguese operas include *Leonor Telles*, by Joao Arroyo; *Don Alfonso VI*, by Jose Henrique dos Santos; and Thomas de Sima's *Abandonada*. Mascagni's *Parisina*, in which a young wife and her stepson fall in love while reading *Tristan and Isolde*, is not meant for an Italian revival at Wagner's expense.

New orchestral works include a symphony by Gliere, written in strong vein to illustrate the Russian epic of Murometz, a personification of power. A suite by Stravinsky proved exotic and charming. *Ariel's Song*, by Walter Braunfels, is a successful and romantic orchestral tone picture. Prag enjoyed Novak's symphonic poem, *Der Sturm*. Karlsbad heard the dramatic overture, *Horand und Hilde*, a worthy work by Emil Kühnel, who studied at the Prag Conservatory and with Humperdinck. Choral works include *Thor's Hammer-schneue*, by Edward Pilz, for male voices, brass quartet and kettledrum; and Karl Kampf's *Meeresage*. The

Musical Record names, as young Russian composers of merit, Steinberg, Prokofiev, Senloff, Gnessin, Tchesnokoff, Boyarinoff, Miasowsky, Karatyghin and others, but the others had better wait, lest the compositor go on strike.

In the vocal field, Piene has finished an oratorio, *St. Francis of Assisi*. Among operas, *Oberst Chabert*, by H. W. von Waltershausen, has been received favorably at Frankfurt. It is based on a Balzac story. The colonel, serving under Napoleon, is left for dead at Eylau. Returning to Paris ten years later, he finds his wife married again. Instead of indulging in Bernard Shaw witticisms, the two men fight, fatally, and the lady is left eligible for further efforts at matrimony. In Paris Alberic Magnard's *Berenice* has earned him the old reproach of being an imitator of Wagner. But that is no reproach, unless the imitation is unsuccessful; and the work received much praise from the critics. Paderewski is in the field again, tackling a libretto by René Morax. Italy has found a new sacred composer, Licino Refice.

GREAT MUSICIANS ON THEIR CONTEMPORARIES.

By FRANK HYDINGER.

The fallibility of human judgment is strikingly illustrated by the fact that many of the greatest musicians have failed to do justice to their contemporaries. If we were always to accept the opinions of those whose knowledge and experience would entitle them to respect, we should have to deny ourselves the pleasure of admiring the works of some of the greatest geniuses that have ever lived. Handel, for example, said of Gluck, "He has no more counterpoint than my cook." As a matter of fact, Gluck wrote excellent counterpoint, and one would have thought that Handel, himself one of the greatest contrapuntists, would have been the first to recognize this.

Wagner was the most abused man of his time. Music critics of all nations outdid themselves in finding opprobrious epithets to apply to one who has had a greater influence on musical development than any composer who ever lived, with the possible exception of Bach. Nevertheless, Wagner was by no means sparing in his own criticisms of his contemporaries. He called Meyerbeer a "miserable music-maker," "a Jew banker to whom it occurred to compose operas." His work, *Judaism in Music*, was a scurrilous attack upon the chosen race at a time when Meyerbeer, Mendelssohn and Offenbach were in the zenith of their popularity.

Tschaikowski visited Germany at a time when Brahms was the shining light of the musical world. In spite of attempts to do justice to the great Teuton, however, he had to admit in his diary, "I never could, and never can, admire his music. . . . There is something dry, cold, vague and nebulous in the music of this master which is repellant to Russian hearts." Nevertheless, Tschaikowski was himself not without his critics. At the time he was instructor of harmony and composition at the National Conservatory in Moscow, he was in close association with its director, Nicholas Rubinstein, the famous brother of the more famous Anton Rubinstein. Naturally Tschaikowski looked to his chief for sympathy and encouragement. As a rule he obtained it, but in one case he did not.

After finishing his pianoforte concerto in B flat (Op. 23) he naturally took it to Rubinstein for his criticism. Nicholas looked over the manuscript in a very desultory manner. When he commenced to delve into it, however, he expressed himself as greatly surprised and shocked at the way Tschaikowski had composed it. No doubt he was a little sore because Tschaikowski had not consulted him with regard to the writing of the piano part—as Tschaikowski was wont to do. Rubinstein played it over, finding fault all the time. Tschaikowski was so much exasperated that he resolved not to alter a single note. The work had been dedicated to Nicholas Rubinstein but Tschaikowski scratched this out, and inserted the name of von Bülow instead. Von Bülow was just starting for America, and took the manuscript along with him. Thus the famous concerto received its first hearing in Boston.

The Training of the Pianist of the Future

An Interview Secured Expressly for THE ETUDE with the Distinguished Pianist

WILHELM BACHAUS

EDITOR'S NOTE.—Wilhelm Bachaus is the youngest of the great virtuosos of distinction. Yet those who know him have discovered a kind of perception and maturity which does not come with years. When he was but a youth he outdistanced many of the older virtuosos from the standpoint of technique and it was natural that the musical world should inquire who this young giant in the musical field was. The first thing they discovered was that he was not a pupil of Liszt, Rubinstein or Leschetizky or any other world-famous teacher with the exception of d'Albert, with whom he studied for only one year. Bachaus was born at Leipzig, March 26, 1881, two years before the death of Franz Liszt. Consequently he belongs to a new era of virtuosity and is in position to talk upon the subject suggested by THE ETUDE. He is nine years younger than Josef Hofmann and a little more than one half the age of Paderewski. Despite his youth he has made a serious reputation as a virtuoso in both Europe and America, and, moreover is a virtuoso who has won the special admiration of other virtuosos who have marveled at his technical facility and mature interpretations. Bachaus studied for nine years under Alois Reckendorf, a Moravian teacher, who was for thirty years at the Leipzig Conservatory. Reckendorf had been a student of science at the Vienna and the Heidelberg Universities and was an earnest musician and teacher with theories of his own. He took an especial interest in Bachaus and was his only teacher with the exception of one year spent with d'Albert, and "three lessons with Silloti." Although Bachaus commenced to play in public when he was eight years old, he feels that his professional debut was made in London in June, 1901, when he played the Brahms-Paganini Variations, which are rarely attempted even by virtuosos, because of their tremendous difficulties. In 1905, when Bachaus was only twenty-one, he won the famous Rubinstein Prize at Paris, a prize of 5000 francs, offered every five years to young men between 20 and 26 years of age. Busoni was one of the first to win this prize (1899).

TO-DAY, YESTERDAY AND TO-MORROW.

"It is somewhat surprising how very little difference exists between the material used in piano teaching to-day and that employed forty or fifty years ago. Of course, there has been a remarkable amount of new technical material, exercises, studies, etc., devised, written and published, and some of this presents the advantage of being an improvement upon the old—an improvement which may be termed an advance—but, taken all in all, the advance has been very slight when compared with the astonishing advances made in other sciences and other phases of human progress in this time.

"It would seem that the science of music (for the processes of studying the art are undoubtedly scientific) left little territory for new explorers and inventors. Despite the great number of études that have been written, imagine for one moment what a desert the technic of music would be without Czerny, Clementi, Tausig, Pischner—to say nothing of the great works of Scarlatti and Bach, which have an effect upon the technic, but are really great works of musical art.

THE WONDERFUL EFFICACY OF SCALES.

"Personally, I practice scales in preference to all other forms of technical exercises when I am preparing for a concert. Add to this arpeggios and Bach, and you have the basis upon which my technical work stands. Pianists who have been curious about my technical accomplishments have apparently been amazed when I have told them that scales are my great technical mainstay—that is, scales plus hard work. They evidently have thought that I had some kind of alchemic secret, like the philosopher's stone which was

designed to turn the baser metals into gold. I possess no secrets which any earnest student may not acquire if he will work in the laboratory of music long enough. There are certain artistic points which only come with long-continued experiment.

"As the chemist finds the desired result by interminable heart-breaking eliminations, so the artist must weigh and test his means until he finds the one most likely to produce the most beautiful or the most appropriate result. But this seeking for the right effect has little to do with the kind of technic which necessitates one to keep every muscle employed in piano playing properly exercised, and I may reiterate with all pos-

idea that this would reveal some new method, but I can only conscientiously point to the old. I have seen many ways and means tried out. Some seem like an attempt to save time at the expense of thoroughness. Furthermore, the means which have produced the great pianists of the past are likely to differ but little from those which will produce the pianists of the future.

"The ultra-modern teacher who is inclined to think scales old-fashioned should go to hear de Pachmann, who practices scales every day. De Pachmann, who has been a virtuoso for a great many years, still finds daily practice necessary, and, in addition to scales, he plays a great deal of Bach. To-day his technic is more powerful and more comprehensive than ever, and he attributes it in a large measure to the simplest of means.

DIFFICULTIES IN NEW PIANOFORTE COMPOSITIONS.

"I have often been asked if the future of pianoforte composition seemed destined to alter the technic of the instrument, as did the compositions of Liszt, for instance. This is a difficult question, but it would seem that the borderland of pianistic difficulty had been reached in the composition and transcriptions of Busoni and Godowsky. The new French school of Debussy, Ravel and others is different in type, but does not make any more severe technical demands.

"However, it is hard for one to imagine anything more complicated or more difficult than the Godowsky arrangements of the Chopin studies. I fail to see how pianoforte technic can go much beyond these, unless one gets more fingers or more hands. Godowsky's treatment of these studies is marvelous not only from a technical standpoint, but from a musical standpoint as well. He has added a new flavor to the individual masterpieces of Chopin. He has made them wonderfully clever and really very interesting studies in harmony and counterpoint, so that one forgets their technical intricacies in the beauty of the compositions. One cannot say that their original beauty has been enhanced, but he has made them wonderfully fascinating compositions despite their aggravating complications for the student.

MERE DIFFICULTY NO LONGER ASTOUNDS.

"The day when the show of startling technical skill was sufficient to make a reputation for a pianist is, fortunately, past. The mechanical playing devices have possibly been responsible for this. The public refuses to admire anything that can be done by a machine, and longs for something finer, more subtle, more closely allied to the soul of the artist. This does not mean, however, that the necessity for a comprehensive technic is depreciated. Quite the contrary is true. The need for an all-comprehensive technic is greater than ever before. But the public demand for the purely musical, the purely artistic, is being continually manifested.

"Modern composers are writing with this in view rather than huge technical combinations. The giant



WILHELM BACHAUS.

sible emphasis that the source of my technical equipment is scales, scales, scales. I find their continued daily practice not only beneficial, but necessary. I still find it desirable to practice scales for half an hour a day.

BACH MUSICALLY OMNIPOTENT.

"It seems almost foolish to repeat what has been said so many times about the wonderful old cantor of Leipzig, Johann Sebastian Bach. However, there may still be some who have not yet become acquainted with the indisputable fact that the practice of Bach is the shortest, quickest road to technical finish. Busoni has enlarged upon Bach, impossible as that may seem; but as a modern bridge is sometimes built upon wonderful old foundations, Busoni has taken the ideas of Bach and, with his penetrative and interpretative ability, has been able to make the meaning more clear and more effective. Any young pianist who aspires to have his hands in condition to respond to the subtle suggestions of his brain may acquire a marvelous foundation by the use of scales, Bach and arpeggios.

THE OLD THAT IS EVER NEW.

"THE ETUDE has invited me to talk upon the preparation of the pianist of the future, doubtless with the

of to-day, to my mind, is indisputably Rachmaninoff. He is writing the greatest original music for piano of any living composer. All of his compositions are pianistic and he does not condescend to pander to a trifling public taste. He is a man with a great mind, and, in addition to this, he has a delightful sense of proportion and a feeling for the beautiful, all of which make him a composer of the master mould. His compositions will endure as long as music.

MODERN COMPOSITIONS.

"For others of the type of Scriabine I care less, although I am sensible to the beauty of many of their compositions. They have not, however, the splendid mould of Rachmaninoff, nor have they his vigorous originality. Doubtless some of these men will produce great original compositions in the future. Compositions that are simply not bad are hardly worth the paper they are written upon, for they will not last as long. The composition that will last is a great new original thought, inspired, noble and elemental, but worked out with the distinctive craftsmanship of the great master.

"I am very partial to Debussy. He has an extraordinary atmosphere, and, after one has formed a taste for him, his compositions are alluring, particularly his *Homage à Rameau*, *Jardins sous la pluie* and *D'un cahier d'esquisses*, which I have been playing upon my American tour.

THE MOST DIFFICULT COMPOSITIONS.

"I have continually been asked, 'What is the most difficult composition?' The question always amuses me, but I suppose it is very human and in line with the desire to measure the highest building, the tallest mountain, the longest river or the oldest castle. Why is such a premium put upon mere difficulty? Strange to say, no one ever seems to think it necessary to inquire, 'What is the most beautiful piece?'

"Difficulty in music should by no means be estimated by technical complications. To play a Mozart concerto well is a colossal difficult undertaking. The pianist who has worked for hours to get such a composition as near as possible to his conception of perfection is never given the credit for his work, except by a few connoisseurs, many of whom have been through a similarly exacting experience. Months may be spent upon comparatively simple compositions, such as the Haydn Sonatas or the Mozart Sonatas, and the musical public is blind to the additional finish or polish so evident to the virtuoso.

PRAISE THAT IRRITATES.

"The opposite of this is also true. A little show of bravura, possibly in a passage which has not cost the pianist more than ten minutes of frivolous practice, will turn many of the unthinking auditors into a roaring mob. This is, of course, very distressing to the sincere artist who strives to establish himself by his real worth.

"Of course, there are some compositions which present difficulties which few work hard enough to surmount. Among these might be mentioned the Godowsky-Chopin *études* (particularly the *étude* in A flat, Opus 25, No. 1, which is always especially exasperating for the student sufficiently advanced to approach it); the *Don Juan Fantasia* of Liszt; the Brahms-Paganini *variations* and the Beethoven, Opus 106, which, when properly played, demands enormous technical skill. One certainly saves a lot of bother when one discards it from one's repertoire. If these four pieces are not the most difficult pieces, they are certainly among the most difficult.

WHY NOT SEEK THE BEAUTIFUL?

"But why seek difficulty when there is so much that is quite as beautiful and yet not difficult? Why try to make a bouquet of oak trees when the ground is covered with exquisite flowers? The piano is a solo instrument and has its limitations. Some piano music is said to sound orchestral. As a matter of fact, a great deal of it would sound better with the orchestra.

"Real piano music is rare. The piano appears to be too small for some of our modern Titans among the composers. When they write for the piano they seem to be exhibiting a concealed longing for the one hundred men of the modern orchestra. One of the reasons why the works of Debussy appeal to me is that he manages to put so much color into his piano pieces without suggesting the orchestra. Much of his music is wonderful in this respect, and moreover, the musicians of the future will appreciate this fact more and more.

EXERCISES THAT GIVE IMMEDIATE HELP.

"No one exercise can be depended upon to meet all the varied conditions which arise in the practice of the day, but I have frequently employed a simple exercise which seems to 'coax' the hand into muscular activity in a very short time. It is so simple that I am diffident about suggesting it. However, elemental processes lead to large structures sometimes. The Egyptian pyramids were built ages before the age of steam and electricity, and scientists are still wondering how those massive stones were ever put in place.

"The exercise I use most, apart from scales, is really based upon a principle which is constantly employed in all scale playing and in all piano playing, that of putting the thumb over and under the fingers. Did you ever stop to think how continually this is employed? One hardly goes one step beyond the elemental grades before one encounters it. It demands a muscular action entirely different from that of pressing down the keys either with the finger, forearm or arm motion.

"Starting with the above-named principle and devising new exercises to meet the very human need for variety, I devise something like this:



"The next form would employ another fingering—



"The next form might be—



"These I transpose through several, keys, for instance—



"Note that I am not giving an arbitrary exercise, but simply suggesting the plan upon which the student may work. There is a great deal of fun in devising new exercises. It assists in helping the student to concentrate. Of course, these exercises are only attempted after all the standard exercises found in books have been exhausted.

AVOID TOO COMPLICATED EXERCISES.

"I often think that teachers make a great mistake by giving too complicated exercises. A complicated exercise leads away from clear thinking and concentration. The simple exercise will never seem dull or dry if the pupil's ambition is right. After all, it is not so much what is done as how it is done. Give less thought to the material and more to the correction of the means with which one plays. There should be unceasing variety in studies. A change at every practice period is advisable, as it gives the pupil new material for thought. There are hundreds of different exercises in the different books, and the student has no reason for suffering for want of variety."

SHUMANNISMS.

"The fingers should do what the mind thinks."
"You must so study that you understand the music from the printed page."

"What is it to be musical? When you have music in your head and heart."

MUSICAL HISTORY DURING THE PIANO LESSON.

(Editor's Note.—The following article has been translated especially for THE ETUDE from an article in *Der Meister* by M. von G.)

There are many quite capable and talented piano students, who have no idea of the lives and works of the masters with which they have been dealing. I do not refer to the artistic workers, who have accepted music as a life study, but more to those who study music to add to the joys of the home circle. This matter has been brought to my attention again recently by a young lady whom I asked, "What piano works are you studying now?" The answer was, "I am studying the *Études*, Opus 26 and 34, and Sonata, number five." "By what composer?" I ventured to ask, "Oh, I can never get the names of the composers straight so I don't bother with them," she replied with a smile.

Upon another occasion I asked a new pupil who played the works of Bach, Clementi and Mozart, which one had been dead the longest. She replied, "Mozart." A lack of detailed knowledge upon such a point would be forgivable if it did not imply that the pupil was unacquainted with the thought of the era, in which the composer worked and the musical traditions which surrounded that era. Such crass ignorance one may find every day among students who pride themselves upon their musical knowledge, and who would be greatly humiliated to admit that they know nothing of the poets Schiller, Goethe, Shakespeare or Hugo.

For those students who either through lack of time, ambition or money, are unable to make a special study of musical history, I provide a little course which I sandwich in by devoting a few minutes of the piano lesson to the matter. It is of course necessary to have the material very direct, very concise and very interesting.

Even though the results may be a trifle superficial, it is surely better to have a little knowledge than none. Historical information regarding the pieces at hand is always desirable. The teacher should always take care to be informed upon such points in advance so that if the pupil asks a question it may be answered. Even five and ten minutes weekly devoted to a systematic study of the main features of the history of music will invariably benefit the pupil.

MUSICAL MARCONIGRAMS.

BY MRS. LILLIAN M. WHITE.

We look with ever-increasing wonder at the latest annihilator of space—the wireless telegraph—and the wonder does not lessen when we think that this power and these potentialities have been in existence since time began, only waiting for one who realized that the prime necessity was that the transmitting and receiving instruments should be attuned to the same key, so to speak. That done, nearly all limitations were removed, and now from ocean to ocean, from Orient to Orient, go flying those winged words that vitally affect individuals or even nations.

But we as music teachers must surely realize that we are dealing with a force fully as subtle and sensitive in its action, and more far-reaching in its results than anything in the electrical or textile world; and it demands conditions as absolutely favorable for its finest development.

As well might we expect a sensitive plant to thrive and blossom on an arctic iceberg, as for pupils to do their best work technically or interpretatively in an atmosphere of indifference, or where the teacher counts so much time as so many dollars.

Good teachers are born, not made, and are as truly "called" to this work as was ever a minister or physician to theirs, and the preparation for the work should be undertaken with as unselfish an ideal in mind. "This one thing I do," is as good a motto as one can have who is starting out on a teacher's career; which does not mean that only things pertaining to one's own art should be studied or enjoyed. Quite the contrary. It is well to gather knowledge and breadth of vision from every possible source, and above all to try to look at life in general, in a large way, thus avoiding the proverbial rut which is always lying in wait for one-dead people; only let all knowledge, all experience be for the one end, that of making a better, more useful teacher.



Modern Ideas on Broken-Chord Practice

By LEROY B. CAMPBELL

THE "New Era of Efficiency" is the subject of an article in a past issue in the *Literary Digest*. In this article the writer calls attention to some ideas which he specifies as "motion studies," by the use of which the output, or work accomplished in various lines of business, can be greatly increased.

For instance by economy in motion, he clearly demonstrates how by the use of his methods, a crew of men with shovels would be able to accomplish a certain task, in one day, which otherwise would take two days. His system of pile-driving shows an equal economy in time as also does his process of handling pig-iron. His greatest conservation of time, however, is in the matter of brick-laying. He reduces the usual motions of a brick-layer from eighteen to eight, and in so doing makes it possible for him to lay 2,700 bricks a day, where formerly he could lay only 1,000.

The whole principle is simply one of carefully dissecting a piece of work into the most minute detail in order to find out just what movements are absolutely necessary, and, at the same time to eliminate all superfluous motion.

THE "NEW EFFICIENCY" IN PIANO PLAYING.

When one stops and considers thoughtfully our piano practice in general throughout the length and breadth of the land, considers the round-about processes used in trying to reach a desired end, considers the superfluous motions, and the hours of practice that produce habits quite unlike the real playing, is it any wonder that this wave of "efficiency" has reached piano teaching, and that not a few men have been devoting diligent study of late to making our practice material apply more directly to the actual playing, whereby a great amount of time economy will result to the benefit of the student?

A PRACTICAL EXAMPLE FOR BROKEN-CHORD PRACTICE.

My purpose is to show briefly how to practice a passage in a broken-chord figure, be it in a piece, a study or in the regular broken-chord work. Suppose we have arrived at Study No. 3 in Czerny op. 299, beginning thus:—



The first four measures in the right hand are of the broken-chord type and usually present a considerable difficulty to the average student, for the simple reason that the student goes to work in the manner described by the chorus of a certain popular song: "I don't know where I'm going but I'm on my way."

FINDING THE CAUSE OF THE DIFFICULTY.

The first thing to do with this passage is to find out the cause which prevents one from playing it at once.

We can all agree that provided the proper fingers be brought exactly over the required keys the task of playing the passage would be very easy, it being granted of course, that the student has already advanced far enough to be ready for this *étude*. We have, therefore, found the cause which makes it impossible for us to play the *étude* at once. The cause is that the hand does not move into position quickly enough.

Shall we, as is usually done, set about removing the cause by raising each finger as high as possible and slowly practicing the passage for hours, striking each key with a solid muscular action of the finger? No, indeed, for this is not getting at the cause as definitely and effectively as we might in another manner.

Instead of forming a habit where only one finger is made ready and then strikes, it is no more difficult, if practiced correctly, to form a habit whereby all the four fingers belonging to the chord are made ready for each new position and that, in the same time and with no more mental energy than is used for the one-finger-at-a-time process as cited above.

If, as pointed out, failure to place the proper fingers over the required keys, or, in other words, inaccurate spacing, be the cause of our inability to play the *étude* at once, then we should bring our practice material to bear directly on this cause and suffer no respite until such cause be removed.

The difficulty here is one which deals with accuracy, fineness and sensitiveness rather than that of any strenuous muscular activity; it is a difficulty in which, for the most part, the forming of a habit is involved, therefore we must go about it, taking into consideration all laws relative to habit forming.

EXERCISES FOR REMOVING THE CAUSE OF THE DIFFICULTY.

Begin then by buoyantly balancing the hand above the keys (*c-e-g-c*) of the first chord as seen in the above example.

Form the 1st, 2d, 3d and 5th fingers for the keys (*c-e-g-c*). Make this form just firm enough to stay in shape, but no firmer.

Then with the finger tips squarely over the middle of the required keys, give a delicate but quick impulse of the arm striking the four keys of the first chord, and at the same instant spring immediately over the 2d position. (Do not spring roughly, jerkily or too angularly, but simply make a gentle, quick, accurate movement.)

Now remain poised over the keys of the 2d position (finger tips touching the keys), until you have accurately in mind the 3d position, when with a like arm impulse spring in the same manner as before over the keys of the 3d position. This process should be carried out through the four measures and then repeated until the fingers will form quickly and easily for each succeeding position.

Further, to develop this habit for the proper spacing, play each position in this wise:



Practice this by gracefully dropping the arm, allowing the thumb to be used as a support on (*c*); and while (*c*) is being sounded form the 2d, 3d and 5th fingers over the (*e-g-c*) chord, when with an arm impulse throw the (2d, 3d and 5th finger) side of the hand on the keys (*e-g-c*), immediately preparing the thumb over the (*c*) of the next position. Drop again on the (*c*) and proceed in like manner through the four measures.

Again play in the same way, using the fingers in this wise:



Drop on the (*c*, *e*, *g*) preparing the 5th finger for

the (*c*) and immediately upon impulsing the arm lightly upon 5th finger, spring into readiness with (1-2 and 3) for the next chord (*c*, *g*, *c*).

Next play in the same spacing, but with still another combination of fingers:



Play this and the following example with a like drop of the arm and impulse on the second chord, always preparing the proper fingers for the coming chord.

Use each different figure through the entire four-measure passage.

Change the combination of fingers to this:



and this:



Play this and the next two exercises by a dropped or thrown weight on the first count, immediately preparing the required fingers for the second and third beats. And this:



and this:



THE FUNCTION OF THE ARM IN BROKEN-CHORDS.

Thus far exercises have been presented where the attention has been directed to the spacing, which, if followed persistently for a few moments each day, will train the fingers surely and accurately to go automatically to the right places.

It now remains to practice the arm motions necessary for a correct performance of the arpeggio passage we are studying. The following exercise will indicate how this may be done.

Let the fingers rest lightly on the first four notes (*c-e-g-c*). When the fingers are in this position the wrist should be flexible, and the arm should be delicately poised. Then with an easy rolling motion of the fingers and arm, sweep the chord as if written thus:



Play each broken-chord four times throughout the four measures. Never allow the wrist to stiffen, and never use any roughness whatsoever. Observe just how much rolling or rocking motion is used in playing the first measure and then use that identical movement in practicing the above exercise, keeping the finger tips elastically firm and quite even at the ends.

THE UP-AND-DOWN FINGER ACTIVITY IN A BROKEN-CHORD.

Here is another exercise which is intended to impart life to the rolling weight of the hand and arm, which the last exercise called into play. Weight rocked upon the keys is not enough; the weight must be quickened into life and this quickening must come from the finger tips, hence the following exercise should be practiced with careful attention to a small but energetic movement made at the knuckle joint, imparting a sensitive finger-tip motion.

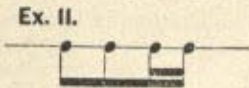
Play the entire four-measure passage like this:



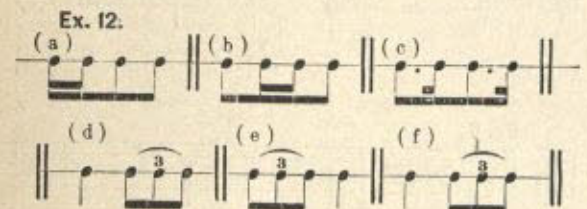
With the fingers in immediate contact with the keys the two taps should be made by finger energy immediately relaxing at each eighth rest.

RHYTHMIC PRACTICE FOR BROKEN-CHORDS.

Sometimes a student needs still further practice material on the broken-chord and especially in the matter of obtaining perfect control of a passage; in such a case, play each group of four sixteenths in various rhythms. Play the passage through with this rhythm to each group of four sixteenth notes;



Then change to the following:



Play the entire passage through, using the rhythm at (a), then (b), then (c), etc. When the broken-chord comes in the left hand, apply the same exercises, using the proper fingering.

With conscientious use of the foregoing exercises any broken-chord passage will soon come under the fingers of a student, and come to remain as one of his assets in a finished technic.

It is only a step from the broken-chord, learned in this thorough manner, to the arpeggio, and since modern music is very largely built upon these two figures it is essential that the student of piano-playing possess a good system for the practicing and acquiring of this important phase of technic.

In this manner of practice each and every exercise bears directly on the cause which is to be removed; the motions used are like those in the real playing of a broken-chord; every moment of practice bears the student onward toward perfection; the student is not required to practice in one way and then play in another.

WITH FATHER'S ASSISTANCE.

BY S. T. BRYANT.

UNLESS our pupils have the sympathy and interest of their parents in their musical studies, it is almost impossible for great advance to be made. This is more apparent in the case of little children. "Parental assistance" too often means something verging on interference on the part of the mother and a non-committal habit of paying the bill and "no questions asked" on the part of the father. Yet, what an incentive for good advancement it is if the little student is sure of his father's approval. At times, alas, the perverted musical taste in some homes has a bad influence on the children, who are encouraged to play only the lighter and more frivolous type of music, but this is not always the case.

The father of two of my pupils never fails to hear the repertoire of his two little daughters. His business requires frequent absence from home, but the incentive to practice is all the more urgent because of these absences, and when he does come home, he shows his interest and pleasure in many loving ways, besides clapping his hands and applauding. The parents of another little girl pupil of mine do everything they can to assist in the education of their bright little daughter. In music, especially, her father will assume the most dense ignorance just to make her explain to him the correct meaning of the puzzling musical terms. She tries very hard to make him understand, and is quite distressed when he tells her how his own musical education has been neglected.

"Is it not strange that most men play Chopin in an effeminate way, and most women in a masculine manner?"—Fannie Bloomfield-Zeisler.

MAKING RURAL MUSIC TEACHING INTERESTING.

BY CLARA LOUISE GRAY.

THE city teacher in her cosy studio, surrounded by every opportunity for keeping in touch with all that is going on in the musical world, never having occasion to leave her piano during the whole day's teaching, can have little idea of the hard lot of the country teacher. It is not always possible for the pupils to come to the teacher, so the teacher has to visit her pupils, who often live a great distance apart. This is especially hard in the winter time, and unless the teacher is a musical enthusiast of the most ardent kind, and a lover of nature in all her moods as well, the drudgery is likely to prove intolerable. Even on the coldest day, however, there is always a picture to be seen if one can learn to look for it. In the most lonesome spot, perhaps, a large ice pond will lie sparkling in the afternoon sun, or the golden splendor of a sunset will refresh tired eyes.

In addition to this disadvantage, there are other difficulties to be faced. Ready money is not always plentiful in the country, and lack of means on the part of one's patrons is a frequent source of trouble. Inability on the part of the parent to co-operate with the teacher or to understand the teacher's requirements is another hindrance. Endless tact is needed, and almost superhuman patience in dealing with these people.

The working people are the best payers, and it is almost always harder for them to owe money than for us teachers to wait. They always wish to settle everything as it comes along, as they are accustomed to do. They will not get into debt if they can avoid it. They have just so much a week, and know how to use it. If an accident happens, however, or if times are bad, life becomes hard for them. The music teacher is the first to be put off, because she is a luxury and not a necessity. If she understands her business she will say, "Never mind, it is all right." It is better to do this way, especially if the people have been her patrons long, because a pupil gone is always lost, while one who keeps right on is sure to bring others, and be a credit to her teacher by her playing later on.

It is best if possible to have the parents buy all the music that is necessary to carry on the work in advance, though this must be done with discretion. Not long ago a little girl, a member as I thought of a well-to-do family, said to me, "Mamma says that I must give up my music lessons." "Why is this?" I asked in surprise. "Mamma says that you do not charge too much for your lessons, but that I have so many new pieces this month that she cannot afford it."

It had only been the week before that this same mamma had come to me and requested me to "please give her daughter more pieces, as she did not have so many as the other girls." What is one to do in cases of this sort? If it is not possible always to secure new music for the child when it is wanted, it is often good to say to the mother, "I want you to let me give your daughter this new piece. I am sure she will be a good girl and practice it well." Even if this costs a little more, in the end it gains the good will of the mother, and makes her feel that you are specially interested in her child, and this is an important asset. Anything which goes to make friends, and to make one popular as a teacher, is bound to contribute to one's success later on.

SUPPRESSING RAG-TIME.

All lovers of good music should do everything in their power to suppress rag-time, even if it comes to giving up pupils who wish to study music of this kind. It is necessary to be ever watchful to see that young students always have pretty pieces with a tuneful melody always on the piano rack. Hunt the music selections to find brilliant pieces well within their grasp. Such pieces will keep their minds and fingers employed and will, for a time at least, sweep away the dreaded words, "I want to play rag-time."

Great care must be taken not to be too emphatic. The pupil must be made to feel that you are sincere and earnest in your objections to music of this class, and can often be weaned away gradually where more decisive treatment would have a bad result. Sometimes a pupil will bring four or five of these highly-colored pieces with the request that they be played over. This disagreeable task should be avoided as long as possible. When it seems inevitable, bring out some brilliant piece of a better stamp, and say "Would

you not like me to play this first?" In many cases the pupil will be so pleased with what is played that the other music can be staved off for a while longer. Dance music of the better kind will often serve as a trusty weapon against music of a more trashy kind. It is bright, lively and tuneful, and always pleases.

MUSIC FOR THE CHURCH SOCIAL.

Great care should be taken in selecting the music to play at the church social. The church social plays an important part in country life. It is almost the only form of entertainment the country folk enjoy, and much can be done to create an interest in music of the better class, provided that not too much is done at once. When a national holiday is proclaimed, interest in the children in some well colored, clean cut game well within their grasp. This will bring you into closer contact with the young people, and do more for yourself as a teacher than you can imagine. Speak about the great masters continually, and invite friends and patrons to your home each week to hear music. Play as much of the best music as you think they are able to swallow, but be more than careful not to give too long or large a dose at first, or you may do more harm than good.

The purchase of a piano is a great event in the quiet lives of the country people, and to them it often means great sacrifices to help the one destined to receive music lessons to be more than a common drudge. It means an elevation such as they have never dreamed of before. The voice of an angel will not seem so sweet to the mother as the sound she hears when she stops for a second, dustpan in hand, to listen to her little boy or girl picking out or playing the first exercise or piece on the gleaming white keys.

When father arrives home at night, how it tests his tired brain to hear some tune like *Home, Sweet Home* or *Old Black Joe*, and other old melodies which, from his point of view, are better than the best operas of the day. The day the piano arrives is often a holiday event. Even a royal supper is planned, and a number of friends and neighbors invited to see the new piano; and it continues to be a blessing and a comfort through many changes and vicissitudes. If music teachers in the country would put forth every effort to interest all the families to buy pianos, they would in the end succeed in building up a musical community, and the question of adding interest to life on the farm would go a long way towards solving itself.

The way of the country teacher is hard, yet notwithstanding her many difficulties, does she not enjoy many advantages which the city teacher cannot possess? What of the numberless co-workers who overcrowd the profession, and add the danger and annoyance of competition to the other problems of city life? Compare the red bricks with the green grass; think how the sun beats down upon the asphalt pavement in the summer, and then remember how it streams through the trees, and dances down over the pine needles in the woods. Music means so much more to the country people than to the city folk. They have so few interests outside of their work, so little to distract them from their own thoughts, that music is bound to come into its own as the most kindly, the most sympathetic, the most personal in its appeal of all the arts. And those who honor music honor the music teacher.

INTERESTING MUSICAL PERSONALITIES.

PEOPLE have but a small idea of the amount of manual labor involved in writing music. In Beethoven's Overture in C, Op. 115 (which by the way he sold to a London publisher for \$75), the sign *sf* occurs more than fifteen hundred times, and of course there are hundreds of other similar signs, *ff*, *dim.*, and so on. It would be of interest if some patient research worker would count the number of notes, bar lines, abbreviations, etc., in this work and calculate the amount of energy required for putting them on paper.

Hans von Bülow had a brusque way of indicating his feelings. On one occasion in Leipzig, when the audience continued to applaud in spite of his refusal to give an encore, he said, "If you do not stop this applause, I shall play all of Bach's forty-eight Preludes and Fugues from beginning to end." The applause ceased at once.

Whenever Haydn composed he liked to wear the ring given him by Frederick the Great. He also insisted that the paper on which he wrote must be white, and of the very best quality.

The Etude Gallery of Musical Celebrities



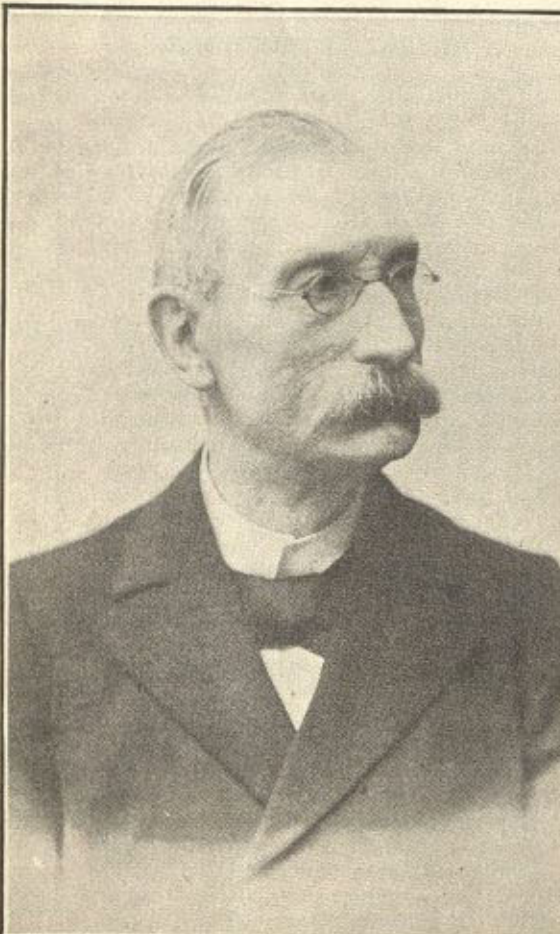
Sir Joseph Barnby



Johann N. Hummel



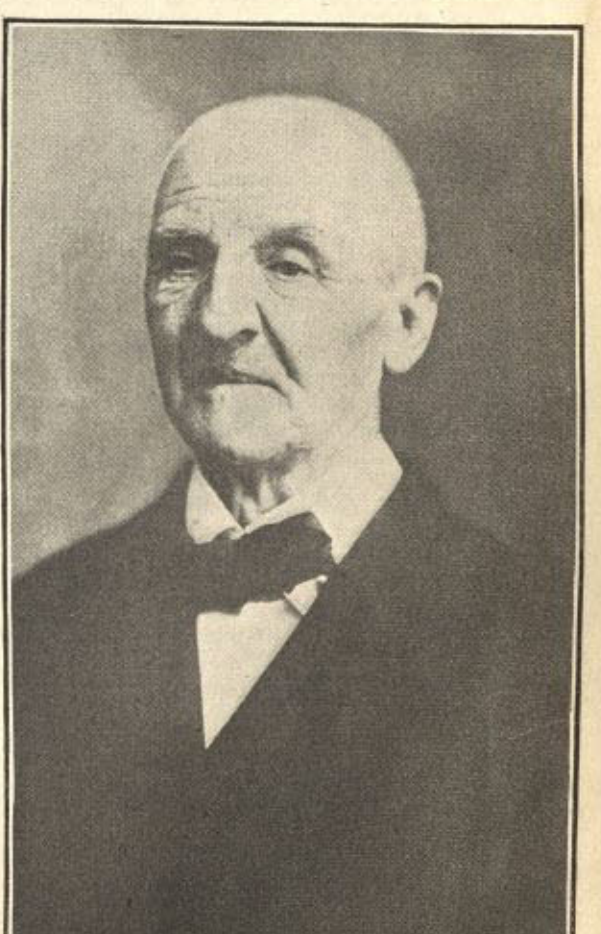
Gabriel Pierné



Albert Loeschhorn



Mary Garden



Anton Bruckner

IMPORTANT NOTICE TO ETUDE READERS

THE ETUDE Gallery of Musical Celebrities has been continued for forty-one months, during which time two hundred and forty-six portrait biographies of the world's most distinguished masters of music have appeared. Naturally, the series must be discontinued shortly for lack of material. However, whenever sufficient material is available we shall present another series. In the meantime, we shall give occasionally a short series upon position at the piano with keyboard portraits of the great virtuosos. In the Fall THE ETUDE has prepared to publish another feature series which we confidently expect will be received with even more interest than the Gallery.

HENRY CONSTANT GABRIEL PIERNÉ.

(Pe-air'-nay.)

PIERNÉ was born at Metz, August 16, 1863, and studied music at the Conservatoire de Paris chiefly under César Franck and Massenet. He won the first prize for piano in 1879, for organ in 1882 and for counterpoint and fugue in 1881. In 1882 he also carried off the highest of all honors the Conservatoire has to bestow—the Prix de Rome. He followed César Franck as organist of Sainte Clotilde in 1890. Pierné has written a number of dramatic and orchestral works of much intrinsic worth. The most famous of his larger compositions is probably his *Children's Crusade*, which is one of the most important of recent French choral compositions. The work was written for the City of Paris competition of 1903, but failed to win the prize. A special prize, however, was awarded the work in the following year. Pierné's smaller compositions have made his name familiar to all musicians, the most popular of his works being doubtless the *Serenade* for violin and piano. Pierné's lighter music is very graceful and there is no wonder that it is popular. He succeeded Colonne as conductor of the Colonne Orchestra, and has recently attracted general notice by his generous treatment of Fanelli, the composer of genius who gave up composing twenty years ago through poverty.

(The Etude Gallery.)

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JOHANN NEPOMUK HUMMEL.

(Hoom'-mel.)

HUMMEL was born at Pressburg, Hungary, November 14, 1778, and died at Weimar, October 17, 1837. His father was director of the Imperial Military School of Music, and later a conductor at Vienna. In Vienna Hummel attracted the attention of Mozart, with whom he lived for a time. Haydn was also among those who saw promise in the boy. Hummel made a tour through Scotland, England (taking some lessons with Clementi in London) and Denmark, and then returned to Vienna, where he studied composition with Albrechtsberger and Salieri. He succeeded Haydn as Capellmeister to Prince Esterhazy (1804-11) and held a similar position at Stuttgart, 1816, and finally at Weimar, 1819, where he remained until his death, except for concert tours to St. Petersburg, Paris and London. He did excellent work as a teacher, his pupils including Czerny, Henselt and Thalberg. Hummel was regarded as one of the foremost musicians of his day, and his extempore playing was considered as rivaling that of Beethoven himself. He and Beethoven were friends for some time, but had a disagreement which was not settled until a short while before Beethoven's death. Hummel's compositions were even preferred by many people to those of Beethoven, but are now practically all forgotten, except perhaps the concerto in A minor.

(The Etude Gallery.)

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SIR JOSEPH BARNBY.

BARNBY was born at York, August 12, 1838, and died at London, January 28, 1896. As a boy he sang in the choir of York Cathedral, and was an organist and choirmaster at the age of twelve. After graduating at the Royal Academy of Music, he held various important church organ positions in or near London, notably at St. Andrew's (1863-71) and St. Anne's, Soho Square (1876-87). He was musical adviser to Novello & Co. for a number of years, and with the aid of this firm established the "Barnby Choir," which afterwards became the present Royal Choral Society. He did great work as conductor and educator, and especially in producing the works of Bach at a time when they were less appreciated by English audiences than at present. He also conducted the first performance of *Parsifal* (choral version) in England in 1884. Barnby was precursor of music at Eton College, and also became director (1892) of the Guildhall School of Music. As a composer he is best known by his anthems, part-songs, hymns, etc. His setting of Tennyson's *Sweet and Low* is perhaps the best known of his works. The anthem, *O Lord, How manifold*, is also well known, and of the 246 hymn tunes that he wrote, *Laudes Domini* (When Morning Gilds the Sky) and *Sorum* (For All Thy Saints) are popular examples. Barnby was knighted in 1892, and the same year conducted the Cardiff Festival.

(The Etude Gallery.)

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ANTON BRUCKNER.

(Brook'-ner.)

BRUCKNER was born at Ansfelden (Upper Austria), September 4, 1824, and died in Vienna, October 11, 1896. His first teacher was his father, a village schoolmaster. After his father's death he became a chorister at the institute of St. Florian, where he eventually became organist. He became organist at Linz Cathedral in 1855, and frequently journeyed to Vienna to study with Sechter and Kitzler. Bruckner succeeded Sechter as organist at the Hofkapelle, and also became professor of organ, harmony and counterpoint at the Conservatory. He became lecturer in music at the University in 1875, and in 1891 the University gave him the title of "Doctor," *honoris causa*. He made journeys to France (1869) and to England (1871) and established his right to be considered one of the greatest organists of his day. It is, however, as a composer that Bruckner is best remembered, by virtue of the fact that he was hailed by the Wagnerites as an answer to the Brahmsites. In all probability Bruckner himself resented the fact that his works should be made a subject of dispute. He was much influenced by Wagner, but nevertheless was a simple-minded man of great earnestness and sincerity. He completed eight symphonies and three movements of a ninth, besides some masses, motets and other vocal compositions.

(The Etude Gallery.)

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MARY GARDEN.

MARY GARDEN was born at Aberdeen, Scotland, February 20, 1877. She was brought to Chicago while very young, and was educated in this country. She first studied singing with Mrs. Duff, but afterwards went to Paris, where she became a pupil of Trabadello and Fugère. She made her debut at the Opera Comique, 1900, in Charpentier's *Louise*, and speedily became a popular favorite. She added considerably to her reputation by her performance of the part of *Mélisande* in Debussy's opera, *Pelléas et Mélisande*, and Mary Garden is one of the few foreign opera singers really accepted by French audiences. Hammerstein secured her for the Manhattan Opera in 1908, and her success in America was immediate. Since being in this country she has appeared not only in the operas which first made her famous, but in other exacting works, such as *Le Jongleur*, *Thais* and *Salome*, and with conspicuous success in the title rôle of Victor Herbert's opera *Naloma*. Since Hammerstein has retired from the opera field she has been engaged with the Philadelphia-Chicago Opera Company, under the management of Andreas Dippel. Mary Garden occupies a unique position on the operatic stage. The variety of tone color in her voice is largely responsible for her success in such works as Debussy's *Pelléas et Mélisande*, which is an opera not of melody, but of moods.

(The Etude Gallery.)

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ALBERT LOESCHORN.

(Laysh'-horn.)

LOESCHORN was born in Berlin, Germany, June 27, 1819, where he died, June 4, 1905. He studied piano playing at the Royal Institute for Church Music under L. Berger, Grell and A. W. Bach. He subsequently became a teacher in the institution at which he had graduated (1851). While the greater part of his time was occupied in giving piano lessons, he also did some very useful work in organizing concerts of chamber music in Berlin. These were carried on for many years with great success. As a teacher Loeschhorn was very painstaking and thoroughly conscientious, so that many of his pupils have risen to distinction. The services he rendered to the cause of the highest ideals in music were justly recognized in 1868, when the title of Royal Professor was conferred upon him. His work as a composer was carried on mainly along pedagogical lines. Loeschhorn's *Studies* are especially famous, and are in constant use among piano students. He also wrote some melodious little pieces, a good example of which can be found in his popular composition, *Good Night*. Apart from work of this kind, however, Loeschhorn completed some more elaborate compositions in the form of string quartets, piano sonatas, etc. Musicians of the type of Loeschhorn may not be so spectacular in their methods as the great composers and concert artists, but their influence is often far more lasting.

(The Etude Gallery.)

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Great Interpreters

By ARTHUR ELSON

ALMOST every famous composer has been made known to the public by some interpreter especially devoted to his works. Great performers, too, often excel in the works of a single composer or school, even though they try to make their programs general. A glance at their work will be the subject of this article.

Among early composer-performers, Domenico Scarlatti deserves mention for interpreting the works of his great father, as well as his own, at the harpsichord. We find him indulging in a keyboard contest with Handel, the "Caro Sassone," who had all Italy at his feet. The harpsichord has its "effects" even today. Its tone is a little "tinny," to be sure, but its six pedals including couplers, afford many interesting combinations. Purcell's sonatas and the tone pictures of Rameau and the great Couperin, in addition to the Italian work, made a harpsichord repertoire that is of rare beauty.

In passing, one may repeat a word of praise for Arnold Dolmetsch, now in Paris, who gives the old music on the old instruments. The crisp brightness of the harpsichord, the plaintive sweetness of the viols, and the full richness of the early woodwind, make a charming combination. Dolmetsch plays the clavichord, too, and its delicate, ethereal tones are a revelation of beauty to the student. But the old music is attractive in its own right, apart from the curious instruments. Paderewski, especially in his early programs, won much appreciation by reviving Scarlatti's works, while Kreisler surprised even cultivated musicians with Couperin's exquisite *Chanson Louis XIII* et *Pavane*.

IN THE DAYS OF HANDEL.

Handel used to sit at the harpsichord during the performance of his own operas. It was customary for the leader to do this, and the other players would follow his initiative, while he attended to the singers. The latter, at this period, were just as spoiled as we ever find singers to-day. Men like Senesino and Farinelli received all kinds of adulation from the fair sex, while the prima donna held herself of vast importance. There were two famous women who sang in Handel's operas, Faustina and Cuzzoni. They were inveterate rivals, even coming to blows at one time. The student will remember the story of Cuzzoni's refusal to sing on one occasion, and Handel forcing her by holding her out of a window and threatening to drop her. Handel was evidently no great admirer of the "feline" sex. Once he wished to marry, but the girl's father objected to a "mere fiddler." When he grew famous the opposition was withdrawn, but Handel had changed his mind by that time.

The influence of singers on music is of doubtful value. Many, like Cuzzoni, put themselves first and the composer second. Only a few are willing to risk themselves in aiding a great work that may not be at once appreciated. Sophie Arnould did this in Gluck's *Iphigénie en Tauride* and Materna devoted herself to the Wagnerian cause; but the average singer is too often merely bent on winning applause, especially if the singer is of the coloratura school rather than the dramatic. This tendency appeared at the beginning of opera. Peri and the Camerati of Florence were trying to revive the Greek drama, but when *Euridyce* was given, in 1600, the singer Vittoria Archilei added to its success by giving "long groups and embellishments." Usually the two schools are distinct, if not antagonistic.

Bach was devoted to organ rather than harpsichord. His contrapuntal improvisations were wonderful, being usually on a par with his finished works. But he could play the harpsichord, too, it seems. Once Marchand

was to appear in a public competition with him. The Frenchman happened to hear him play during the evening before the event, and at once ran away. Bach's most famous interpreter was Mendelssohn, who played his fugues, revived his *Passion Music*, and even echoed his style in composition.

BEETHOVEN INTERPRETERS.

Beethoven was a virile pianist, and his playing and compositions marked the passing of the harpsichord. Gelinck, describing him after a competition, said: "The young man has a devil; I never heard such playing. He improvised fantasias on an air I gave him as I had never heard even Mozart improvise. Then he played compositions of his own, which are in the highest degree wonderful, and he brings unheard-of effects out of the piano."

To describe all the Beethoven interpreters would be to write a biographical dictionary. Of those who came to America, Von Bülow was spirited, if classic, but the most inspiring was Rubinstein, who was always poetic and impassioned. Rubinstein sometimes made technical mistakes; and after one concert, when a very gushing auditor began to praise him, he said: "Madame, I could give another concert with the notes I left out." Sometimes, if he had forgotten part of a piece, he would improvise whole phrases; but with Beethoven he was usually accurate. He made it a point to introduce to our public the last five sonatas of Beethoven—"veiled symphonies," as Schumann might have called them. Among more recent pianists, the versatile and expressive Paderewski has brought up the question of rubato in Beethoven. But that composer put very definite expression into the music itself, so the student will do well to avoid the rubato in his works, and even the finished artist should use it sparingly.

SCHUBERT'S HELPERS.

Schubert was none too good as a pianist. In trying to play one of his own fantasias he broke down several times, and finally stopped with the remark, "That stuff is only fit for the devil to play." It is his songs that have reflected glory upon his interpreters; for he thought vocally, just as Schumann did for the piano, while music suggested itself orchestrally to Beethoven. Baron Schönstein was the first great interpreter of these songs. To-day the student may learn much from Wuellner, who advertises as "the singer without a voice" and then makes an imitable success in the *Lieder* by expressive gradations of power, intensity of feeling and a most striking facial play. This declamatory acting of songs shows that voice is not the only requisite for the interpreter, whether he sings Schubert or Strauss.

Less known as a song writer is Robert Franz, whose delicate workmanship ought not to keep his lyrics off the concert stage. Kreissmann made it a point to sing them, while Fessenden and Osgood continued his work.

CLARA SCHUMANN.

Schumann, the third member of the vocal triumvirate, needed no especial champion for his songs. But in piano the work of his wife, Clara Schumann, was invaluable in making his compositions known and appreciated. After sickness put an end to his musical activity, she devoted herself more than ever to his cause. Strange as it seems now, he was comparatively unknown during life, while she was a popular figure. After a court concert, one member of the flattering

group about her and asked, "Are you, too, musical." Germany gave him homage, if slowly, Chorley and others in England attacked him savagely, calling his music "the broken crockery school." Mendelssohn could have checked this vituperation, but it is not on record that he ever tried to do so.

JENNY LIND AND MENDELSSOHN.

Of the Mendelssohn interpreters, the most famous was Jenny Lind, whom he admired greatly. When he composed *Hear ye, Israel*, in *Elijah*, he expected her to sing it; so he put part of it in the rather unusual key of B, to bring out the F-sharp that was one of her best notes. But the festival committee (of Birmingham) engaged Caradori-Allan instead of Lind, and that cold, precise dame thought the Mendelssohn number "not ladylike." Mendelssohn had many friends among the performers, another favorite of his being the pianist Delphine von Schuarothe, who played some of his works. Also we must not forget Mendelssohn's sister Fanny, gifted, like him, with agile hands, "Bach-fugue fingers," and a thoroughly musical nature.

Wagner's name suggests a host of artists. Mme. Schroeder-Devrient and the tenor Tichatschek were heard in his earlier works, while Bayreuth brings to mind Materna as Brunnhilde and Kundry. In her footsteps followed Brandt, Lehmann, Brema, and the beautiful and gifted Ternina. Among the men have been Vogl, Niemann, Van Dyck as Parsifal, Schott, Winkelmann, Alvary, Scaria as Gurnemanz, and Emil Fischer, a perfect Hans Sachs. Nordica and Jean de Reszke proved that Wagner's music could be sung fluently, and set the highest standard in *Lohengrin*.

FAMOUS PRIMA DONNAS.

Other operas than Wagner's have had their singers. In Mozart's time we find Mrs. Billington introducing some of his operas in London. She was held to be the greatest singer ever born in England. Her voice was a pure soprano, very appealing in its flute-like quality. When Haydn saw her portrait, by Sir Joshua Reynolds, he said to that painter, "You have shown her listening to the angels, but you should have made them listen to her."

Among later prima donnas, Catalani had a strong voice and large compass, but lacked feeling. Pasta excelled in tragic force, Sontag in lighter brilliance. Malibran's voice had defects that necessitated constant practice, but was strong, expressive, of large compass (three octaves), and suited to almost any school. The same is true of her sister, Pauline Viardot, who sang Meyerbeer rôles. Both were daughters of the tenor, Manuel Garcia. Grisi was tragic, but not altogether creative in her art. With her were three other singers who made *I Puritani* famous—Rubini, the tenor, afterwards replaced by Mario, whom she married; Tamburini, the baritone; and the great basso, Lablache, most tremendous of all singers in size and vocal power. Carvalho was a renowned *Marguerite*. Tietjens had a voice so broad and rich that parts like *Norma* and *Lucresia Borgia* are said to have died with her. Desirée Artôt was a Meyerbeer singer and protégée, but in Meyerbeer's operas, Pauline Lucca won the greatest success. Where Patti could merely sing with unrivalled technique, Lucca could sing and act with true artistic feeling and intelligence. Lucca was singing at Prague when Meyerbeer "discovered" her. She was rather startled when the composer, a perfect stranger, rushed in and kissed her on both cheeks; but his name and a Berlin opera engagement explained matters. Patti grew world-famous, but Nilsson, too, won a rival success, her *Marguerite* being held by many as unequalled. Carmen has been a famous rôle. Planned for Marie Roze, it was rewritten for Galli-Marié. Calvé's assumption has become the standard, her action and gestures being marvelously effective; but Maria Gay now gives some individual Spanish touches. The singers of to-day, however, may be left to the tender mercies of the critics.

FAMOUS MEN SINGERS.

Among the men, Inledon set a standard in English ballad-singing, while Braham, Sims, Reeves, and Santley have been famous in oratorio. English singers, by the way, have taught the world a lesson in clear pronunciation. Nourrit, the French tenor, was great in the Meyerbeer works, although once he lost his head and plunged through the trap-door after Satan in *Robert le Diable*, instead of remaining on the stage to be redeemed. Tamberlik was a later tenor, of the powerful school recently illustrated by Tamagno. Maurel, the baritone, identified himself with Verdi's last few works,

especially *Falstaff*. Faure grew famous as *Mephistopheles* in *Faust*. Edward de Reszke and Plançon sang in many schools, and formed a good contrast, the former being of the robust class, while the latter was a *basso cantante* of very flexible voice.

NOTED PIANO INTERPRETERS.

At the head of all pianists, at any rate in giving his own and other modern works, was Franz Liszt. His works show the broad, powerful style of his performance—great antiphonal effects, an intricate embroidery of accompaniment, a perfect shower of notes. This style has been well called the orchestration of the pianoforte. Liszt's transcendent greatness is attested by many other composers. Grieg brought him an ambitious violin and piano work in sonata form; whereupon he played the piece at sight, giving the violin part also on the keyboard, with wonderful balance. On a social occasion Rubinstein brought him a two-piano fantasia, in manuscript, which the two artists performed after Liszt took a hasty glance at the pages. At first the guests formed two groups, one around each piano, but before long everyone was watching Liszt and no one was left in Rubinstein's neighborhood.

At this period Thalberg was a prominent pianist, who played in a quieter vein. His style was strong enough, but delicate and polished. Liszt said of him that he was the only one who could give violin effects on the keyboard, so he evidently had a "singing tone." That the two were opposites is shown by contemporary remarks. Mendelssohn, usually suave and conventional, asserted that Thalberg was a real virtuoso, while Liszt's playing was a "heaven scandal." Rubinstein, on the other hand, said, "Liszt plays like a god; Thalberg like a grocer."

Carl Philipp Emanuel Bach, the "father of piano-playing," advocated the "singing tone" and a proper amount of expression. Clementi had these points brought home to him by a contest with Mozart. Dussek, Cramer, and Czerny were rated as solid and worthy, while Steibelt and Kalkbrenner were merely showy. Hummel was once induly exalted as a rival of Beethoven, but was too delicate in style. Field was as suave as his nocturnes would indicate. Ries, Beethoven's only pupil, showed a "romantic wildness." Moscheles was devoted to bravura, and did not appreciate Chopin. Weber was a master of crescendo effects. Henselt was a virtuoso who gave the Bach fugues their due importance. Gottschalk was an expressive master of less formal numbers, such as his own popular works. Klindworth became noted for his Wagnerian arrangements. Tausig was a remarkable performer. Rubinstein called him "the infallible," and Liszt said that he had fingers of brass. With this technique went an expressive and impassioned style, and a rare devotion to true art.

Of living pianists, the one most identified with a composer is surely de Pachmann, whose tricks and grimaces do not prevent him from playing Chopin with the utmost poetry. A Paderewski may excel in the great Polonaise, but in the less fiery works de Pachmann's expression is altogether appealing. Chopin himself was a concert pianist. Somewhat fussy about coats, etc., and sometimes shrinking from the ordeal, he would yet charm all hearers, if he felt in mood, with the most poetic sentiment. The Liszt fortissimo effects were wholly foreign to him, but his gentler art, no less than the beauty of his works, may be summed up in his well-earned title, "the poet of the piano."

Among the host of living pianists, Paderewski is still the most versatile. D'Albert plays in a rational, straightforward way, well suited to the classics. Busoni has the tremendous technique needed for Bach and Liszt, but he is far more than a mere technician. Where Rosenthal and Godowsky revel frankly in achievement. Busoni shows enough emotion, but exalts the intellectual side. Bauer is a well-balanced artist, while Gabriilowitch is naturally a devotee of the Russian school. Among many women, Katharine Goodson shines in the passion of Grieg, while Tina Lerner plays the early Beethoven sonatas with a balance and "sweet reasonableness" that make her an excellent model for the student.

GREAT VIOLIN INTERPRETERS.

In the violin field, Corelli, Tartini, and their pupils, interpreted the early Italian music. Viotti migrated to Paris, where the school of Rode, Kreutzer, and Baillot grew up. With Spohr the sceptre passed to Germany, where Joachim and others flourished. Wieniawski and De Beriot represented the Franco-Belgian school. This school was once said to be marked by brilliancy, while

the German school aimed at breadth; but now the Belgian Ysaye has the broadest and most expressive tone that can be imagined. Kreisler is the modern exponent of the German school.

No mention of violinists would be complete without Paganini. His almost cadaverous form and sombre expression gave rise to all sorts of stories among the superstitious Italians. It will suffice here to say that his unrivalled technique was wonderful enough to deserve a superhuman origin; but it was really the result of constant practice, aided by especially thin violin strings. Once, while he stopped at a hotel during a tour, another guest grew curious and peeped through a crack in the wall. Instead of finding the devil that rumor insisted upon, he saw only a thin man busily practicing fingering on a silent violin. He may have had some secret method, but hard work was his chief asset. It was for this reason, doubtless, that he was able to play pieces of his own that have proven too hard for any of his successors.

There have been virtuosos on other instruments—Servais on the 'cello, Thomas Harper on the trumpet, and so on. But their repertoire is more limited. Conductors, of course, may be the good angels of composers, but they are not performers in the strict sense.

TAKE CONSERVATIVE MODELS.

In conclusion, one may advise the student to take for his early models the most conservative examples. If he will try always to respect the composer's intention, and not individualize unless he is absolutely sure of his ground, he will be on the road to interpret properly, and may vary his effects later on. Nowadays few have a chance to educate their public to an important series of almost unknown works, as Clara Schumann did; for the new pieces are introduced gradually, by many different performers. But there is still as much glory as ever that may be gained by success in the known works, and for this anyone may strive.

PLAYING DUETS WITH SCHUMANN.

ONE of Schumann's co-students at Heidelberg was Dr. Gisbert Töpken, who had many excellent opportunities to observe that acute period in the development of the master's talent. Schumann was then under the influence of the Heidelberg Professor of Law, Anton Friederich Justus Thibaut, who was one of the most unique characters in all musical history. Famed as a jurist, and able enough to obtain the high office of *Geheimrath* (Privy-Councillor) to the Archduke of Baden, he became equally famed as a musical philosopher. Mendelssohn said of Thibaut, "There is but one Thibaut, but he is as good as a half a dozen." It is very singular, the man knows little of music, not much even of the history of it, he goes almost entirely by instinct; I know more about it than he does and yet I have learned a great deal from him, and feel I owe him much. He has thrown quite a new light on the old Italian church music, and has fired me with his lava stream." Thibaut's lava stream glowed at a white heat most of the time and there is little wonder that the students who loved music at the ancient University were incited to higher efforts. Gisbert Töpken came under the zealous guardianship of Thibaut as did Schumann, and the two young men spent many happy hours at duet playing. In commenting upon this Dr. Töpken says:

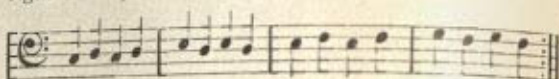
"Pianoforte playing was the study which really occupied Schumann during the whole of the time of his residence at Heidelberg. The first thing I heard him perform was the first movement of Hummel's *A Minor Concerto*, and I was at once struck by his aplomb and consciously artistic performance. I gladly seized the opportunity of meeting him for duet playing and general musical intercourse. To play with him was of instructive musical interest to me, on account of the hints he gave me on the conception and execution of every piece; hints that he was able to illustrate practically. When the duet-playing was over he generally extemporized on the pianoforte, capturing the hearts of all who heard him. I confess that these immediate musical outpourings of Schumann's invariably afforded me enjoyment of a kind that I have never since experienced when listening to the greatest artists. Out of a single idea, each following one seemed to spring spontaneously, and in all dwelt a peculiar spirit, which clearly revealed the fundamental traits of both sides of his poetic nature; energetic and powerful on one hand; fragrant, tender, dreamy on the other."

ONE WAY OF GETTING A GOOD TONE.

BY LA VERNE H. BROWN.

A GOOD tone demands curved fingers which must reach the keys with a firm point of contact. One important point is that the tone must not become harsh, as it increases in volume. With strong fingers, well under control, the crescendo is never unpleasant. The mechanism of the piano is really very delicate when we consider the thunderous effects that can be attained at the keyboard. As some satirist has said, "Our pupils forget that the piano was once considered a musical instrument."

Following is an exercise which the writer has found valuable as one of the ways of securing a good round tone. The exercise is nothing in itself, but the method of playing it is everything. It is given first for the left hand, as that hand usually has not the independence and control over the resources of touch that the right hand possesses.



Place the left hand over all the keys from C to G and press them down silently. See that each finger is in its proper place upon its key. Also see that each finger is arched. The deer's body is up from the ground. That of the mud-turtle is near the earth. The deer, with its long, thin legs, can run with the wind. The turtle, with its short, stubby legs, travels slowly. The joints connecting the fingers with the body of the hand should be held slightly higher than the wrist.

Raise the fifth finger and play, counting "one," the finger itself not leaving the ivory surface of the key, but clinging to it. The finger feels the weight of the key or, more definitely, the upward push of the key as it rises to its normal position. On the "and" of count one raise the fourth finger and play it on two. Up to the instant when you count "two" the fifth finger has been clinging. Now, the weight or clinging has been shifted to the fourth finger—just enough weight remaining in the other fingers to keep the fingers pressed down. The fifth finger is raised on "and" and played on the count "three," causing the firm point to shift to it at the same time. Raise the fourth finger on "and" and play it on "four." On the next "and" raise the third finger over the note E. Continue in this manner, shifting the weight throughout the entire exercise. Repeat with the right hand.

This kind of practice is beneficial only when it is played at a very slow tempo. The finger movements should be quick and direct.

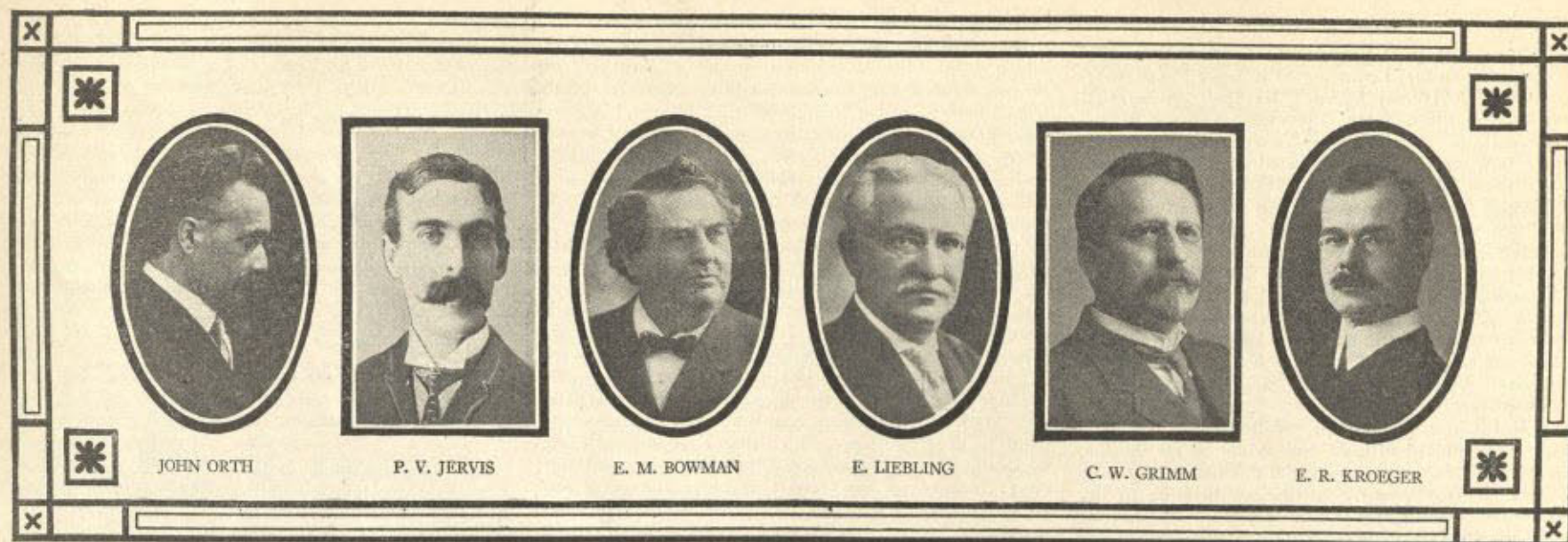
THE GREATEST RESPONSIBILITY.

BY MRS. W. J. HAMLETT.

Who has a greater responsibility than the teacher? Which one of the learned professions has more to do with the future of our nation? The teacher practically takes the babe from its mother's arms, and the influence of the teacher upon the child is often greater than that of the mother.

"But," says the teacher of music, "I only see each pupil in my class one or two hours out of the entire week. How can I have very much of an influence upon them?" How, indeed! Often the teacher's influence is more important than the instruction she gives. The pupil naturally looks upon the teacher as a model. Does it occur to the readers that it is very difficult for the child to discriminate in his appreciation of the teacher as a model. Suppose the little one goes to a teacher who has the best possible musical education. He learns to look up to him, to admire him, to expect nothing but worthy things from him. Let us suppose that this same teacher is a person of questionable morals. It may easily be seen how this teacher might have a much more pernicious influence over the child than one whom the child had not been taught to respect and revere. It is here that the great responsibility rests. The doctor, the minister, the lawyer, have no greater consideration than this very important matter of education.

Demanding as it does the very highest type of men and women, the profession of education should offer greater rewards. All teachers, excepting a few eminent specialists who receive extravagant fees, are paid at a rate far less than the immense responsibility of their work represents.



How I Gave My First Lesson.

A Symposium of Particular Interest to Your Teachers and Students Who
Aspire to be Teachers.

On the other side of the big "herring pond," where conditions of life seem to be much more homogeneous than in America, many institutions now have special courses in "teaching how to teach." Naturally many American teachers and schools devoted to music have made similar efforts to systematize the young teachers ideas upon what should be taught and how it should be taught.

Much can undoubtedly be learned in a special course of pedagogical training, and such courses are most valuable when they apply to teaching the art of music in general, and not to any particular set system. The majority of young teachers, who aspire to teach according to approved pedagogical methods, visit the local library, and read through every book on the subject of pedagogy and psychology they can find. They apply these principles as best they may. Perhaps it is because we have had no set laws to hinder us that America has produced so many excellent and individual methods.

It is safe to say that ninety-five per cent. of the teachers in America have had no special training in the art of teaching. The teacher in the public school seems to demand a special training as she is obliged to teach a great many pupils at one time. Discipline, attention, rote-work, etc., are important matters to her that never come into the work of the teacher who teaches only one pupil at a time. The average teacher's first consideration is to get the pupil. Then she leaves nothing undone until she has evolved the best possible method of teaching that pupil.

The new series of educational articles, by Dr. E. E. Ayres, "Music and the Great Educators," which commences in this issue will not only give the ideas of a few great thinkers upon music, but will also give the teacher a means of grasping the great principles in the science of pedagogy, which she may be able to apply directly to her daily work.

In the present symposium, six foremost American teachers have told of their experiences in starting their educational work, and have told it in a way that our readers will take delight in reading.

E. M. BOWMAN.

When I recall the utter lack of pedagogical preparation to give that first piano lesson as it should have been given, I am inclined to think that we ought to spell it some other way than l-e-s-s-o-n. Perhaps "lesion" would describe the result better, or, considering the amount of clear knowledge gained by the pupil, perhaps "lessen" would come nearer, or, still better, "less-on," for certainly it was "off" rather than "on." I had been taught to play, not to teach. No one had prepared me, either as a player or teacher, in the logical, common-sense manner that I have striven to show in my recent little book, *Master Lessons in Piano-playing*, and so I began much as we do

in teaching a dog how to swim, we grab him by the scruff of the neck and throw him in. If he swims, well and good; if he drowns, it will be the old story of the three eggs, "2 bad."

In giving that first lesson, and hundreds of others after it, until I learned a better way, I am quite sure that my mental process was about as follows: Here was my pupil, Minnie C——, who wished to learn to play the piano; here was the piano; here, on the rack, was the music. The music consisted of certain arbitrary signs on paper, which were to be translated into sounds by striking the keys. That was the problem. So, we sat down to the piano and I told her the names of the notes and their time-value, and also the names of the keys. Next we connected these three facts so that when she read a note she could strike the corresponding key on the piano, and hold it the proportionate length of time indicated by the kind of note read. I told her the most convenient finger to employ, and I think it quite probable that I suggested the position of arm, hand and fingers which had been taught me. The chief thing, however, was striking the right key. Other things were incidental. The importance of proper habits in position and action of the fingers, etc., proper condition of muscles and nerves, or the fundamentals of psychology as applied to piano study and playing, or, in fact, anything other than hitting the keys called for by the notes, did not "worry" me in the least. Barring some variations in tempo and force, there was little in the instruction given in all those "first" lessons that deserved the designation of musical expression or interpretation. Of contrastive touch and of volume of tone, of phrasing, perspective, artistic pedaling, etc., etc., there was probably little more indication, I fear, than there is in the noise-making machines called "players," which are being inflicted now-a-days on all who possess musical ear and intelligence.

As a partial atonement for my sins as a teacher, there was written the little book referred to above. That it may be of service to piano students and their teachers is the earnest wish of the author.

CARL W. GRIMM.

Had I presumed, when I commenced teaching music, that 31 years later the editor of a famous magazine would request me to give an account of the first lesson, I should certainly have written a minute description of that lesson in a diary. I have lost sight of my first pupils and perhaps they have forgotten their teacher; nevertheless I remember enough of their lessons to give some sort of an account of them.

To begin with, I must describe my preparation for teaching. Having always shown an interest for music and displaying an aptitude for learning it, I was put under the care of Julius Fuchs, a well-known and highly esteemed musician of Chicago, the city in which

I lived. As time went on, I became interested in his book, *A Critique of Musical Compositions*, and when he prepared this for print, I was induced to do some clerical work on it, such as making a clear copy of the manuscript, with the view of getting acquainted with good teaching material for piano pupils. Besides this I studied all the pedagogical works of Koehler, also the writings of Wieck, Lina Ramann, even Rousseau, Pestalozzi, Froebel, etc. The art of teaching interested me greatly; I became a teacher because teaching appealed to me as a profession, and not because it was the only thing I could do.

One day an acquaintance came to me and requested me to teach his two children, a girl of about fifteen and a boy of twelve. It was but natural that I should accept, since he had such faith in my ability and the price, 75 cents a lesson, seemed agreeable for a beginner. So I really did not have a "first pupil," but started with two. Both had had some previous instruction, but their knowledge of note-values was very deficient. Like all inexperienced teachers, no doubt, I believed that it was all the fault of the former teacher. Now, I do not blame the teacher for any short-comings of a pupil until I have had ample opportunity to study the latter. It is more difficult to start with pupils who have had some lessons than with beginners, because one may so easily over-estimate their abilities.

The boy readily understood things when explained, but the sister could not remember the note-values from one lesson to the next. The ideas which I gained from reading Pestalozzi and Froebel led me to the invention of a game, "Musical Dominoes," of which figuring in note-values was the main feature. When playing this game, my pupils unconsciously reviewed and strengthened their knowledge of note-values.

Being less talented than her brother, the girl did not make the same progress. When I told the father, he made both stop their lessons; I did not then realize a father's preference for certain children. I learned afterward that the boy became a letter-carrier. No doubt he carries loads of ETUDES to music teachers and is not aware of the fact that his first lesson with me is mentioned in THE ETUDE he is delivering to-day.

When it became known that I was teaching, I soon had more applicants. Not all of my pupils turned out so unsatisfactory as the first two, and I consoled myself with the saying, "Where there is wheat there will be chaff." Some of my pupils became excellent performers and teachers. I gave many pupils' recitals and gradually worked out the idea of class meetings, in which the feature is the study of a certain composer or work. The object is to instill in the minds of the pupils a love for the great music. By having the pupils work together in a class meeting, enthusiasm becomes contagious. After all, the paramount duty of the music teacher is to develop intelligent listeners; virtuosos and teachers are merely the exceptions in his classes.

PERLEE V. JERVIS.

Perhaps I was more fortunate at the start than most teachers. When first I commenced to teach I was studying with Dr. William Mason. He sent me my first pupil, of whom more later. For many years Dr. Mason often sent me pupils to prepare for him. I taught them *Touch and Technique*, corrected their mistakes and showed them how to practice. When these pupils took their lesson from Dr. Mason, I was frequently present. I observed my mistakes in teaching and received from him much advice of inestimable value. In this way I became possessed of a training in pedagogy that few young teachers are fortunate enough to obtain.

I can tell no harrowing tale of early struggles at twenty-five or fifty cents a lesson. Dr. Mason's backing enabled me to get a dollar and a half an hour at the start, from which, through easy stages, I attained my present price.

I still retain a very vivid recollection of my first lesson. The pupil had been sent to me by Dr. Mason, with the cheerful information that she had been studying with him for a year, that one month more of her would drive him to the insane asylum, and that he wished me joy! I found that he had not exaggerated the case in the least. Imagine, if you can, a crochety maiden lady, nearly fifty years of age, with no ear for music, and with rheumatic joints so stiff that you could almost hear them creak as they moved. I suppose I was as successful with her as any one ever is who endeavors to extract moonshine from cucumbers, though evidences of success were sadly wanting! However, that every cloud has a silver lining, was proven true in this case. After I had suffered a few months of misery, my pupil recommended me to one of her neighbors, who placed his three children with me. These pupils brought others, and in a year or two I had all the teaching I could attend to without interrupting my own study. As I look back upon it now I realize my ignorance and inefficiency at that time. However, I studied works on Pedagogy and Psychology, applying their principles in my teaching, till I gradually evolved a method that was unusually successful in results.

E. R. KROEGER.

My first music pupil was a young man about three years older than myself, who wished to pursue his piano studies in the evenings after his daily duties in a wholesale commercial house. He was a man of some means, who came of a prominent family and who had previously studied music in Europe and America. I well recollect the trepidation I had before giving him his first lesson, based entirely upon self-consciousness. I wished to impress him with the idea that I really knew enough to give him instruction, yet was fearful that his foreign musical experience might cause him to have a contempt for the knowledge of a young fellow who received his entire musical education in this country, and who was beginning his professional career with himself. My anxiety was ill-founded, however, for he proved to be first of all a gentleman, and then absolutely without egotism. Although he had studied in Europe, he had had comparatively few lessons from an unimportant teacher. His technique was accurate, though slow, and his information not particularly extensive. He appeared to be better posted on operas and orchestral concerts than piano playing. So we progressed famously as teacher and pupil. He seemed to thoroughly enjoy extracting my opinions concerning composers and their works, and after lessons would remain and chat awhile about current musical conditions. As I was an ardent champion of the Wagner cause, and as he considered Wagner's operas labored and artificial, and liked especially Gounod's *Faust*, we had some good-natured arguments. His pianistic progress was rather of the usual sort, nothing brilliant, but systematic and exact. But the most pleasant remembrance I have of his studies are the musical discussions we had when his lessons were over.

EMIL LIEBLING.

In response to your request to write something concerning my early professional days, I am free to admit that I look back with reasonable apprehension and some terror upon that remote period. Having secured through accident, and the exercise of infinite nerve an appointment as piano teacher in a young ladies' school at Georgetown, Kentucky, in 1867, I was confronted with the curious problem of disseminating information of which I was totally innocent. I had no specific technical convictions, absolutely no knowledge of teaching material, and lacked that sympathy with the work and feeling of responsibility which is

so indispensable a factor. The fact that I kept the position for five years would, however, indicate that somehow or other I managed to grow with and to my opportunities and responsibilities, and developed from an irresponsible ignoramus into a teacher.

I remember helplessly examining the instruction books, then in vogue, Peter's Eclectic Method and Richardson's fearful and wonderful compilation, and followed their illogical and puerile courses as best I could. The study of publishers' catalogs furnished a general superficial knowledge of composers and their compositions, which I speedily supplemented by reading and playing the complete works of all standard masters. While I performed many selections which were totally beyond me, I laid the foundation of my present repertoire by mastering others which were within my technical and intellectual scope.

There was but little to be gained from my artistic (?) brethren in Central Kentucky, but I made it a point to hear and meet all visiting virtuosi who came to Lexington, Kentucky, and Cincinnati. In the latter city I profited by the counsel of older and more experienced men. Gradually I grew more observing and discerning. I heard the performances of other teachers' pupils, who played better than my own. The instinct of self preservation began to assert itself, for I realized that my living was in jeopardy; this led to a systematic investigation of technique, musical analysis and interpretation and slowly, but surely, I formulated a definite system of pedagogics, which embraced and included everything that pertains to practical teaching and playing.

When I pitched my chapeau into the Chicago ring, in 1872, I found a most able and competent competition. It had to be met, and with the growth of a more advanced and exacting clientele of pupils, I kept apace with the increased requirements by pursuing the same constant course of personal study and close observation of passing musical events. This policy has never been abandoned for a moment, and the result has been that the continuous activity of forty-five years has not been without response, results and recognition.

Music is an art, but teaching a science. There should be more preparatory work in the general methods of teaching. The greater number of young teachers are mentally immature. Being undeveloped they can neither create nor produce. Parrot-like they merely repeat half digested formulas, take money under false pretenses, and hide behind the cloak of some ready-made, cut and dried fake method.

The problem of success is either very simple or very complicated. Its solution lies with the individual, but the principal consideration is, to have the pupil get what he pays for after he pays for what he is supposed to get. In general it can be claimed that with proper and sufficient preparation there is no profession that promises and yields more gratifying results than that of music teaching. We may not amass wealth, but we can always make a living and with reasonable prudence secure a modest competency for a rainy day.

JOHN ORTH.

The thought of writing to THE ETUDE always gives me a thrill of pleasure, because I know its readers are many and brainy.

The first lesson I gave on the piano could not have been of much value. In fact the first lessons I gave were on the flute, when I was ten years old, to a young fellow who thought I knew it all and proposed that I play the tunes on the piano, while he tried to follow on the flute. I agreed; he was satisfied, and I was glad to get my "fifty cents a lesson" to save up to go to Liszt, which I began to do about that time.

My father, a German, placed me on a piano stool when I was eight. The first year I practiced an hour a day on the first page of Schmidt's five-finger exercises, the next year two hours a day on the same page and the scale of C. The third year my practice time was three hours a day, and I was allowed a bit more liberty, but only in the direction of music in its strictest form. I was caught one day playing the *Soldier's Joy*, a capital offence for which I was disgraced and duly punished. In my twelfth year I began to teach, I was glad to receive fifty cents a lesson at this time, but what did I know about teaching? I had been kept down to an eternal, infernal grind and that's all I knew about it. I was asked to teach and was ready. I believe one should never refuse a request of that sort. Better to try and fail than not to dare. Do what you are afraid to do. Fear is the great enemy; conquer it at all cost.

My first piano pupil was about thirty years old. She brought me a stack of music about a foot high. I was nearly scared to death, and I think she felt pretty uncomfortable too. See Shakespeare's *As You Like It*, Act I, Scene 2. I finally selected Richardson's *New Method* and we started in. Had she been a child, it would have been different. You see I was in doubt as to what to do, because of my responsibility as a teacher of one so much older.

I think no teacher is ever quite free from a certain amount of trepidation with every new pupil, for there are no two alike. He must adapt his knowledge to their needs and natures, and therein lies the art of teaching.

THE EVERLASTING "WHY?"

BY MRS. J. IRVING WOOD.

YOUNG folk almost all love music at first. They come to their lessons with varying degrees of enthusiasm which may be stimulated and spread over all the years of study if the teacher be the right sort. But if they study with one of those teachers who are victims of some single method or one who expects all technical instructions carefully carried out because "Teacher said so," and "Teacher has a fine reputation in town," and "Father pays a very high price," their natural love for the beautiful art is dulled, and often lost in rebellion or a great boredom.

It is only a stupid or half-awakened intellect that fails to inquire the reason for things. So, when we teach the lowering of a wrist for piano work, let us explain how it relaxes the little muscles of the arm, how the clinging touch produces the sweetness of tone, that in the turning of our fingers in a scale we are just planning ahead and trying to outwit nature who only provided five fingers for each hand, whereas our accepted scale requires eight.

"Ugh!" says Mary, "Why must I play scales?" The principle reply when this question is asked is usually that all great pianists and violinists and singers practiced scales daily for years. Now that is enough to scare anybody lacking the persistence of genius. Why not suggest to the little ones that there are a number of families with whom it is necessary to maintain familiar calling acquaintance if you are coming to dwell in this beautiful world of music? "Why must I count," asks Roger. Ah, Roger, we all like to tap our foot in time when the parade comes marching down the street, but we must teach and exercise that time sense just as the baby must kick and crawl about to gain strength for walking—just as the little birds sit on the edge of the nest and stretch their wings before they fly to a neighboring tree.

And to pass along from these first beginnings, why must the finger be changed upon a repeated note, and why must the fingers be curved at the piano or the wrist be easy for the violin? Why are various rhythms suitable or always chosen for certain forms of composition? The reason a singer who would tell of the sea or wafts us to romance or slumber with a summer boating song chooses a certain swaying motion can always be made a tale of interest.

ENCOURAGE QUESTIONS.

Oh, encourage the "why?" friends of the profession, and open wide the windows, and think and think until your mental purse is full, and you can buy new spring-like garb for your answers to the daily and yearly "why." And, above all, give to every subject a personality. The abstruse is remote from childhood and youth. Clothe your duller precept and let it be beautiful. Then when bright little eyes and eager lips look gloomy or sullen over an appointed task you may be sure that either something is wrong with the work required, perhaps too much, possibly too little to arouse ambition, too varied for a quick grasp, or you have not cunningly presented the "why," weaving with your reasoning a little romance, a little myth, or a bit of sentiment wherever possible.

Perhaps all this has been said before, but the plant growing aslant must have the sun from another side, not the rays of moon or an electric light, but the same old sun.

CONCENTRATION INSURANCE

BY ANNIE W. PATTERSON, MUS. DOC.

[The following bright article is from one of THE ETUDE's contributors in Ireland. Dr. Annie Patterson, we understand, was the first woman born on the British Isles to receive a degree of Doctor of Music. Her degree was conferred by the Royal University of Ireland.—EDITOR OF THE ETUDE.]

In these days we hear of all sorts of insurance, from insurance on a great steamship to insurance upon a man's reputation for honesty. Lately musicians whose services bring large fees have been getting their hands insured against accidents. Perhaps the most valuable thing any brain worker can possess is the power of concentrating. Yet nothing is so susceptible to destruction as this very mental function which we must possess to succeed. Would that some ingenious financier could found an International Concentration Insurance Co., Ltd., to protect our precious moments. Since this is hardly likely, let us consider some of the things which lead us along the road of concentration, success, and who, pray, is not struggling to find one of the roads to success?

GOOD HEALTH NECESSARY.

To begin with, the student's health should be robust or in fair order to bear the nervous strain which steady practice and, particularly, public appearances are bound to demand from the physical frame. The days when many hours' continued exercise-work at the piano or other instrument were demanded from the learner are happily past; or, at all events, the best teachers have learnt so to focus the preparatory drudgery of mechanical practice that it need not tax too delicate a subject. Nevertheless, both parents and instructors need to be careful that the right amount of nourishment and a proper share of outdoor exercise and amusement are a necessity for the young enthusiast, if he or she is inclined to overdo natural muscular ability, or to tax weak eyes. History is, it is true, full of what the physically ailing and even maimed members of the human family have done under pressure and a divine sense of duty. But all are not born with the genius that can make bricks out of straw. The absence of aches and pains of all kinds, the healthy mind in the healthy body, is a great asset to start with if the music pupil desires to pursue his art with the greatest amount of pleasurable satisfaction.

METHOD AND ENVIRONMENT.

Health being good, the surroundings of musical study need attention. Poor Schubert could write an immortal song on a half-sheet of soiled paper in the midst of the din of a German tavern, and Rossini best liked writing in bed. The ordinary individual who aspires to practice or compose will be advised to avoid either extremes of intense external disturbance or a lazy solitude which might possibly deteriorate his best powers. In the case both of instrumentalists and vocalists, a cheery music-room and, above all, a good piano in good tune, are highly important adjuncts to successful study. Reference books, and all music and text-books should also be at hand, ready for use. Much valuable time is lost by the careless or untidy student who wastes many precious moments and often gets entirely "off the rails," as far as humor for work is concerned, by hunting for this or that missing piece or volume. Music cabinets or drawers are fairly inexpensive, or they can easily be made by handy people out of old packing cases or other odds and ends of household debris. These should be labelled and so arranged that a book or scrap of sheet-music can at once be unearthed when required. In short, order and system in surroundings are very essential if work proceeds with any kind of efficiency.

A great disturber of work and study of all sorts comes through outside interruption. It may be that one has the misfortune to live in a noisy household, or to be separated but by thin walls from loud-voiced and obstreperous neighbors. There is little sympathy or understanding in the so-called matter-of-fact mind with artists and dreamers of all kinds. Scrubbing and hammering, ringing of bells, the shrieking and screaming of children at mischief or play, the distant droning of somebody else's vocal exercises or the drumming of another student's scales are all fruitful sources of distraction and positive annoyance. Literary as well as musical people, especially those who are of a creative turn of mind, are particularly upset by all sorts and conditions of outside sounds. It is not the privilege of all workers to have sound-proof walls. Composers are often driven frantic by street-organs, scraping fiddles and brass bands. These blatant intruders on the peace of the music studio have spoilt many a Swan-song

as well as Prize-song of budding Wagners. How to avoid the nuisance is just the trouble. One does not like to put the police upon all the unfortunate vagrants who are trying to earn a living by bringing music, such as they know of it, into the lives of some to whom no other kind of music is available. To stop one's ears with cotton-wool is not too agreeable nor wholly effective an expedient. The best way is to get accustomed to sounds and disturbances of all kinds, and determine not to mind them. As a now-famous lady authoress once remarked to the writer regarding her work in the front room of a London Fleet Street newspaper office: "You learn to look upon the noise of the traffic as just the accompaniment to a song."

THE FRIENDLY GOSSIP.

Other disturbances, less easily shelved perhaps, are the well-meant but baleful interruptions of friends or relatives at study or practice hours. Do early morning visitors, on pleasure or business bent, always realize that, if there is a hardworking music student in the house, a day's pursuits may be hopelessly wrecked by a lengthy stay or a frivolous conversation? It is true, one may bluntly tell so-and-so that this is practice time. But what idle gossip since the world began does more than smile at such a remark, and declare that she (it is seldom a "he") has just looked in to say, or to see, for the moment, whatever the case may be. When the interruption ceases, whether after an hour or five minutes, lost threads have to be picked up, stray thoughts have to be collected, and the gist is taken out of that particular hour's study.

We are, none of us, wholly immune from such disturbances, unless we live the lives of hermits or build our studio at the top of an inaccessible hill. The point is to cultivate indifference to them if possible, and, especially, to look upon every uninterrupted moment as so much golden time too precious to be squandered in any half-hearted way. This brings us to the bed-rock of our discourse. Successful study means Concentration with a big "C." Complete identification with the work in hand is the secret of achievement in all departments of endeavor. The mechanic wants it as well as the mathematician; the organizer of great undertakings needs to be as thorough as each factotum who carries out his various details. If you have not hitherto learnt to concentrate try the experiment of doing one thing at a time, and doing it well. It is needful to say that, "If at first you don't succeed, try, try again."

DO YOU KNOW?

Do you know that the greatest of modern English philosophers, Herbert Spencer, called music "The fine art which more than any other ministers to human welfare?"

Do you know that several Passion Plays similar to the Oberammergau Passion Play are given in different parts of the world? Music is always an important part of these plays although it is often very crude, and sometimes uninteresting.

Do you know that the pentatonic scale employed by the Chinese (which is very similar in sound to a scale made by playing the black keys of the piano in order), is very similar to the series of notes upon which many of the best known Scotch folk songs are based?

Do you know that Paderewski contends that Beethoven, Mozart, Liszt, Schumann, Chopin and Grieg are the greatest composers for the piano?

Do you know that although the modern violin is only about three centuries old its ancestor which is still used in India and which is called the Ravanastron, is at least five thousand years old? The name violin is derived from the Latin *Fides* (a string), the diminutive of which is *Fidula*. The word has gone through various forms, such as *Fidula*, *viola* (Italian), *Vielle* (old French), *Fiedel* (German), *Fihel* (Scotch), *Fiddle* (English).

Do you know that the opera *Die Meistersinger* met with such opposition when it was first produced that a leading Berlin critic said of it, "If all the organ grinders in Berlin were shut in a circus and started grinding, each a different tune, the result would be less horrible than *Die Meistersinger*!"

Do you know that when hundreds of European critics were firing their verbal bombshells at Wagner, Schumann and Brahms, an American, John Sullivan Dwight, was working at a white heat in his periodical, *Dwight's Journal of Music*, to have their works become widely known in America? That splendid musical paper existed for thirty years.

CALENDAR OF FAMOUS MUSICIANS FOR JULY



Christoph W. Gluck

Born July 2, 1714
Died, 1787.

Eminent Composer and
Reformer of Opera.

Best known works: The operas
Orfeo, *Alceste*, *Iphigenie en
Aulide*, *Armide* and *Iphigenie
en Tauride*.



Jan Kubelik

Born July 5, 1880

Distinguished Contempo-
rary Violinist.

Best known works: Kubelik has
not hitherto published any com-
positions, but has devoted himself
entirely to the interpretation of
the masters.



Liza Lehmann

Born July 11, 1862

England's Most Famous
Woman Composer.

Best known works: The Song-
Cycles, *In a Persian Garden*,
The Daisy Chain, many beautiful
songs, also a light opera, *Ser-
geant Brue*.



John Field

Born July 26, 1782

Died, 1834.

Distinguished Pianist and
Composer.

Best known works: His *Nocturnes*
are so charming that Chopin
was inspired by them to write
works in similar form.



Vladimir De Pachmann

Born July 27, 1848

Great Contemporary
Pianist.

Best known works: Has not at-
tempted composition, but has
earned his reputation as the fore-
most interpreter of the music of
Chopin. His tone quality is un-
surpassed.



Anton S. Arensky

Born July 30, 1862

Died February 25, 1906

Famous Russian Composer.

Best known works: Operas, can-
tatas, church music, symphonies
and chamber music. He also com-
posed about one hundred smaller
piano pieces, and three suites for
two pianos.

With the World's Great Educators

By DR. E. E. AYRES

ARISTOTLE.
384-322 B. C.

"The father of those who know."



Aristotle was left an orphan at an early age. He received his early training in the home of Proxenus, his father's friend, and entered the school of Plato, at Athens, at the age of seventeen, where he remained until his thirty-seventh year. At forty he was installed at the court of Philip of Macedon as the teacher of Alexander, then a boy of thirteen. At fifty, when his wonderful pupil started out to conquer the world, Aristotle returned to Athens to devote the remainder of his life to the Lyceum, where he walked with his disciples and taught philosophy. Many of his writings have been preserved, including an important essay on music and its place in the educational scheme.

ARISTOTLE'S VIEWS.

It is almost impossible to exaggerate the importance of Greek ideas in the history of culture and education. "Except the blind forces of nature nothing moves in this world which is not Greek in its origin." So said Sir Henry Maine. The world's first great educational theorists were Greek. The most important were Pythagoras, Xenophon, Plato, Aristotle, Quintilian and Plotinus. The greatest of the six was Aristotle. "All that was implicit in Hellenism became explicit in Aristotle."

Greek education was dominated by the æsthetic idea, the desire to make the whole of life harmonious and well-proportioned. The ideal excellence, or "virtue," was to attain to perfect harmony of the different parts of the individual human being, physical, intellectual and moral, together with perfect harmony of the individual with his fellows in the social whole, and of the individual with the universe. Athletics for the body and music for the soul were always emphasized. In early times the term "music" included also poetry and philosophy. Socrates called philosophy "the highest branch of music." By the time of Aristotle, however, music was recognized as a separate branch of art, and what he has to say about music is for that reason particularly interesting to us. He is writing of the art of sound. Let us note his answer to three questions:

1. *Why study music?* Two reasons are urged. (a) Because it provides a worthy occupation for cultivated leisure. The Greeks rejected the idea that business is ever to be regarded as an end in itself. Utilitarian enterprises were of value only as a means to a noble leisure. Such a leisure must have its employments, and music was praised as one of the most worthy for men of culture. (b) But music affords also a thorough "gymnastic training for the soul," argues Aristotle, and it is this use of the art that he chiefly emphasizes. He observed the fact that the mental moods produced by music varied greatly according to the scales used. The Greeks employed a greater variety of scales than we do. We can, however, see the justice of this observation in the differences produced in our day by major and minor scales, and also by the whole-tone scale of some modern French composers. Some of the Greek scales produced the mental habit of "gravity," others of "repose," or of "enthusiasm," or of "pious meditation." So also Aristotle observed of the varying rhythms, that some of the mental habits produced by them were "steady," others "mobile," or "coarse," or "refined." Thus music was believed to be capable of purging the soul of sentimentality or of effeminacy. It should put an end to

the conflict between the passions and the will, and produce a state of harmony in the soul. This sounds strange to the modern ear.

2. *Who should study music?* Education was only intended for the few, the well-born and the free, not for the horde of slaves and aliens that made up the larger part of the population. There was no thought of universal education. But music was regarded as an essential part of the education of every free citizen, and many free women also studied the art. It was not a question of special "talent" or "aptitude," but of essential and indispensable culture. Slaves possessing special talent might be trained as professionals.

3. *To what extent should music be studied?* Never to the neglect of other subjects. There was nothing one-sided about Greek education, except for slaves. Aristotle desired that every citizen should actually learn to sing, and to play some musical instrument. Not otherwise could he learn to judge of music, nor to enjoy it intelligently. But professional excellence in anything he regarded as one-sided and fatal to true culture. The Athenians always regarded professionalism in the arts, outside of composition, as incompatible with the dignity of a free citizen. "A respectable Athenian would no more have allowed his son to be a professional musician than a professional athlete." This was "the despicable money-making business of slaves and of foreigners."

QUOTATIONS FROM ARISTOTLE.

"It is impossible for those who do not learn to do things themselves to be good judges of them when they are done."

"But we would condemn all professional instruction looking toward public exhibition. The person who receives this pursues his art not with a view to culture, but to afford a vulgar pleasure to the crowd. Such practice savors of meniality and handicraft. The aim is an ignoble one. Vulgar audiences react upon the professionals who cater to their tastes."

[Editorial Note Regarding Dr. Ayres' "Music and the Great Educators" Series of Articles Commencing in this issue.]

Dr. Eugene E. Ayres, one of the ablest of the many educational writers who have contributed to THE ETUDE, has arranged to give our readers a means of grasping the main facts in the educational theories of the historically great men who have devoted their lives to the most important cause of all—education. We are confident that our thinking readers will be delighted to know that this work has been undertaken by THE ETUDE. The articles will purposely be made short (only one column in length) but their value to the student and teacher with serious motives will be many times greater than the cost of the entire issue. Dr. Ayres is too erudite to be pedantic. Thus is everything he writes well read with delight. In addition to his life-long connection with music he has been an enthusiastic teacher of Greek and Philosophy in one of our foremost institutions. His broad outlook and warm human consideration of educational needs will make this series among the most useful and interesting articles we have ever issued. This series starting with Aristotle will continue for some time taking up in turn some of the great forces which have been material in bringing the world to its present educational status.

LITTLE INGOTS FROM MUSICAL HISTORY.

The original manuscript of *Home, Sweet Home* is said to have been buried in the grave with Miss Harry Harden, of Athens, Ga. She was John Howard Payne's sweetheart, but refused to marry him in deference to her father's wishes. After she was separated from her lover she shut herself in the old family mansion, seeing none but a few members of the little church to which she belonged.

Cherubini so closely identified his sympathies with his work that when writing a pathetic passage he would cry like a child. He was often found in tears over his score, and some of his manuscripts are thus so blotted as to be almost illegible.

Halévy, the celebrated French composer of opera, liked smoking, and always composed best with a long pipe in his mouth, the bowl resting on the floor.

The origin of the polka is ascribed to a young Bohemian peasant girl named Haniczka Slezka. She was considered the best dancer in her native village, and was much given to presenting new steps of her own invention. At a farmhouse, in the year 1830, some of the guests asked her to perform, and she said, "I will show you something quite new." To the music of her own singing she danced a somewhat elaborate version of the polka step. The dance became so popular that it soon became national. Its name was changed to Polka because of its short steps, and this soon became Polka. Within ten years of its invention the dance was a favorite in Vienna and Paris and many other European cities.

WEEDING OUT FAULTS.

BY LEONORA SILL ASHTON.

DURING the long hot summer days the flowers in neglected gardens become hidden by tall towering weeds. Just so, some of the well-trained habits of piano playing have been overpowered by careless ones through neglect of practice.

If you have not been playing for some time, seat yourself at the piano and place one of your most serious pieces before you. As you begin to play do you not feel sometimes that your fingers are uncertain in finding their way among the keys, that your brain does not seem to grasp the relation between the printed note and the piano key at once and instantly; that while the meaning of the work is clear in your mind the power to express that meaning seems to have lapsed?

All this is not as serious as it appears at first, and here are a few practical rules whereby you may conquer the difficulties.

First, as to the mental trouble of grasping the note and the key at once. This simply means that your mind has partly lost the habit of reading quickly, and to overcome this as soon as possible read regularly for at least half an hour each day. Take short light selections—some of the old files of THE ETUDE would come in excellently for this—and read slowly and carefully, putting the fingers far down among the keys. Your eyes will soon regain the habit of sending the message of the notes like a flash of lightning to the brain and down to the fingers.

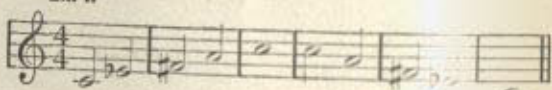
THE REMEDY FOR UNCERTAINTY.

Secondly, as to the uncertainty of placing your fingers on the right key. The most fatalizing of all uncertainties of touch is the habit of striking two notes at one time. It seems far better to strike one note wrong and make a real mistake, than to sound the inharmonious blur for which there is no reason whatever.

This fault arises from one of two causes: stretching the fingers too far, or not stretching them far enough.

For the latter fault nothing is better than a long and slow practice of the diminished arpeggios:

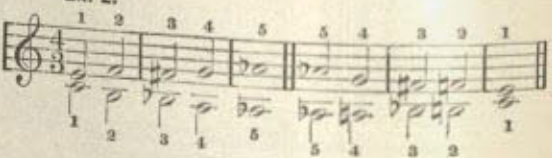
Ex. 1.



This, and the same arpeggios of different keys, will be found almost a sure cure for this fault. Play them with each hand separately, beginning at both ends of the piano.

Coupled with this practice the following for the opposite fault of stretching the fingers too far: Place the thumb of the left hand on middle C and the thumb of the right hand on the F above it, and play the first five notes of the chromatic scale, contrary motion, backward and forward, with firm, slow, determined touch, striking each note squarely. For example:

Ex. 2.



This exercise keeps the fingers unusually close together, and besides helping to secure a firm, certain touch, offers good practice for the weak fourth and fifth fingers of each hand.

Let us accept music as a gift, a most precious gift of God; let us study it with reverence, let us practice it with humility and diligence, so that we may catch and drink in the spirit of love which it breathes, which is of God, and which leads to God.—Karl Marx.

MUSIC VERSUS TECHNIC.

BY AILEEN FOSTER.

LET the report that Rosenthal plays a thousand notes a minute get around, and every student takes down his metronome and commences to try every known method to reach the break-neck pace. No speeding motorist works harder to break a record than does the student bent upon turning the keyboard into a race track.

While the student is trying to excel all others in velocity, the subject of making real music is often forgotten. A soulless rendition of a Beethoven Sonata is forgiven merely because it is technically correct. The pupil places himself in direct competition with a piano-playing machine and then wonders why the public does not applaud his efforts.

Machinery is interesting but rarely inspires, even when it is a marvel of complexity or a monumentally great dynamo. The thought of force applied merely for the purpose of accomplishing some mechanical end is not likely to affect the emotions. Interpretation, then, in its higher sense depends upon something vastly more subtle than technic alone. The greatest piece of marine engineering the world has ever known sailed for America with comparatively little notice by the press or the public, but the moment when the *Titanic* collided with an iceberg and sank to the bottom of the sea our emotions were stirred as never before, because human souls, something greater than the greatest of machinery, were being sacrificed.

Technic in itself is the machine without the emotions. It is the body without the soul. Behind all technic there must be serious thought. The technic at best is simply a means of expressing thoughts. The great orator may sway multitudes, for the time being, by the flash of his genius and by his magnetic personality. His lofty language is a vehicle for conveying high and noble thoughts. However, if his oration is merely a rhetorical effusion, devoid of seriousness and profundity of thought, no permanent good can come from his efforts, and his brilliancy can only dazzle his audience for the time being.

Interpretation in music depends largely upon our earnestness. We are fearfully in earnest in commercial affairs, and only when we bring some of that earnestness into the acquirement of our musical knowledge may we hope to compete with the great musical nations of the world. What we want is a little more self-culture, and that, coupled with seriousness and steadfastness of purpose, will refine our art.

RUSSIA'S EXAMPLE.

Russia affords a splendid example of progressive-ness in art, if we may so speak. A well-known musical writer says, in speaking of Russia, "Only about half a century has elapsed since Russia began to claim a place among musical nations, and in that half century she has outstripped all but three countries in Europe." Evidently the Russians were not satisfied with mere technic, and yet who will dare maintain that their artists were devoid of it! Rubinstein's technic was marvelous, but when he played, it was the music, and not the wonderful technic, that was so much in evidence.

Josh Billings, of happy memory, must have had technic—and technic only—in his mind, when he asserted, "Classical music is that kind of music which is much better than it sounds." A practical musician must be a good technician, but this statement does not work both ways, for a very fine technician may not have any claims to the title of musician. However, we must not rail against what is a necessity to every musician worthy of the name, but let us at least leave mechanical aids and devices for turning out musicians severely alone.

We have yet to meet the artist who has attained to virtuosity through these much vaunted contrivances. Robert Schumann refers to these contrivances in his "Rules for Young Musicians," and in his spicy way advises his readers to try them in order to prove their inutility, which goes to prove that in his day pupils were looking for short-cuts to attain proficiency in art, just as at the present. "He who rests content with the smoothness and finish of the marble statue, or with the mere sound of the musical chord, or with the brilliancy of colors on the pictured canvas, and perceives nothing more than a form, a note, a ray of light, mistakes the source and aim of art. The same is true of him who would gauge the meaning of life by its material pursuits."



Analysis, The Guide to Intelligent Musical Interpretation

From an Interview with the Noted English Pianist

KATHARINE GOODSON

[Miss Katharine Goodson, whose interview appears below, is without doubt the best-known pianist of Great Britain, unless Eugen d'Albert, who was born in Scotland and who has long claimed Germany as his home, be taken into consideration. The first part of this extremely instructive interview appeared in THE ETUDE for June.]

STUDYING THE HARMONY.

"Every piano student ought to have a knowledge of harmony. But this knowledge should be a practical one. What do I mean by a practical knowledge of harmony? Simply this—a knowledge of harmony which recognizes the ear as well as the eye. There are students of harmony who can work out some harmonic problem with the skill of an expert mathematician and yet they never for one single moment think of the music their notes might make. This is due to the great neglect of the study of ear training in early musical education. To be able to recognize a chord when you see it on paper is not nearly such an acquisition as the ability to recognize the same chord when it is played. The student who can tell a diminished seventh, or an augmented sixth at a glance but who could not identify the same chords when he saw them through his ears instead of his eyes is severely handicapped. But how many musicians can do this? Ear training should be one of the first of all studies. It may be acquired more easily in childhood if the student is not naturally gifted with it, and it is the only basis of a thorough knowledge of harmony. The piano teacher cannot possibly find time to give sufficient instruction in the subject of harmony at the piano lesson. It demands a separate period, and in most cases it is necessary and advisable to have a separate teacher; that is, one who has made a specialty of harmony.

"The piano itself is of course a great help to the student in the study of harmony, providing the student listens all the time he is playing. Few adult piano students study string instruments, such as the violin or 'cello—instruments which cultivate the perception of hearing far more than can the piano. For this reason all children should have the advantage of a course in ear-training. This should not be training for pitch alone, but for quality of tone as well. It may be supplemented with exercises in musical dictation until the pupil is able to write down short phrases with ease after he has heard them once. A pupil who has had such a training would make ideal material for the advanced teacher, and because of the greatly developed powers the pupil would be able to memorize quicker and make much better progress. In fact, ear-training and harmony lead to great economy of time. For instance, let us suppose that the pupil has a chord like the following in a sonata:

Ex. 1.



If the same chord appeared again in the piece it would probably be found in the key of the dominant, thus:

Ex. 2.



It seems very obvious that if the pupil could perceive the harmonic relationship between these two chords he would be spared the trouble of identifying an entirely different chord when he finds the repetition of it merely in another key. This is only one of scores of instances where a knowledge of the harmonic structure proves to be of constant importance to the student.

A CAREFUL ANALYSIS OF TOUCH EFFECTS.

"Here again we find an interminable subject. Although there are only a few principal divisions into which the subject of touch might be divided, the number of different subdivisions of these best known methods of striking the keys to produce artistic effects is very considerable. The artist working day in and day out at the keyboard will discover some subtle touch effects which he will always associate with a certain passage. He may have no logical reason for doing this other than that it appeals to his artistic sense. He in all probability is following no law but that of his own musical taste and sense of hearing. It is this more than anything else which gives individuality to the playing of the different virtuosos and makes their efforts so different from the playing of machines. Time and time again mechanical efforts have been made to preserve all these infinite subtleties and some truly wonderful machines have been invented, but not until the sculptor's marble can be made to glow with the vitality of real flesh can this be accomplished. Wonderful as the mechanical inventions are there is always something lacking.

"Here, again, ear-training will benefit the pupil who is studying with a virtuoso teacher. It is impossible to show exactly how certain touches produce certain effects. The ear, however, hears these effects, and if the pupil has the right kind of persistence he will work and work until he is able to reproduce the same effect that he has heard. Then it will be found that the touch he employs will be very similar to that used by the virtuoso he has heard. It may take weeks to show a certain pupil a kind of touch. The pupil with the trained ear and the willingness to work might be able to pick up the same touch and produce the same effect after a few days. A highly developed sense of hearing is of immense value to the student who attends concerts for the purpose of promoting his musical knowledge.

THE RESPONSIBILITIES OF THE TEACHER.

"The more one contemplates this subject the more one realizes the responsibilities of the teacher in the first years of music study. Of all the pupils who commence in the art there are few to whom it becomes a part of their lives; many of those who do continue find themselves handicapped when they reach the more advanced stages of the journey, owing to inefficient early training. At the period when their time is the most valuable to them they have to take up studies which should have been mastered eight or ten years before. The elementary teachers all over the world have a big responsibility. If they belittle their work with children and pine for the kind of teaching which the virtuosos attempt to do, let them realize that they are in a sense the foundation of the structure, and although perhaps not as conspicuous as the spire which towers up into the skies, they are certainly of equal importance."

It is impossible to explain the incessant instability of the public which depreciates to-morrow what it admired yesterday, and crucifies to-day what it will adore to-morrow.—Charles Gounod.

Famous Mythological Characters in Music.

II. ORPHEUS.

ORPHEUS was the son of Apollo, the god of poetry, music and prophecy, the patron of physicians and shepherds, and the founder of cities. His mother was Calliope, the Muse of Epic Poetry. He was presented with a lyre by his father, and taught to play on it, the Muses assisting. So much did he profit by his instruction that, as Shakespeare tells us,

*Orpheus with his lute made trees,
And the mountain tops that freeze,
Bow themselves when he did sing:
To his music, plants and flowers
Ever sprung; as sun and showers
There had made a lasting spring.*

When Jason sailed to Colchis in search of the Golden Fleece, Orpheus was among the heroes who went with him and was of signal service when the *Argo* passed between the Symplegades, the "Clashing Isles." These two floating rocks at the entrance of the Euxine Sea were said to come together upon any object passing between them. On the advice of Phineus, the Argonauts sent a little dove ahead of them. The dove got through with the loss of a few feathers, and the Greeks took advantage of the channel formed by the rebound. As they went through the passage, Orpheus played upon his lute so that the rocks remained apart, coming together again with a crash as the Greeks emerged from the channel.

The story of Orpheus and Eurydice has been the subject of many operas. Peri and his companions, the founders of modern opera, selected this subject for their so-called "first opera," though *Eurydice* was in reality preceded by *Dafne*. Many other composers have since selected the theme, the most famous being Monteverdi, Loewe, J. C. Bach, Offenbach (burlesque) and Delibes. The best setting of all is, of course, that of Gluck, which contains the beautiful air, *Che Faro Senza Eurydice*—"I have lost my Eurydice."

The story of Orpheus and Eurydice is one of the most touching in Greek mythology. Shortly after their marriage, Eurydice was bitten by a snake and died. Orpheus was inconsolable; he lamented to the world of gods and men, and to all who breathe the upper air, but without avail. He, therefore, resolved to visit the underworld. His music charmed the three-headed, snake-haired dog, Cerberus, who guarded the entrance of Tartarus, and Orpheus was permitted to enter the Stygian darkness. So touching was his lament that the very ghosts shed tears. Tantalus, condemned to everlasting thirst, ceased for a moment his efforts to obtain water, and it is said that for the first time, the cheeks of the Furies were bedewed with tears. Proserpine could not resist, and Pluto himself was touched. Orpheus was told that Eurydice should follow him to the outer world, provided he did not look back at her until after they had passed the entrance. For a long time Orpheus went forward, not daring to look back, but just as they were nearing the end of the journey, he turned his head to see if Eurydice was really following. Alas! the spell was broken. The lovers had only time for a last farewell, and Eurydice was hurried away into the darkness without hope of recall.

Bitterly Orpheus lamented the cruelty of the powers of Erebus. Mournfully he sang in the wilderness so that the hearts of tigers were melted, and trees were moved from their stations. Henceforth, he could not bear to look upon women. The Thracian maidens tried to lure him with their wiles, but he would have nothing to do with them. Eventually one of them, under the influence of the mysterious Dionysian rites exclaimed, "See yonder our despoiler," and threw at him her spear. As soon as the weapon came within sound of his lyre it fell harmless to the ground, as

did the stones and javelins which other women threw. At last the noise of their Bacchanal shrieks overcame the music of the lyre, and Orpheus was seized upon and torn limb from limb. The Muses gathered up the fragments of his body, and buried them at Libethra, and we are told that the nightingales sing more sweetly over his grave than in any part of Greece. His shade passed a second time to Tartarus, and he was again united with his beloved Eurydice, with whom he was now free to wander hand in hand over the violet-strewn grass, no longer subject to the penalty of separation for a thoughtless glance.

DETACHED MOVEMENTS OF GREAT WORKS.

BY ALBERT W. BOST.

THE writings of our great composers conform naturally to the chief tenets of all art work—Unity, Variety and Proportion. Each composition in the cyclic forms, such as the sonata, is in itself a complete whole. For this reason to use only part of such a work for teaching purposes appears to sensitive minds to be a species of mutilation. How often would teachers like to recommend some sonata for study



From "The Music of the Modern World"

ORPHEUS AND HIS LUTE.

but that as a whole it is too long, or beyond the reach of the pupil either mentally or technically.

It is not desirable, of course, that a pianist who has the necessary technique and training should be satisfied with studying only portions of the great masterpieces. But a less competent one, with only a little time to devote to music, ought not to be debarred from learning certain portions of a great work because the remainder is beyond his powers. If one has not time to read the whole of *Hamlet*, much can be gained by reading only the great soliloquy.

Beethoven did not compose his piano-forte sonatas from a mere pedagogic impulse. Yet some may be taken as evenly graded in all their movements, such as Op. 14, the three Op. 10, etc. Likewise, an advanced player who can master the first part of *Appassionata*, the *Farewell* and many others, will easily overcome the difficulties of the later movements. Nevertheless, there are quite a number of these works which are unserviceable because of some stumbling-block in one movement, perhaps. Why not use excerpts from works of this kind? The *Variations*, Op. 26, the first movement of the *Moonlight*, the *Largo* from Op. 2, the *Adagio* from the *Pathétique*—all these can be studied with great advantage.

Many neglected gems from the longer compositions of other composers might profitably be dug out. Schubert's undue prolongations detract from the interest of some of his music. Nevertheless, several isolated movements from his little-played sonatas would afford an agreeable change. A still larger proportion of available material is found in the great four sonatas of Weber.

One of the favorite sayings of Moscheles was, "Give more attention to the brain than to the fingers." Is not the reverse unfortunately the modern tendency? As an antidote, the occasional use of isolated movements from some of the great classics can be strongly recommended.

WHAT MEMORIZING REALLY IS.

BY WILLIAM THEODORE THOMPSON.

MANY a student who plays a certain piece without notes at his morning practice fluently and with intuitive sympathy, will in the evening render the same piece before a few friends in a manner woefully disappointing to his audience and discouraging to himself. If the piece is not abbreviated or mutilated very badly, it is possibly hurried and blurred, or worse still, played through mechanically ("like a sewing machine"—to quote Leschetizky), the mind evidently having quite lost control.

What is the cause of the performer's "not having done himself justice?" "Nervousness," someone answers! Yes, we know that annoying malady is responsible for much of the trouble, including lapse of memory; but, on the other hand, how much of the nervousness is caused by the lapse of memory! Beyond doubt, the difference between the playing of the morning and that of the evening is the result of a defective mode of study or, if you will, of "memorizing."

To memorize a composition is an aggressive process, begun and running parallel with the technical practice, and resulting in a train of thought, quite as definite as an inventory of goods or a list of needed groceries! This series of thoughts or "points" (like a phonographic record) must be called forth whenever the piece is played, both in private practice, as well as before an audience. The following suggestions may be of practical utility to those who find a difficulty in memorizing.

If the movement to be memorized is rapid, and made up principally of close positions and scale passages, the mental requirements are:

1. An absolute record of the number, or place of each measure, as it is approached.
2. An accurate knowledge of the key and finger forming the accented notes of each measure, and of the relationship they bear to the melodic phrasing.
3. A careful noting of all essential points, such as the exact difference between somewhat similar passages, the repetition of a theme in another key, and the exact point at which the termination of one passage differs from another in order to lead to a new motive or paragraph.

OF WHAT MEMORIZING CONSISTS.

For slower movements, or pieces of a more *beavura* character, the principal additional needs are: A positive, even tabular mental record of the arm movements, built upon a strict observation of all chord positions, skips, and especially the relative movements of each hand, with regard to the importance the *sight* is to have upon each, or both. Nothing should be played sub-consciously, but the mind must be keenly alert to each movement, accent, etc., as it occurs in either hand, and as to whether it is made by the touch alone, or with the aid of the sight in addition. (For an illustration of the last sentence the reader is referred to the second "paragraph" of Chopin's posthumous Waltz in E minor. Here the right hand should be trained to play the broken chord passages, without assistance from the eyes, in order that the left hand skips may be made accurately and in tempo).

To sum up: Memorizing is not a passive state, but an active process of the mind. This process consists, first, of an analysis of the composition to be studied, as to its harmonic and melodic structure; next, an observation of all details of movement (especially of the lateral or arm movements), and of all accents and phrasings of the parts assigned each hand, and their relationship to each other; and finally, a mental tabulation or list of these observations, to constitute a record or train of thought, which must be unfailingly produced and faithfully followed whenever and wherever the composition is performed.

I REGARD music not only as an art whose object it is to please the ear, but as one of the most powerful means of opening our hearts and of moving our affections.—Gluck.

The Teachers' Round Table

Conducted by N. J. COREY

TINY PUPILS.

"1. Can you suggest any course of teaching that will be suitable for a child of four who already plays anything she hears by ear? How can I teach her the notes and keys?"

"2. Is it necessary to use the supplement to Mathews' graded studies before entering another grade?"

1. You evidently have a child of unusual talent for music, but she will need most careful handling if you begin teaching her at this early age. It is impossible for one so young to have enough finger strength to play with correct individual finger action on one of our modern pianos with their hard actions. An instrument of one hundred years ago would be just the thing for such tiny pupils, instruments with actions so light that a breath would almost suffice to depress the keys. Hence there should be no attempt to lead her into anything difficult for a number of years, or the muscles will be strained and perhaps rendered useless. Kindergarten play methods are about all that can be used for several years. Practically all that she learns at the keyboard will have to be by rote.

You say in your letter that you do not find the kindergarten method feasible. If the book of Landon and Batchelor does not provide you with what you need I do not know of any other book that I can counsel. Children usually become very well grounded in elementary theory by using this book, which is excellent for them during the time when their fingers are tiny and weak. Aside from this I can only recommend that you fall back on your own ingenuity in the following manner: You can only proceed on the assumption that the child knows absolutely nothing. Teach her that the names of the fingers are 1, 2, 3, 4 and 5. Then teach her to recognize these numbers on paper, and how to make them. Then write your little five-finger pieces and exercises in these numbers only, and teach the child how to pick them out and play. When she has learned to do this, teach her the letters *a, b, c, d, e, f* and *g*. Show her that these are the names of the keys, and exercise her in them until she can name them readily. Also teach her to recognize them on paper, which she can best do by learning to make them. Then write the little melodies she already knows in these letters before teaching her to pick out new ones. You may ask how to write in these letters so as to show the time. It is simple, as, for example, this, with three counts to the measure, the dashes representing the counts in which no key is struck: | E — — | G F E | E — D | C — — ||. Write the left-hand part under it. Gradually teach her the places of these seven letters on the staff. Then give her melodies she already knows. After she has become proficient thus far you can gradually give her things out of the five-finger position.

2. As to whether or not the supplement is to be used depends entirely on the ability of the pupil. Some will be so bright they may not need it; others so slow that they will not only need the supplement, but other etudes of the same grade of difficulty. Furthermore, if you do not care to use the supplement, you can select other etudes of the same grade.

BACH'S INVENTIONS.

"1. In what order should Bach's Two and Three Part Inventions be taught?"

"2. Should the study of Haydn's sonatas precede that of Mozart?"

"3. How can technique be made interesting to a pupil of eighteen who detests it but likes pieces?"

1. In this day when there is so much music that it would be advisable for a student to study, it is absolutely essential that a wise selection be made. Therefore I do not use all the inventions, leaving it to the pupil, when he becomes an advanced musician, to make himself familiar with the ones omitted. I use the Two Part Inventions in the following order: Numbers 8, 13, 14, 6, 1, 10, 12, 3, 4 and 2. Three Part Inventions, 1, 2, 7, 10, 12 and 15.

2. Taken collectively the sonatas of the two composers are of the same degree of difficulty. The easiest is Haydn in C, and the next best to study is Mozart in C. You can make your selections from either one or the other in accordance with the ability and advancement of the pupil.

3. If your pupil is preparing herself for a professional career, you must give her to understand that this is absolutely impossible unless she thoroughly prepares herself technically. That it is impossible to play well without proper machinery to work with, and that this only comes by long and patient training, in this case the human body being the machinery.

If your student is not working with a serious purpose in view you may be obliged to train her a little differently, giving less time to technique and more to pieces, so selected that they include many technical features. Meanwhile you should make her understand that she cannot do good work unless she gives close and analytical study to necessary finger, hand and arm motions. The only way you can make a pupil interested in technique, is to cause her to realize what its practice will accomplish for her. There is a good deal of drudgery connected with the practice of technique, to be sure, but try and make your pupil understand that nothing of value in this world can be obtained without work, all the way from a bed of onions or row of pinks to the ability to play the piano well. Nature is responsible for many of the cases such as you mention, and it is difficult to help them because Nature gave them little sense.

MINOR SCALES.

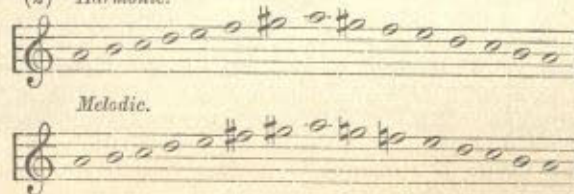
"Please explain the different forms of minor scales and the rules for forming them." B. J.

Centuries ago, before harmony, which is the science of the simultaneous combination of sounds, came into existence, there were a large number of scales in use. Gradually, as the science of harmony was developed, two of the scales came into common use, the modern major and minor. The minor scale simply followed the tones of the major, beginning on the sixth degree, as, for example, from A to A, in the scale of C. As harmony was developed a sense of tonality accompanied it which was wholly lacking in the use of the old scales when melody was supreme. The dominating element in fixing this sense was the perfect cadence. The ear seemed to demand the half step from the seventh to eighth degrees, so much so that the perfect cadence in the minor scale seemed forced. Hence it came about that the seventh degree was raised a half step. Play the perfect cadence in the three following forms and you will see this for yourself:



Playing this scale you have the harmonic minor. The only disadvantage of this was the augmented interval from the sixth to the seventh degrees, which was termed the "diabolus," and was difficult for singers. Hence the sixth step was also raised under certain conditions. Although the ear demanded the half step from seven to eight, the reverse was not true, and in the descending scale, the sixth and seventh were restored to their original notes, and you have the melodic minor scale. There is a form known as the mixed minor, but it is not enough in common use to need special study. Neither is it difficult to play for one who knows both the harmonic and melodic scales, as it simply consists of the ascending form of the harmonic, and the descending form of the melodic minor scales. The harmonic and melodic are as follows. The mixed you can form for yourself by playing the ascending harmonic and descending melodic:

(2) Harmonic.



REGAINING LOST FACILITY.

"After ten years, I am trying to regain my technique, and am working on Chopin's Etudes, but cannot get them up to the required speed. I worked on them when a student, but do not think I had adequate preparation—only three books of Cramer. My facility reaches its limit in MacDowell's *Hexentanz*. What would you suggest that I study, and at the age of thirty do you think I can progress much with two hours' daily practice?" B. G.

If your hands are thoroughly supple, I see no reason why you cannot increase your technique at thirty. If you had never played, it would be difficult at that age, indeed, I have known but few beginners to accomplish much after twenty-five. If you can play MacDowell's *Hexentanz* with free muscular control up to the required tempo, which is extremely swift, you already possess no mean technical facility.

You can accomplish a great deal with two hours' daily practice if it is intelligently directed. Much practice is wasted for lack of an intelligent system and concentrated application.

If you are thoroughly in earnest in your endeavor, I should suggest that you wait a year before taking up Chopin. A systematic and intelligent practice of the *Mason Touch and Technique* would be invaluable to you. Two or three weeks spent almost entirely upon this would put your hands in admirable condition. Then review the most important Cramer Etudes. A few velocity studies from Czerny's Op. 740 may be followed by Bach's Two and Three Part Inventions, after which a judicious selection from Clementi's *Grados ad Parnassum*. The danger of study without a teacher is that one is apt to pass over things superficially. But if these things are thoroughly studied and worked up to the proper tempo, testing everything by the metronome, at the end of one year you may be ready to undertake Chopin. Your octave work should not be neglected, but may be carried on as advised in the fourth book of Mason.

INSUBORDINATION.

"I am eighteen and have a pupil of sixteen who will do nothing I require, and everything I forbid. She says she does not intend to obey anyone so near her own age. I shall be grateful for any suggestion as to her management." YOUNG TEACHER.

Military insubordination is treated very summarily. Unfortunately the music teacher is supposed to use no coercion except tact, which in many cases is not very forcible. You should really have appealed to the young lady's parents in this case. I see no way out of the difficulty except through their co-operation. It is too much to expect pupils of irresponsible ages to obey unless parents insist upon it during the hours and days when they are away from the teacher. This seems like a case of a child who has been thoroughly spoiled at home, and if her parents are not willing to assist in seeing that she performs her duties correctly, it will be impossible for you to accomplish anything with her, and the best thing you can do will be to summarily dismiss her from your class. When a pupil deliberately declares her intention to disobey, and her parents are not ready to see that she does obey, there is nothing left for you but to retire from the field.

HAYDN CROSSING THE ENGLISH CHANNEL.

(THE ETUDE COVER PICTURE.)

ON one of Haydn's trips across the English Channel which in those days was a somewhat perilous journey of nine or ten hours, it is said that a terrific storm arose. They begged Haydn to go below, but according to the story he insisted upon remaining on deck and witnessing the storm. This lasted for several hours, and is believed to have been important in inspiring certain parts of his works, "The Creation" and "The Seasons," both of which were founded upon texts taken from English poems by Milton and Thompson. Naturally there is much in our cover picture for this month, which is purely imaginative. However, the costumes of the time and the quaint old ship give a good idea of what might have been the actual scene. This picture is one of the most famous of musical pictures. The famous number in *The Creation*, "Rolling in Foaming Billows," in which Haydn attempts to imitate the rolling of the seas, is often connected with this famous picture.

The main defect in music is the necessity of reproducing compositions by performing them. If it were as easy to read music as it is to read books, Beethoven's sonatas would be as popular as Schiller's poems.—Ferdinand Hiller.

Study Notes on Etude

Music

By PRESTON WARE OREM

TWO PRIZE SONGS.

We take pleasure in presenting this month two more of the prize-winning songs from THE ETUDE Contest.



HERBERT W. WAREING.

Mr. Herbert W. Wareing's song, "The Ocean's Pride," was awarded the First Prize in Class III (Characteristic Songs). It is a rollicking song of the sea, manly and spirited, cast in the form of a ballad with refrain. Mr. Wareing's work is always interesting and this song strikes us as one of his best efforts. Herbert W. Wareing, Mus. Doc. (Cantab.) is one of the ablest English composers of the day. He was born April 5, 1857, at Birmingham. The better part of his musical training was received at Leipzig, where he came under the direction of Reinecke, Richter, Jadasohn and others. He has been organist at many leading churches and has conducted noted choral societies with distinguished success. For twenty years he has been Professor of Music at Malvern School, an important English boys' school, ranking with Eaton, Harrow and Rugby. In 1886 he received the degree of doctor of music from Cambridge University. Dr. Wareing is the composer of many attractive songs, anthems and cantatas. Possibly the best known is the very tuneful "Quaker and the Highwayman."



EBEN H. BAILEY.

Mr. Eben H. Bailey's song, "The Message of the Lily," was awarded the First Prize in Class VI (Nature Songs). This is a dainty number with a tender sentiment, in which text and musical setting are wedded admirably. The gift of New England to the music of America is difficult to measure. Naturally our earliest musical activity was centered about Boston, New York and Philadelphia. Just which city did the most to promote the best in our musical life may never be exactly determined. Among the most popular teachers and composers of Boston is Mr. Eben H. Bailey. Mr. Bailey was born at Ipswich, Mass., but has spent the greater part of his life in Boston, where he received his musical education. Many of his musical compositions have been exceedingly popular, notably "Aufwiedersehn" Waltzes, written over twenty years ago.

BERCEUSE—W. SAPELLNIKOFF.

Ever since its idealization by Chopin in his *Berceuse*, the lullaby or cradle-song has been a favorite art-form with composers. We have here a fine contemporary example by the Russian composer, Sapellnikoff. This piece is constructed according to modern models, but it is without harmonic extravagances. Double note passages and extended positions of the hand are employed with excellent effect in both cases. The left hand, as is usual in pieces of this nature, carries a drone bass mostly. In the middle section there are some very pretty imitative passages between the two hands. These must be brought out clearly. The rippling sixteenth note passages in the closing section must be subordinated to the principal melody. Advanced players will enjoy this piece.

HUNGARIAN TONE PICTURE—

G. HORVATH.

This is one of the best and most typical Hungarian pieces of intermediate difficulty that we have ever seen. The composer is, himself, a Hungarian, who

always writes entertainingly and well. Many of his pieces which have appeared in THE ETUDE on previous occasions have proven very successful. In playing this piece, follow all the composer's marks of interpretation very carefully, and adhere mainly to the metronome markings with just a little allowance for the tempo rubato.

TARANTELLA—E. POLDINI.

In the composition of a *tarantella*, one must seek for originality chiefly in the melodic plan and the harmonic treatment, since the rhythm is practically a fixture. In pieces by Poldini, a certain piquancy and novelty of invention will be found always. This holds good in his "Tarantella," which is quite out of the ordinary. The modulations in this piece are particularly interesting. It should engage the attention of any good third or fourth-grade student, and after being learned thoroughly it may be taken at a very rapid pace.

WITH LOFTY STRIDE—P. WACHS.

This is a very brilliant concert or drawing-room *Mazurka*, in the modern French manner. Paul Wachs is one of the most successful contemporary writers of music of this type. There is plenty of variety in this piece, arpeggiated figures, interlocking octaves, broken chords, *staccato* and *legato*, and the general effect is scintillating and tuneful. This should make a fine exhibition number for a fourth- or fifth-grade student.

DEEDS OF VALOR—R. S. MORRISON.

This is a lively and stirring march movement, a fitting sequel to the same composer's previous success, *No Surrender*. Mr. Morrison is especially happy in his marches. The repeated chord passages in this piece will require attention in order that each group of tones may be brought out clearly and evenly. Play it in the brisk and precise manner of a good military band.

IN AN OLD GARDEN—CHAS. LINDSAY.

This dainty drawing-room piece has the flavor of an old-fashioned love song. It reminds one of some of Tom Moore's familiar verses. It must be played expressively, and in the singing style. This will make a good recital number for an early third-grade student.

PASTORAL GAYETY—R. W. GEBHARDT.

This is a recreation piece of pleasing character, written by a musician of sterling attainments. Pieces of this type are useful chiefly as studies in style and expression or to be played to others. Every student should include a number of such pieces in the permanent repertoire.

WITH MY COMPLIMENTS—H. BEAUMONT.

This is a modern *minuet* movement which carries out neatly the spirit and swing of the old-fashioned, stately dance. Pieces of this character are useful for cultivating taste and style in performance and for familiarizing students with certain forms and idioms certain to be met with later on in larger and more important works.

VILLAGE FESTIVAL—CARL MOTER.

This is a useful teaching piece of the second grade, in which scale and chord work is alternated in a clever and attractive manner. Young students derive much profit from the practice of pieces of this type.

MAZURKA IN D FLAT—B. KRENTZLIN.

This is a bright and taking *mazurka* movement, correct in rhythm and well written throughout. The *Mazurka* is one of the most characteristic of dances. It is of Polish origin, quicker in movement than the *Polonaise*, but considerably slower than the Waltz. In this example by Krentzlin, an excellent opportunity is afforded for studying several varieties of musical embellishments or graces. The conventional executions of these will be found printed out at the foot of the music. It will be noted that some of them borrow their values from the preceding notes, while others displace the principal notes.

IN SWEET CONTENT—H. D. HEWITT.

This is a melodious and expressive little song without words, just past the second grade in point of difficulty. It will require a smooth and careful interpretation, but it is well worth practicing. Such pieces aid in inculcating sound musicianship in the earlier grades of study.

ALPINE VIOLET—(FOUR HANDS)—L. ANDRE.

This is an interesting example of song or dance movement popularly known as *Tyrolienne*. This is always a 3/4 movement in moderate time, characterized by a *Jodel*. This is a peculiar method of singing practiced by the Swiss or Tyrolean herdsmen, consisting of rapid alternations of the natural and falsetto voice. This device is suggested in a clever manner in the composition before us.

SLEEP! (VIOLIN AND PIANO)—C. BOHM.

Carl Bohm is a versatile composer whose gift of alluring melody seems never failing. Coupled to this he displays a rare quality of workmanship. While he is known chiefly by his beautiful songs and many popular piano pieces, he is very successful also as a writer for the violin. "Sleep!" is a charming slumber song taken from his most recent work, Op. 397, a set of six pieces for violin and piano. In this number the violinist has a fine opportunity to cultivate beauty of tone and warmth of expression. It is an ideal composition of this type. It is not at all difficult, thus enabling the player to give his chief attention to the interpretation.

ANDANTINO IN B FLAT (PIPE ORGAN)—C. HAROLD LOWDEN.

This is a graceful and pleasing slow movement by a young American composer. It will prove useful for a variety of purposes. For preludes or offertories such movements are often preferable to heavier works. This *Andantino* is capable of some charming effects in registration, and it can be handled to advantage on even a small two-manual organ. It is of the style made popular by Lemare and other modern writers.

A BISHOP WHO WROTE OPERAS.

One of the most extraordinary characters in all musical history is that of *Abbate Agostino Steffani*, born at Castelfranco, Italy, in 1655. Although like Graun, Lasso and others of his time, comparatively unknown at this day, he was a most important figure in the century in which he lived. This contemporary of Scarlatti and Purcell first attracted attention as a choir boy at St. Mark's Cathedral in Venice. A Bavarian nobleman was attracted by his wonderful voice and took him to Munich where he was given a free education. There he studied organ and composition. He composed numerous sacred works in the style of the time, and was appointed court organist in 1675.

He studied mathematics, philosophy and theology with great success, and was ordained a priest in 1680. The following year he wrote an opera called *Marco Aurelio*. In 1686 he wrote another opera. The ballets were much admired. From Munich Steffani went to Hanover where he was received with great favor by the court, and became the friend of the famous philosopher Leibnitz. The new opera house at Hanover was opened in 1689 with Steffani's now obsolete opera, *Enrico detto il Leone*.

After writing many other successful operas, Steffani showed characteristics which indicated to the royal advisers that he was eminently suited to become a diplomat. Accordingly he was made "Envoyé Extraordinaire," and was so successful in settling intricate court difficulties that Pope Innocent XI raised him to the dignity of Bishop in 1706. In 1709 he wrote two new operas. His music showed, it is said, a remarkable freshness; and in many ways was more advanced in style than that of both Purcell and Scarlatti. Bach and Handel were familiar with his operas, and admired them. In 1724 the Academy of Ancient Music in London elected him honorary president for life. It is said the only other instance of an artist becoming a diplomat was the case of Rubens, but it should be remembered that America has made many of its eminent literary men, such as Bayard Taylor, W. D. Howells and others its diplomatic agents in foreign countries and the present British Ambassador to the United States was best known for his literary work before this appointment.

HINTS THAT HELP.

By S. REED SPENCER.

A good musician is not one who needs to hear some one else play a piece before he knows how to interpret it.

Most pupils know when they have made a mistake as well as the teacher. A sick man requires a doctor not to tell him when he is ill—he already knows it—but to tell him what's the matter and how to cure it. The teacher's function is not merely to point out mistakes, it is to show how they can be conquered.

Two half-hour lessons a week are better than one whole hour. Very few people can concentrate their minds for more than a half hour at a time without needing a rest.

WITH MY COMPLIMENTS
MINUET

H. BEAUMONT

Tempo di Menuetto M.M. ♩ = 96

BERCEUSE

WIEGENLIED

Edited and fingered by S.L.Herrmann.

Moderato tranquillo M.M. ♩ = 63

W. SAPELLNIKOFF, Op.11, No.3

THE ETUDE

ALPINE VIOLET

Alpenveilchen

Ländler - Idylle

SECONDO

LUDWIG ANDRÉ, Op. 100

Intro.

Andantino M. M. ♩ = 96

*espressivo**mf dolce*

LAENDLER
Moderato M. M. ♩ = 104

THE ETUDE

ALPINE VIOLET

Alpenveilchen

Ländler - Idylle

PRIMO

LUDWIG ANDRÉ, Op. 100

Intro.

Andantino M. M. ♩ = 96

LAENDLER
Moderato M. M. ♩ = 104

Vivace M. M. ♩ = 144

SECONDO

1 2

f *mf* *rit.* *mf* *mf* *rit.*

Tempo I

p dolce *mf* *rit.*

Last time to Coda

Piu lento

Coda

p *rit.* *pp rit. molto* *ff risoluto* *fff*

una corda *tutte corde*

p espressivo

Piu vivo M. M. ♩ = 126

ff *mf* *rit.* *f*

Tempo I

p espressivo

cresc. *rit.* *D. S.*

Vivace M. M. ♩ = 144

PRIMO

1 2

f *mf* *rit.* *mf* *mf* *rit.*

Tempo I

p *mf* *rit.*

Last time to Coda

Piu lento

Coda

p dolcissimo *rit.* *pp rit. molto* *ff risoluto*

Molto vivace

Secondo

Piu vivo M. M. ♩ = 126

ff marcato *mf* *rit.* *f* *f*

Tempo I

pp

rit. *D. S.*

THE ETUDE MAZURKA IN D FLAT

R. KRENTZLIN, Op. 6, No. 1

Vivace M.M. ♩ = 126

HUNGARIAN TONE PICTURE UNGARISCHES TONBILD

Poco lento M.M. ♩ = 84

CÉZA HORVÁTH Op. 130, No. 2

a) b) c) d) e) f)

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* Play through twice.

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THE ETUDE

THE ETUDE DEEDS OF VALOR MARCH

R.S. MORRISON

Tempo di marcia M.M. ♩ = 120

Musical score for 'Deeds of Valor' march, featuring piano and organ parts. The score includes various dynamics such as *f*, *mf*, and *ff*, and includes fingerings and articulation marks. The piece is in 2/4 time and ends with a *ff* dynamic.

THE ETUDE

TRIO

marcato

Musical score for 'Village Festival' trio, featuring piano and organ parts. The score includes various dynamics such as *f*, *mp*, and *ff*, and includes fingerings and articulation marks. The piece is in 2/4 time and ends with a *ff* dynamic and a *D.C.* marking.

VILLAGE FESTIVAL

CARL MOTER

Allegretto M.M. ♩ = 116

Musical score for 'Village Festival' trio, featuring piano and organ parts. The score includes various dynamics such as *mf* and *f*, and includes fingerings and articulation marks. The piece is in 2/4 time and ends with a *f* dynamic.

mf

f marcato

Fine

D.C.

PASTORAL GAYETY

GRACEFUL DANCE

REINHARD W. GEBHARDT, Op. 36

Allegro moderato M.M. ♩ = 108

mf

cresc.

f

a tempo

ritard.

mf

a tempo

cresc.

f

dim. e ritard.

a tempo

D.S.

cresc.

f

p e legato

mf

f

Fine

p cantando e cresc.

p

f

dim.

stringendo

calmato

cresc.

f

dim.

p

ritard. D.S.

THE ETUDE

WITH LOFTY STRIDE

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

L'ELANCEE
MAZURKA DE SALON

PAUL WACHS

Tempo di Mazurka M.M. 120

MAZURKA DE SALON

f

mf

p

mf

f

mf

f

et sec.

sf

mf

f

sec.

p

mf

p

mf

Fine

Senza rallentare cantabile

mf

This image shows a page of a musical score, likely for a piano. It contains four systems of staves, each with a treble and bass clef. The music is written in a key with three flats (B-flat, E-flat, A-flat) and a common time signature. The notation is complex, featuring many sixteenth and thirty-second notes, often grouped in triplets. Dynamic markings such as *ff* (fortissimo), *mf* (mezzo-forte), and *ben marc.* (ben marcato) are present. There are also performance instructions like *ff sec.* and *D.C.* (Da Capo). The page is numbered '5' in the top right corner.

IN SWEET CONTENT

Allegro ma non troppo M.M. $\text{♩} = 72$

SONG WITHOUT WORDS

HOBART D. HEWITT

[illegible]

THE ETUDE IN AN OLD GARDEN MEDITATION

CHAS. LINDSAY
Moderato M.M. ♩ = 69

Lento

mf *cresc.* *f* *p* *pp* *p* *f*

Con spirito *rit.* *Fine*

THE ETUDE TARANTELLA

Edited and fingered by
S.L. HERRMANN

Molto vivace M.M. ♩ = 144

E. POLDINI

f *dimin.* *p* *ff* *Fine*

Sec.

espress

p *cresc.*

pp

p *f*

p *cresc.* *p subito cresc.* *f molto cresc.* *ff*

Dal Segno *al Fine*

DORS!

(SLEEP!)

BERCEUSE

CARL BOHM, Op. 397, No. 6

Moderato *M.M.* ♩ = 84

VIOLIN

PIANO

cresc. *ritenuto* *a tempo* *pp*

cresc. *rit.* *pp a tempo*

last time to Coda

cresc. *rit.* *p* *cresc.*

cresc. *rit.* *p* *cresc.*

f

dim. *dim.*

p *riten.* *rit.*

Dal Segno *al Coda*

CODA

f *mf* *p*

cresc. *p* *dimin.* *rit.*

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

**Prize Song
Etude Contest**

LILLIAN IONE YOUNG

MESSAGE OF THE LILY

BARCAROLLE

EBEN H. BAILEY

Barcarolle tempo

Sleep, thou wa-ter - lil - y — Up -

on the qui - et lake, — Sleep in peace-ful slum-ber — Un - til the morn-ing break; —

From the depths of dark - ness Thou'st come to meet the light, — Spot-less, pure and fra-grant, From

som - bre realms of night; — Free from earth's de - file - ment,

Per-fect in thy re - treat, — On the wa - ter float - ing, With beau - ty rare and sweet, —

f *a tempo*

From thy first - born fresh - ness, — Un - til thy pet - als close, —

a tempo

Pur - est em - blem art thou — Of Di-vine re - pose. —

**Prize Song
Etude Contest**

G. HUBI-NEWCORBE

THE OCEAN'S PRIDE

HERBERT W. WAREING

Allegro ma non troppo

accelerando

1. I'm

Cap-tain of my craft,
3. al - ien craft gives chase,I love her, fore and aft,
'Tis I that make the pace,She's sweet-heart, wife, in
With top - s'ls set, withcalm and strife, I ask kind fate no more in life, Than this my trust - y,
white sprays wet, I laugh as I bat - tle with storm and fret, Ho, ho, I've nev - er been

trust-y craft; O give to me the O - cean wide, My bonnie barque for bride.
cap-tur'd yet, I laugh as I bat-tle with storm and fret, I've nev-er been cap - tur'd yet.

ad lib.

REFRAIN

1. O the sea! the sea! is the home for me, The might-y O - cean,
2. O the storm-toss'd sea is the joy for me, A thun-der cloud for my
3. O with flow-ing sail I breast the gale, Tho' comb-ers crash and

a tempo

wild and free; The roll-ing, roll-ing, foam-ing tide, The roll-ing, foam-ing tide. — Yeo ho! — Yeo
ain roof-tree On the roll-ing, roll-ing, foam-ing tide, On the roll-ing, foam-ing tide. — Yeo ho! — Yeo
steer-ing fail, They try to fol-low, of no a-vail, On the roll-ing, foam-ing tide. — Yeo ho! — Yeo

go to Coda for 3rd ending 1st and 2d Verse only.

ho! — Yeo ho! — Yeo ho! — Yeo ho! — Yeo ho! — Yeo ho! — I want no home be -
ho! — Yeo ho! — Yeo ho! — I ask no joy be - side, I ask no joy be -
ho! — Yeo ho! — Yeo ho! — Hur - rah, hur-rah, hur - rah for the

side. —
side. —

2. When
3. Should

accel. *poco rit.* *mf*

* From here go back to S for 3rd verse.

(2 Ver) storm clouds break a - bove, 'Tis just the night I love, I laugh 'Ho, ho!' at the

p *cresc.*

light - ning's glow Toss'd by the whirl - winds to and fro, Rid - ing the bil - lows now

mf

high, now low, While thun-ders roar a - bove, While thun-ders roar a - bove.

ad lib. *a tempo*

colla voce *D. C. Refrain*

p cresc.

O - cean's Pride, Yeo ho! Yeo ho! Yeo ho! Yeo ho! my bon - nie barque, 'The O - cean's

p cresc.

Coda

ad lib.

Pride' — My bon-nie barque, my bon - nie barque my bride!

colla voce

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Gt. Sw.

cresc. Sw.

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Editor for July

LOUIS ARTHUR RUSSELL



BEL CANTO—TO-DAY.

We are, here in America, frequently, I might almost say, constantly, told that the art of Bel Canto is lost; that modern schools of composition have together accomplished a most lamentable thing—the destruction of the human voice and of the fine art of singing as they were known a century or more ago.

Were this not so common a statement, and did not so many faint-hearted American teachers and singers believe it, it would not warrant any comment; but it appears to me of sufficient significance and general interest to make it a topic for helpful discussion. A foreign phrase frequently comes into use here, to which in some mysterious way there is soon attached a fanciful meaning which befools us and leads us into false ideas, often with ridiculous results.

This is especially the fact in music, so laden as its notation is with foreign words and symbols.

A record of misuses of foreign, especially Italian, musical words and phrases, would make a most interesting volume for the use of humorists, but a more sad tale would be the records of the misleading effects resulting from a following, in a sort of worshipful way, of ideas and the real meaning of which is hidden from the majority, in the unknown ideals surrounding foreign music phrases, tongue.

We all like the "feeling" in the mouth and the "sound" in the ear of foreign words: To most of us a friend's visit to "Lake Major" is a commonplace event, but with what unction we repeat his description of a trip to "Lago Maggiore," a mere "big lake" is a trifle, but "Maggiore" and "lago!" Ah, they are words around which we can weave a spell of fancy, worth the while; and so it is with many words, especially in our art of singing, we frame them, as it were, in a veil of mystery and fanciful charm, entirely apart from their original meaning and, by its process of idealizing foreign words and phrases, we put ourselves in an unreasonable, irrational mental attitude regarding their meaning, and thus rob ourselves of the richer benefit which it is our right to enjoy, if we but look at the subject with common-sense as our guide.

It is this irrational way we have of using, misusing or abusing Italian words and phrases that has so long kept us from our birth-rights as American singers and musicians.

How we all have delighted in the use of such Italian words and phrases as "messa-di-voce," "coloratura," "recitativo," "sospirando," "singhiozzando," "piangendo," "portato," "vibrato," "strascinato," "stentato," "voce bianca," "voce coperta," "cantabile," "Bel Canto," etc.; and how few of us know a thing about the real meaning of the words. What we all do know about these words is the general fact that they relate to music, especially vocal music, and to "method," especially "Italian method," farther than that but few reach or care to reach.

Were this not a serious talk I am having with my readers I could easily fill my allotted space with humorous tales regarding the misunderstanding and the misuse of Italian phrases among music students (and teachers), but I have more important facts to talk over and will, therefore, restrain the vein of humor.

We have all read the advertisement of teachers of voice who use the "Bel Canto Method;" we have all read pages of description of Bel Canto, how the Italians used to teach it, etc., etc.; but how the "Bel Canto Method" proceeds, what the term has to do with voice study, where the "bel" enters or the "canto" ends, are all and always left to the fancy of the reader.

Ignorance on our part as to the meaning of Italian terms is often made good use of (commercial use) by the Italian teacher who does know, or ought to know, the meaning of the words and their limitations, and the more we worship before these "fetich" words, the more plastic tools are we to the charlatan who plays upon our credulity and toys with our fanciful ideals.

AN UNPARDONABLE HERESY.

We have all been made to "know" that "Bel Canto" is, was and ever shall be a purely Italian thing; that its application, vague as it is, is possible only in the true (and as old as possible) "Italian Method of Singing;" we are never allowed to dream of "Bel Canto" as a possibility in America, or, at least, in American music culture; this, I think, would be counted an unpardonable, if not an unthinkable, heresy.

Freely translated, the term "Bel Canto" is rendered in English as "Beautiful Singing" or "Beautiful Song." The phrase cannot be made to "stand" for a method; for, on the contrary, in its nature, it means a Result of Method.

Correct processes of voice culture lead to beautiful singing or, better said, "correct singing," and correct singing is a human possibility, within the reach of all classes of people in all parts of the world, a fact attested by the history of vocal art.

It has been declared that the German School of Singing is entirely wrong because the declamatory style dominates and (sic) Bel Canto is sacrificed.

To an Italian of extreme views the smooth-flowing style of singing, known to him as the "Canto Spianato," is the "noblest" of vocal styles, while perhaps the florid style (Canto Fiorito) may be accorded second place, and the dramatic style (declamatory), known in Italian as the "Declamato," is considered less musical and not in the class known as "Bel Canto."

If this brief analysis prove true we may readily determine that, to the devotees of the phrase Bel Canto, the best singing is that in which pure vocalism, i. e., pure tone, perfect legato, fluency and sustaining power are constantly in the representative products of the Italian School of a century or more ago.

Dramatic impulse, declamatory phrasing, etc., was, and to many still is, detrimental to pure vocalism, and Bel Canto

disappears when emotional singing of the modern style is indulged in.

For a direct application I will refer to Messrs. Caruso and Bonci. Both are Italians and of the Italian School, but as the one is less emotional than the other in personal manner and in interpretation in their art, so does the one (Mr. Bonci) represent more nearly the Italian idea of Bel Canto, or beautiful singing.

The lament on the part of its devotees over the loss of the art of Bel Canto is a mark of the progress in vocal art since the early days of modern opera.

DEEPER THOUGHT IN MUSIC STUDY.

The seeking for deeper significance in musical art has, since the days of the Italian supremacy in music, developed a deeper thought regarding the elements of beauty in musical expression, and the exquisite perfection of the voice and its control, so earnestly sought a century ago, has come to be considered a part only of the art of singing; and, while we still seek intrinsic beauty of tone, we require more than this to satisfy us, and the florid passages and trills which used to thrill the opera-goer, while still interesting, soon cease to satisfy us, and I may say that there is no responsive "thrill" nowadays, when this style of singing is offered.

The older operas, and the older instrumental music, therefore, is being displaced by a more significant art, we vote Rossini and Donizetti and the early Verdi tiresome, and Haydn and Mozart fail to give us the old-time spirit comfort.

Bel Canto to-day is more than "sweetness;" beautiful singing is more than a lyric dream to the real music lover of today, and while we are still "delighted" with the vocal nightingales, with feats of agility, compass of voice, spine-tickling trills and delicate pianissimos, yet this is only the Italian part of Bel Canto; we want, we need, we demand something better, something nearer real life, and we are getting it frequently, if not constantly, right here in the United States of America in the art work of conscientious

singers who endeavor to develop themselves in the many phases of their art.

If we lay less stress upon agility, we increase our control over the more rational elements of singing; if we trill less, we reach the spirit more closely, and altogether, in my opinion, the singing of today is, with all of its many shortcomings, far better and nearer the truth than that of a generation ago; and as we read of or remember the great singers of former years we must bear in mind that not every one who sought the attainment of Bel Canto became a famous singer, or even a good singer; very few, indeed, of the many who strove to win public esteem succeeded in impressing their names on history's pages, and the many failures in the struggle for success have passed away, unheeded, unnumbered and unrecorded, for the art of Bel Canto is, and always has been, difficult of attainment, and, may I say, never so difficult as now.

Vocal art to-day is a deeper, a more comprehensive, a more nearly "real" art than it was a century or a generation ago.

The advance in the art of singing during the last half century has come alongside of a great flood of material for the singer's use; or, shall I say, for the singer's revealing! For the song writers and the oratorio and opera composers are constantly appealing to the "singer" to reveal to the world their unvoiced creations, and these creators of songs have delivered to the singers, for their revealing art, a stupendous mass of material, the many-sided difficulties of which all of the possibilities of the old-time Italian Bel Canto could not reach. The modern song or aria calls for a giant spirit, a voice of wonderful attainments, and a temperament attuned to the scale of modern thought, modern unrest, modern aspirations, against which the old-time master of Bel Canto would be but a pigmy.

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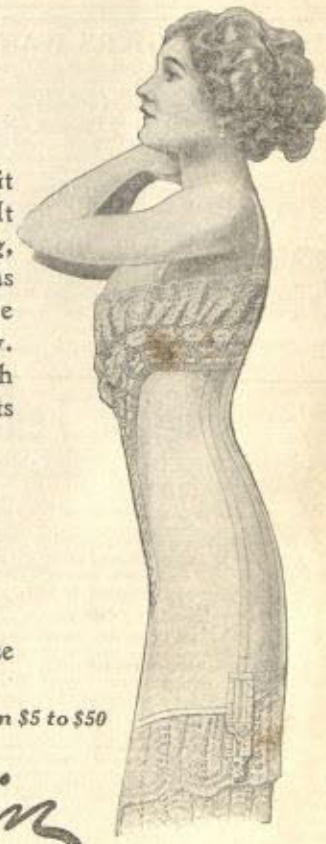
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Bel Canto has fastened itself on the musical world, and how even to-day so many fix their faith on Italian tradition, and how, whenever a sweet-voiced tenor from Italy is heard here in America, his art is hailed as new evidence of the superiority of Italian training, and why we are always informed that this art is Bel Canto. How is it that we forget the numberless American, French, English and German artists who are in the public eye (or ear), who with voices of great variety of good qualities can and do sing correctly, with beauty of tone, and with deep emotional quality, with a true legato, a "smooth" style, coupled with dramatic force and authority? Is it because these artists do not sing so continuously "sweetly" nor always in the Italian language that they are denied the credit of the art of Bel Canto?

The modern artist has gone far beyond the limits of the old régime, and his art (not too frequently completely developed among our favorite singers, I regret to say) is of the most exacting nature; in fact, the development of an artist singer to-day is a task of such magnitude as to discourage many aspiring students before they reach the goal, and I believe that here in America the standard is growing to be so exacting as to make the attainment of a really high place in the esteem of our more critical audiences a task of such serious difficulties as to cause the majority of students to shrink from the effort and remain content on a lower plane of result.

BEL CANTO IN AMERICA.

My object in all of this preamble is to arouse the student reader to an appreciation of a few vital facts, viz.:

Beautiful singing is just as possible to-day, and just as positively in evidence to-day, as ever before.

Beautiful singing is, however, more difficult to-day than in former times, because it is a more comprehensive art, and the music of to-day being of greater emotional variety, less easy melodically, and less "fitted" to the normal vocal effort, demands more of the singer than the music written in the Italian style, which was considered "good" in proportion to the degree of ease with which it could be sung.

Since the American voice has long since proved itself almost human in its possibilities, having shown itself equal to the voice of any other nation; since American brains are considered normal in power, and American music appreciation is of world-wide reputation; in fact, since Americans stand as normal human beings in music as in other things, we may as well at once conclude that beautiful singing (Bel Canto) is one of our birth-rights, and, wasting no more time in seeking proof of our ability, seek the road by which we may more fully realize our aspirations.

American Bel Canto includes all of the many excellent items of the Italian brand, i. e., control of breath, freedom of throat, fluency, legato, the swell, even scale throughout the range of voice, etc., etc.

Besides these essentials we have also to master a language which presents an unusual variety of sounds, and a great mass of compositions, written in the modern spirit, without consideration of the voice's more "easy" efforts.

These and other problems are being solved by many students of the right

spirit, and we are coming to recognize the fact that we are a nation of singers, and each year "beautiful singing" is becoming more general.

SOME AMERICAN OBSTACLES.

But with all of these encouraging matters before us there remain, on the other hand, a number of obstacles which are keeping many American girls, and still more American young men, from reaching the place they desire in the profession.

American life is not, as a rule, conducive to serious study. The young American (boy or girl) is a clever creature with whom many of the students' tasks are readily accomplished without great effort; this mental "smartness" is apt to take the place of serious study.

Numberless young men and women are singing in our church choirs, on the semi-professional platform and in lighter operatic work, to whom earnest study is unknown. These singers have good voices (as have thousands of Americans); they have caught some of the "tricks" of the artist; they have temperament and a good natural instinct for music and musical expression, and they succeed in winning a degree of public approval.

The success of this class of singers leads the unthinking masses to believe that the attainment of vocal ability is an easy matter, quickly accomplished.

All of this erroneous sentiment leads to wrong conclusions and a general retarding of the progress of the higher musical life in America, and many Americans believe that the higher planes of vocal art work can only be reached by the few, specially endowed with unusual voices.

I should like to persuade you, my student reader, that this is far from the truth of the situation, for, as a matter of fact, the obstacles in America are not so much of personal unfitness for the work as of personal unwillingness to apply the necessary energy, patience and sacrifice; but more of this later on.

Another great obstacle in the way of our demonstrating the possibilities of American Bel Canto is in the general tendency to look upon music with too little seriousness.

Music study at home is too intermittent; it is hindered by too many interruptions.

Our young people have too many social duties or pleasures, enticements of sports, etc. Looking for amusement has grown to be a modern habit. Exciting pleasures are sought by our youngest people, even public education seeks to find interesting things for the pupils to do, this thought often leading to the error of seeking a sort of educational amusement in all lines of study.

Teachers are growing to believe that what interests them, as teachers, must be good for the children, and "flashlight" pedagogy is often indulged in.

Player-pianos make an interesting teaching period; the stereopticon is as gratifying to the teacher who toys with it, as it is pleasing to the student; preparing a play or a children's concert makes an agreeable break in the dull routine of the teacher and passes as a matter of importance in the public mind, but all of these things do away with earnest study on the part of the pupil to whom they may be a bore or a pleasure, but in either event they discount the task of learning a lesson, and the habit of "plodding" for the attainment of fundamentals in any branch of study is not an American trait, nor is it being developed by our modern processes. In music especially, "skimming" along the surfaces near the top

planes seems to be the popular idea, and therefore no proper proportion of those who enter into the work ever come to anything approaching artistic musicianship, while, as a matter of fact, this early use of voice in public work, in school, church or home is a frequent cause of vocal disaster.

While American social conditions are not especially helpful to earnest students, there yet remain the facts that America offers many advantages to the vocal student, and that the American student of voice has naturally many of the qualities necessary to artistic development; furthermore, America is remarkable in its musical development, musical appreciation and its critical musical knowledge. American students are everywhere proving themselves very apt in music study, accomplishing excellent progress in short periods of study.

The high-grade American musician has the quality of alertness and elasticity; he does in short order things which were formerly thought to require long preparation, and with these conditions in control the American musician may be looked upon as a coming leader in musical affairs of the world.

The only requirements lacking, to make this statement prophetic, are faith in the national music spirit and willingness to plod in the early stages of study, to master completely the elements of the art.

PLODDING.

The carefulness with which the early Italian vocal masters insisted on perfection of detail in the first years of study led the pupil to a condition of perfection in elementary control of the vocal organs, and to them Bel Canto indicated "careful singing."

To be careful is to be thoughtful, and thoughtfulness leads to a "plodding" in early study, that the fundamental requirements may be satisfied and perfection of detail developed.

Unfortunately, "plodding" is usually indulged in by the less-favored pupils.

Young singers with naturally good voices come into so much of an inheritance by the "Grace of Heaven" they are frequently satisfied with results easily reached, and therefore most of the "early promises" of these endowed ones are not realized; these singers reign in a small circle of admirers for a few years, then their voices fail them, and the lack of serious study in their early studio experience shows itself in the early decay of the voice's power and beauty.

Plodding and patient waiting would have served to prolong the usefulness of the singer, and, beautiful as the voice might have appeared, it would beyond doubt have been more beautiful and more useful had the student "built" it more carefully.

THE LITTLE THINGS.

If students of singing would look more carefully into the "little" disturbances in their vocal work, a quicker and better result would follow their lessons and their practice.

I have found this to be a fact in many cases in my own studios. We reiterate instructions as to seemingly unimportant habits which interfere with the freedom of throat or tongue or chin, etc., but the pupil does not realize the importance of the matter, and consequently will not look after the faults in practice, the trifling matter going on month after month, till one grows weary of talking upon the subject, and, alas, months are wasted, never to be recalled, because the pupil will not believe "deep down" that so simple a thing can be as important as I have said.

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This sentiment, however, never serves the singer's ambition, but always delays its realization, for the development of American Bel Canto demands carefulness, especially over the little things.

FORCING THE VOICE.

WITHOUT doubt the Metropolitan auditorium itself misleads many newcomers into unnecessary outpour of voice. The house looks enormous from the stage. This appearance is intensified when the lights are lowered throughout the auditorium, as they are in most performances. Vainly striving to peer into the far-off shadows under the rearmost boxes or into the vague recesses of the gallery, the new singer finds himself impelled by an irresistible impulse to shout at the top of his lungs.

More than one promising artist has caused a feeling of deep disappointment at a debut by the utter absence of all sensuous beauty of tone and the presence of a dead level of loudness. Sometimes these singers retain this manner of delivery, but occasionally they are wise enough to listen to the words of those who tell them that it is not necessary to force the voice in the Metropolitan.

Forcing the voice anywhere is fatal. If one cannot so place the tones as to make them carry, he should resume his studies in production. If with the most correct placing the tones do not suffice for the Metropolitan, then the singer is not built for opera. Alma Gluck has a small voice, but she has no trouble in reaching the listeners at the rear of the auditorium. Sembrich had a voice even smaller, but she was heard all over the house, even when she sang pianissimo.

Conceding, however, the fact that the modern operas demand large voices, the only conclusion to be reached is that singers with small voices follow the example of the illustrious Bernacchi and do not attempt the operatic career. But of one thing all singers may be absolutely sure, and that is that forcing will not help them. The more they force the less the tones will carry. And at the same time this forcing will rob the voice of its natural beauty.—W. J. Henderson, in New York Sun.

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VOICE RE-BUILDING.

BY D. A. CLIPPINGER.

The process of voice building is something no one should be compelled to go through more than once. Nevertheless the number of voices that have to be rebuilt is unnecessarily large.

To ruin a voice is no crime under the civil law, but under the higher law of right and justice there should be some way of stopping it. Neither is this vocal crime confined to the territory west of the Atlantic Ocean. It is even more rampant east of the Atlantic and with less reason. A very large number of American students go abroad every year to study singing. Most of them have good natural voices and would sing well if they were left alone. To ruin such vocal material is not only cruel, it is criminal.

The most distressing feature of this situation is not the money that is wasted, but the time that is lost. Every year of wrong work means another year lost in undoing it, so that while the money consideration is oftentimes a serious one, the loss of time at a most important period in the student's life is far more serious. Add to this the likelihood of permanent injury to the voice and a feeling of discouragement and distrust of all vocal teachers which oftentimes causes the student to give up study permanently, and the situation is one which ought to make all vocal teachers very thoughtful.

What is the cause and cure? The cause, to put it mildly, is the attempt to solve a difficult problem without the necessary mental equipment. In voice training much must be learned from experience, which makes ample preparation all the more important.

The immediate cause of wrong teaching is a lack of judgment, artistic judgment if you please, but more easily understood by the term "horse sense." The chief sinners are those who attempt to be scientific. A great many go through the scientific stage and some remain in it permanently.

Of all failures, "flat" or otherwise, the most perfect specimen is that of trying to teach a beginning vocal student a scientific method of tone production. Of all things it is most likely to get him into trouble and least likely to do him any good. It is chief among the things to be avoided. I apprehend this will bring a "rise" from the scientific school, but so be it.

Lack of judgment may usually be traced to the mistake of beginning to teach singing with little musical education and no foundation of general education upon which to build. In such cases a reliable judgment can hardly be expected.

I believe in a trained mind as a basis for a musical education. In mastering the subject of music one needs scholarly habits of mind no less than in the other departments of learning. No musical education is likely to be at all comprehensive without the basis of a good general education.

What of the cure? We stop the effect by removing the cause; we change the effect by changing the cause. In this case we remove the cause by better preparation, both in music and in general knowledge. The rebuilding of voices will diminish as the grade of teaching improves. This improvement is going steadily on, but if a method of sensitizing the individual conscience could be discovered, it would be greatly accelerated.

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THE PEDAL ORGAN.

We are without authentic information as to the first introduction of pedals in the organ; there is some reason, however, for believing that they were in use prior to 1495, and that they pulled down the lower keys of the manual. We know how old the use of a sustained, low-pitched tone for a drone effect is; even now we value very highly precisely the same effect, and we call it "pedal-point." When the pedal organ began to have its own pipes it was still restricted in compass, so that for a long time it extended over no more than an octave. So long as an occasional sustained tone or, at the most, a passage of two or three notes in a measure was all that was required of this department of the organ, the pedal of an octave's compass sufficed.

By the middle of the seventeenth century (J. S. Bach was born in 1685) the compositions of the great Danish and German organists began to emphasize the pedal part. From the beginning of the eighteenth century the German builders paid great attention to the pedal organ, sometimes apportioning as many as one-third of the total number of stops to the pedal, seldom less than one-fifth. As early as 1673 the Germans used a pedal board of twenty-seven notes, C, C, C to D. England was much later in using the pedals; tradition asserts that Snetzler, about 1785, was the first builder to add the pedal clavier to the English organ. In the extension of the compass of the pedals to 30 notes, C, C, C to F, England is well to the fore. According to Audsley ("The Art of Organ Building," Vol. 1), "England led the way in this important matter; in Germany, that land of pedal renown, very few instruments have pedal claviers of this compass; indeed, the upward limit at D was fixed by German authorities in 1877 as the correct one. A striking example of this is the large organ in the Cathedral of Ulm, 102 speaking stops and two pedal claviers running to D only." Thirty years ago, in the United States, only the most important organs had the 30-note pedal; this is now the normal compass, although there is a tendency in Germany, England, France and the United States to make G the highest note.

When, in 1895, I designed the organ for Harvard Church, Brookline, Mass., I considered for some time whether I would have a concave-radiating pedal board instead of the straight board in common use in the United States. In England Willis had long been putting in the concave-radiating pedal board, and the English organists felt very sure that it was the only scientifically correct one. Mr. B. J. Lang, of Boston, had used one in his organ for a while, and no doubt there were sporadic American instances here and there; but on the whole American organists knew little and cared little about the concave-radiating board. Many of our musicians—the large ma-

jority, in fact—had been educated in Germany and had no sympathy with England, which they considered an unmusical country. We had never been visited by a first-class English virtuoso. About fifteen years ago, however—maybe no more than ten—at an organists' dinner in New York City Mr. E. H. Lemare, the English virtuoso who had toured the United States with success, made a speech urging the merits of the English board and the necessity for its adoption in America. That speech had a great effect, and our American builders are now placing the concave-radiating board (American Guild of Organists or the Willis type) in a great many organs. Many American organists on the question of "straight" versus "concave-radiating" pedal board have taken a violent right-about-face, very much to my amusement. When I was considering the concave-radiating board for Harvard Church, my Boston friends and the organ builders argued (with an air of "answer this if you can!"): "If you make the pedals concave and radiating, why don't you make the manuals the same way?" The new board has proved its worth.

PEDAL PLAYING.

Pedal playing by itself is much less difficult than one would imagine; one can soon learn to play pedal passages of considerable difficulty without undue mental or physical exertion. A pianist, for example, who sits down for the first time on the organ bench and takes a look at the pedals will be able to play passages involving alternate toes right away. But if he be asked to play in good tempo the following very simple exercise for pedals and left hand he will make a mess of it even after many trials:



The real difficulty in pedal playing, i. e., in playing a piece with an obligato pedal part, is that the feet have to think the bass! The left hand has had to think bass so long in piano music—and organists approach the organ from the piano—that it is difficult to make the new coordination for the organ. Of course, to play a very rapid pedal passage alone involves a good deal of practice and a certain amount—not very great—of muscular facility; on the other hand, very rapid pedal passages are, except for the lighter 8-foot or 4-foot stops, seldom effectively written for the organ. Dr. Hull says (*Organ Playing*, p. 64): "The slower vibrations of pedal tone will naturally exert a strong influence on the choice of tempo. Many players do not sufficiently consider the acoustical demands of the 16-foot tone, and

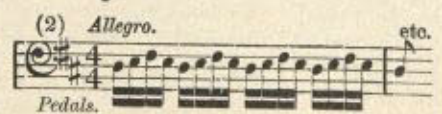
passages like the opening of Bach's Toccata in F are frequently taken at such a rate that the 16-foot tone does not speak at all."

It therefore follows that, except for a certain amount of time spent in familiarizing one's self with the general feel and lie of the board, pedal practice is best worth while when done in connection with an independent left-hand part. The only organ instruction book that works this out with some care, so far as I am aware, is Stainer's *Organ Primer*.

Many pianists who find themselves more or less willingly playing the organ in church have a very uncomfortable feeling of being where they do not belong. There may be no organ teacher available and they must be their own source of light and leading. Such an organ player need not buy even the excellent manual of Stainer; he will find as good practice in the tunes of his church hymnal. There are several ways of using hymn-tunes for pedal practice; I will speak of two. First, go over the bass of the tune carefully and decide as to the best legato pedaling; when found, this should be carefully marked, V for toe, U for heel—above the staff for right foot, below for left foot. Play the bass with the feet, without looking at them, until all goes smoothly; now add the tenor part with the left hand, playing the bass as before with the pedals. When this goes correctly play the bass with the pedals and the soprano and alto with the right hand, leaving out the tenor; and after this goes well combine the four voices. Second, play the alto and tenor of the tune with the left hand on soft stops on the Swell manual; it is seldom that the alto and tenor in any good tune will be found more than one octave apart. Next, practice the bass part with the pedals, marking carefully the best pedaling when found. Combine the tenor and alto played with the left hand and the bass played by the pedals. Now combine the four voices, the soprano played on the Great manual on a prominent stop. The first way gives a method for tunes played entirely on one manual, the second for tunes that sound well as solo and accompaniment. For this sort of practice tunes with a bass that admits of playing largely with alternate toes should first be chosen—more difficult ones taken up later. One hundred tunes mastered in this way will give the player a positive pedal technic. It is understood that the tunes are to be smoothly played (legato) and that repeated notes, save in the soprano, may be tied if the rhythm be not obstructed.

METHODS OF PEDALING.

My first organ teacher was trained at the Leipzig Conservatory in the days of Moscheles, Hauptmann, Richter and Papperitz. His sole instructions to me were to use alternate toes so far as possible; even at the tops of the pedal board he would have me carry up the left foot and not allow the right to play more than two notes in succession. Everything I played was legato. There is a good deal to be said for the "alternate toe" pedaling; it secures clearness, definiteness and power. Take the subject of Bach's Fugue in D major played ♩ = 112



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and note how much superior the pedaling by alternate toes is over other pedalings.

The next organ teacher of mine was a concert player; he did two things for me; he taught me to sit off the stool so that my legs were not hampered in moving from top to bottom of the keyboard, and he taught me to use my heels more freely. He showed me that one foot could legitimately play more than two notes in succession; that in a way the upper part of the pedal board is right-foot territory with the left as helper; that the lower half is left-foot territory with the right foot as helper. This can be carried to extremes (as in the "one-legged organist"), but there is much truth in it nevertheless.

My next teacher, also a concert player, gave me a valuable idea that may be found developed in a pamphlet by Arthur Page. It can be illustrated thus:



Let us look at the motions each foot makes when the system of alternate toes is used. To play F the left foot moves from E flat to the right and also back two or three inches; to get to G it moves to the right without an additional backward or forward movement; to get to A flat it moves to the right and, in addition, moves forward two or three inches; to get to B flat it simply moves to the right. The right foot may be analyzed in the same way, and it will be noted that the toes of each foot describe a zigzag; this backward and forward motion is a "lost" motion—if we can eliminate it we shall have a better pedaling. Try the passage with another pedaling.



With this pedaling there is no backward or forward motion of either foot, and the toes of each foot move in a straight line. The principle on which the pedaling is based is that the notes are considered by twos, in pairs, instead of as isolated notes. A full discussion of this will be found in Dr. Hull's *Organ Playing*.

THE PEDALS IN SERVICE PLAYING.

I have alluded several times to the pianist who is forced by circumstances into playing the church organ and who wishes to make his playing better. Such an organ player will, if he put himself through the discipline suggested in *Pedal Playing*, be able to use the pedals with correctness and a certain fluency. If he has not done this he will be inclined to leave out the pedals wherever he can. On the other hand, the well-schooled player who has had the classical repertoire will probably go to the other extreme and use the pedals in every bit of music issuing from his instrument. We may well ask, What is the guiding principle? It is this: The pedal is color, foundation color; when you wish to emphasize the idea of foundation, of solidity, use the pedal; when you wish to emphasize lightness, delicacy, leave it out unless you have just those qualities in your pedal stops. Just because the pedal is color you must do without it at times in order that it may seem color when it comes back. If everything was red there'd be no red. Do

not use the pedal all through your hymns; leave it out a phrase here and there; leave it out a whole stanza now and again. In accompanying voices use the pedal sparingly; it is color. A single pedal note used at the right place in an accompaniment will have a wonderful effect, whereas used throughout, the pedal would have been a booming nuisance.

THE INFLUENCE OF THE CHURCH ORGANIST.

BY HENRY T. GILBERTHORPE, F.R.C.O.

[It does no organist harm to be reminded occasionally of his duties and of the ideals that support them.]

The object of this article is to show the opportunities which are open to all organists, irrespective of position or of musical experience or ability, of doing good through the force of example and character. We hear and read a lot about the fact that we must "uphold the dignity of the organist's profession." Well, that is quite right; but it has sometimes struck me that occasionally we attempt to uphold our dignity in a wrong way. Even the most humble minded man has his moments of conceit and suffers from what is commonly termed "swollen head"; and it is at these times, when we fondly imagine that we are asserting our dignity, that in reality we are doing just the reverse. The moral is, then, that the organist who can always preserve a calm demeanor and can outwardly show a calm temper, no matter what his inmost thoughts may be, is the man who best upholds the dignity of his profession. The man who can do this is the man who is always reverent in his church work, and he who is always dignified and reverent is the man who makes the most of his undoubtedly great opportunities for influencing for good those amongst whom he works.

Turning now to the actual work of the organist, we can see that we have endless opportunities for exerting a good influence by quiet, unostentatious acts which will probably pass unnoticed by the ordinary member of the congregation. There are few of us, I think, who have not been, at one time or other, annoyed by some mistake made by some member of the choir. We may have had it in our power and in our mind to "show up" the offender, and may have forthwith done so by our playing in some way. Again, it is not an uncommon occurrence for our instruments to give trouble at unexpected and awkward moments. When any of these things occur we should try to keep them in the background, so that they may not be the means of disturbing others. I have known organists with bad instruments deliberately bring a cipher into prominence so that the members of the congregation should hear how badly the organ needed rebuilding. No doubt these temptations are sometimes very great; but, if we yield to them, the dignity of the service in which we are taking part is marred. I fear, however, that we have all offended in some of these directions at some time; I confess that I have done so. Well, on those occasions we missed the opportunity for doing good, because the incidents were bound to have been noticed by someone in the congregation and to have disturbed his participation in the worship at that point and perhaps for the remainder of the service. Surely we should do our best to gloss over these

occurrences. Such a course is far more conducive to reverence and the incidents are far more likely to pass unnoticed by the worshippers.

Touching upon the subject of accompaniments, I need hardly say that "word painting" should be avoided; it is not necessary for the organ to bring before the notice of the congregation the actual sounds of the "birds singing amongst the branches" or the "lions roaring after their prey." On the other hand, do not let the accompaniments be too "tame" and lifeless. Remember that the organ has to lead and support the congregation in those portions of the service in which it is the people's privilege and right to join. The organist has, by his playing, to invite and, if possible, to force the people into taking their proper part in the service. Congregational singing is a vexed question, I know; but church organists should remember the influence which the hearty participation in the singing of, say, a well-known hymn has upon the average church-goer, and they should strive to carry forward the "ministry of music" in this way.

The task of finding appropriate voluntaries for all times is often one of some difficulty; though the organist who can extemporize well can always retain and emphasize the spirit of the service and season. Dr. C. W. Pearce's *Organist's Directory* gives a list of suitable voluntaries for every Sunday and special occasion throughout the Church's year; it is a very useful book generally. The voluntaries should be regarded as an integral part of the service and every care should be taken over their selection and preparation.

In conclusion, I may say that some twenty years ago I saw in a music shop in a midland town a large Alexandre harmonium which had been brought in from some village church to be repaired. Attached to the music desk was a verse enclosed in a small glazed frame. I do not know if that verse is good poetry or not; but, if we had it attached to the desks of our organs, it would serve to remind us of our opportunities for influencing others. It ran as follows:

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SOME MISTAKES.

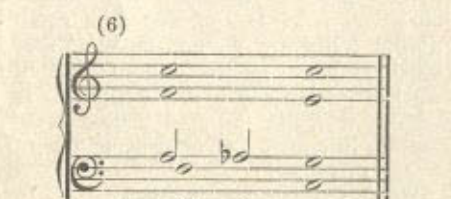
[An anonymous writer in *Musical Opinion* has been pointing out some errors in rather a "grouty" fashion; but very likely his criticisms are just.] I HAVE lately had staying with me a friend who is an excellent musician, being especially keen on organ and church music. He has been running round the churches and favoring me with criticisms. Some of them I disregard as carping; but many of his strictures I am bound to admit are deserved. He complained first of the habit that so many of us have of filling up chords, seeming to be not content (as Sir Walter Parratt recently pointed out) unless we have down five notes with each hand and also double pedal.

Here is a good (or bad) example. The fine Palestrina tune to "The Strife is O'er" is, as you know, composed entirely of common chords; and all, by the way (with the exception of the first chord of the Alleluia at the end), of chords in root position. My friend felt inclined to rush from the church when the Alleluia was played thus:



Was ever a dominant seventh so much out of place?

There are organists who cannot play even a tonic and dominant Amen without dragging in the seventh. And do not we all suffer tortures from the miscreant who "improves" all plagal cadences, thus:



In regard to tampering with the composer's text, my friend thought that the climax was reached when an organist accompanying *O Rest in the Lord* introduced some florid flute passages of his own! This was at a recital given, appropriately enough, in the chapel of a lunatic asylum!

Again, my critic fell foul of (a) the organists who start everything with a bass note or (worse still) with a treble note; (b) those who hold on a pedal note at the end of everything; (c) those who during a prayer, make shots with a soft stop to find out what note the officiant is intoning on (why do not organists keep a tuning fork at the console for emergencies of this sort?); (d) those who keep the pedals going the whole time; and (e) those who always have swell reeds coupled to great and never give the great a chance alone. Finally, he opined that the organ is used far too much. Organists do not seem to realize the relief gained by a few unaccompanied verses; they go pounding away, pedals booming and doubles growling through responses, amens, hymns and psalms, even the walk to the lectern and the pulpit being accompanied. Why not some soft chords during the lessons?

A HOME-MADE PIPE ORGAN BUILT BY A LABORER.

An English musician, Mr. Ben Phillips, tells in the *London Musical Times* of a unique pipe organ built under the most adverse circumstances by a day laborer in England. His description follows:

Deep in the wilds of Worcestershire, ten miles from "everywhere," lies the peaceful village of Dormstone, approached by winding lanes through avenues of trees, past picturesque farmhouses with curious old dovecotes. In journeying to one of these farmhouses for a holiday I heard of the home-made organ about to be described.

I found the "organ builder" in his garden planting cabbage seed. He is a typical country laborer, his short, thick-set figure being much bent by years of toil. After I had explained my mission, William Simmons—that is his name—asked me into his cottage to see and examine his wonderful organ. I did not know that the organ I was about to see was a pipe organ, so imagine my surprise when I saw a great collection of pipes reaching to the ceiling of the cottage!

"How ever did you make this?" I asked.

"With a shut-knife, old razor, an' a saw," was the justly proud reply.

"I suppose you were a long time making it?" I queried.

"Yes," replied the old man; "above twenty years. I had to do it at odd times after my day's work."

The case of the organ is 7 feet high by 5 feet 6 inches wide, and is made of oak and deal. It is stained and varnished. The "fretwork" front—I say "fretwork" because the laths are full of small round holes (these holes were marked out by drawing a pencil around a halfpenny)—is made in small sections, and can be removed when a greater volume of sound is required.

The organ has one manual, the compass of which is about four and a quarter octaves (C to E). The keys are made of polished boxwood. There are 309 square wood pipes, which provide five different qualities of tone. Five stops are placed at the left side of the organ. Commencing from the lowest there is the Open Diapason. Next comes the Stopped Diapason. The first nine semitones of the bottom octave run on the same pipes as the Open Diapason, so that forty-four pipes are given to this stop instead of fifty-three. Next comes the Principal. These are stopped pipes throughout.

After my examination of the organ the clever old man turned to me and said: "I knows yer plays, and I should loike to 'ear yer get some music out of 'im." I explained that the violin was my instrument and that the organ was secondary; but the "organ-builder" insisted upon my playing "something." I sat upon the stool, and immediately Mrs. Simmons was called to "blow," the old man remarking: "This is one of the 'we' uns. Yer 'as to say 'we' when yer talk o' playing this 'ere organ." I had been improvising upon the instrument for a few minutes when the old man, who was standing in the doorway of the cottage, shouted: "Master Phillips, let's 'ave summat big." I at once commenced playing a prelude and fugue of Bach's, at the conclusion of which Mr. Simmons came to the stool, placed his hand upon my shoulder, and with his eyes sparkling with pride, said: "Master Phillips, ye've got a lot o' music out on 'im, but ther's sich a lot left in 'im yet."

I then turned my attention to the maker of this wonderful instrument, and from questions put I found that William Simmons was sixty-five years old. He had little or no education, and commenced work on a farm at the age of seven, earning three-halfpence a day. Four years later he started as a roadmaker.

He persevered with music "on his own account," and held several posts as organist. He was organist at different parish churches in his neighborhood for over sixteen years. During this time Mr. Simmons only missed three services, and those through illness. The church is three miles from his cottage, and after walking to and from the church twice a week the organist received the handsome sum of £6 per year.

Mr. Simmons has not only succeeded in playing and building an organ, but he is the composer of not a few chants and hymn-tunes.

TO CHOIR MEMBERS.

Do not try to be unduly conspicuous, but rather contribute your part to a pleasing whole.

When rehearsal is over, do not leave your music lying on the seat, or mixed with some other music. The leader or whoever takes charge of it will appreciate your handing the copies to him.

Be sure to be out on Sunday.

DOCTOR'S SHIFT

Now Gets Along Without It.

A physician says: "Until last fall I used to eat meat for my breakfast and suffered with indigestion until the meat had passed from the stomach."

"Last fall I began the use of Grape-Nuts for breakfast and very soon found I could do without meat, for my body got all the nourishment necessary from the Grape-Nuts, and since then I have not had any indigestion and am feeling better and have increased in weight."

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"There's a reason," and it is explained in the little book, "The Road to Wellville," in pkgs.

Ever read the above letter? A new one appears from time to time. They are genuine, true, and full of human interest.



Department for Violinists

Edited by ROBERT BRAINE

SUCCESS AS A VIOLINIST.

MAUD POWELL, the eminent American violinist, recently contributed an article on the elements of success of a violinistic career to *The Delineator*, which sets forth so clearly who should and who should not choose violin playing as a profession, and the sacrifices that must be made to attain a lasting success, that we are reprinting it here by permission. Few violinists are better fitted to speak on this subject than Miss Powell, who as a child, after her early American training, was taken to Europe for study with world-famous teachers. Following a successful *début* at the close of her student days, Miss Powell has made her name known in every art center of Europe and America, and at the present time stands at the top of her profession.

STANDARDS OF SUCCESS.

In her preface Miss Powell suggests a clear understanding of the standard by which success as a violinist is to be measured. She says: "One violinist may consider his career a failure if he falls short of the virtuoso estate. Another may be well content if he earns a comfortable living with his instrument. With one the standard may be artistic achievement; with another, the financial result."

"We live in America, and the American mind is essentially practical. The duty of developing a talent for the good of the race does not appeal to the American mind in its present state of artistic advancement. Neither has the American parent any inclination to educate his child for an artistic pursuit unless a good living is to be attained thereby. As Americans, therefore, our standard must be the economic one, and the way to win success as a violinist confronts us as a practical issue, how to earn a good living with the violin. This is making a commercial pursuit out of an artistic pursuit, I grant you. But, why not? Business methods are necessary to keep art on its feet. And our wonderful but intensely practical country will never develop the arts except on a sound, business-like basis."

"Unfortunately, there is no pursuit in which so much ignorance and vagueness prevail, considering the essentials and probabilities of success, as in music. The most common mistake is that the life of a professional musician is easy and enjoyable. Enjoyable it is for those who love their art for its own sake, but easy—never. I work harder to-day than I did when I was a student in the Leipzig Conservatory."

"In regard to making a good living with the violin, my answer is an affirmative with one qualification, namely, that one's ambitions are made to square with one's talents, and one's circumstances. With this reservation I maintain that the good violinist can always make a good income, and I will add that the avenues of income are continually widening in this country."

THE LONG, HARD ROAD.

"Beware the long, hard road that lies between gifted youth and the virtuoso estate! I have traveled it. I know every obstacle. For every step forward I have paid heavy toll. Let me reckon the cost for you in time, money, mental wear and tear and physical stress, and put the matter squarely before you, pupil or parent—to decide whether the prize is worth the struggle."

"Let me ask you a few questions: 'Have you real talent? Have you strength of character, endless patience, courage, stamina? Have you good nerves and a strong physique? Have you a parent or some other relative willing to sacrifice everything else in life to look after you during your period of preparation? Have you money to keep you going until you are done with teachers, and then more money to launch your career?'"

A LOTTERY TICKET.

"You will have need of all these along the road to fame, and when you come to the end of the journey the reward is by no means in sight. You are in the position of a man who has toiled and slaved, stripped himself, his family, his friends—for what? A ticket in a lottery. After you have spent your youth in the sweatshop of art, you are quite likely to be snubbed by the public. Your technic may be flawless, your artistic development wonderful, but if you lack that indefinable personal quality—magnetism—the great public, which is moved most by human qualities, will give you the cold shoulder. And magnetism is something money cannot buy nor any teacher impart."

"The foundation of virtuosity is technic, and the technic of the instrumentalist, like that of the juggler, the acrobat or the dancer, is the result of a process of muscular coordination that must begin almost in infancy. There is little hope in the virtuoso field for the child who is not ready for advanced instruction before he enters his teens. And not all prodigies realize their early promise. Success is as much a question of character as of talent. Precocity is a foe to self-control and leads many to abandon the rigorous self-denial that is inseparable from the virtuoso career."

FAMILY SACRIFICES FOR ART.

"Whether the student is boy or girl, it is absolutely essential that some one watch over him constantly during the years of study. I was twelve when my mother took me abroad to the Leipzig Conservatory. My father was left homeless, wifeless, childless, to work, work, work to send monthly checks across the sea to meet our expenses. After four years we returned, but my mother had to remain with me during my early touring days. My career meant fifteen homeless years for all of us."

"That is only one side of the family sacrifice; the financial phase remains

to be considered. After the years of preliminary training, at least four years of advanced study are necessary. Usually this involves leaving home, and only with the strictest economy can the cost of tuition and the living expenses of the student and his companion be kept down to \$1,500 a year. That is the minimum, mind you. When this interval is over the expensive business of launching the career begins. It is on this point that the most woeful ignorance prevails.

"Granting that the money is available, the point of contact between the young artist and the public is one that requires careful handling. Many who have an adequate technical and artistic equipment fail through a mistaken conception of the concert artist's function. The general public goes to concerts in search of entertainment and not education."

"In the beginning the young artist should strive to make a good impression, and leave his hearers with pleasant recollections. I regret to say, with all admiration for their high ideals and splendid courage, that most of our budding virtuosi start off on the opposite tack. The progress they elect to play for their *débuts* would tax the ripened powers of the most seasoned veterans, and would tire out an assemblage of the most hardened concertgoers. On the other hand, the young virtuoso must remember that bidding for cheap applause is a pitfall wherein may easily lie buried all his youthful ideals, and all chances of ever becoming a real artist."

"Even where success attends the inauguration of a virtuoso career, a living income is hardly possible for two or three years. Meanwhile expenses keep up. In fact, they never end. Mrs. Theodore Thomas was the first to tell me that a great musician needed a wife or a husband, as the case may be, a valet, a secretary and a manager for safe pilotage through the mazes of professional life. Even where the success is lasting, the hard work must go on relentlessly. From the sweat-shop of preparation the virtuoso passes on to complete slavery in the house of art. Where one is wholly and sincerely in love with his art there is compensation. But the artist must find his reward elsewhere than in cold cash."

The striking picture which Miss Powell has above drawn of the struggles of the student to obtain a position among the world's notable solo violinists, of course, applies to a much lesser extent in the case of those who are satisfied with the career of a violin teacher or orchestra player. For them a period of European study is not so necessary, and in the case of such students as live in our larger American cities it is not necessary to leave home at all.

ORCHESTRAL SALARIES.

In regard to the incomes of orchestral players, Miss Powell says: "We may safely place the average income of a good orchestral player in the United States at \$2,000 a year. It is not a large amount according to some standards, but it will compare favorably with the average professional income. And the good orchestra player is an artist. In the estimation of thinking musicians he ranks far higher than the mediocre virtuoso, while he performs a far greater service for his art."

Miss Powell expresses surprise that more American music students do not take up the study of wind instruments. Oboe players' services are always at a

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OPERATIC TRANSCRIPTIONS.

In the literature of the violin, transcriptions and other arrangements from the opera form a very large space. Most of the great violinists have left important works of this class. Paganini wrote a fantasia on *Di Tanti Palpit* by Rossini, which is still heard in concert. This fantasia is being featured in his programs by Kubelik, the great Bohemian violinist, during his present American tour. Some of the world's leading musical critics do not hesitate to pronounce these Paganini operatic fantasias as a sad lot of musical rubbish from a strict standpoint of art, since they consist mainly of one or two themes, which are made the basis of a series of acrobatic variations, exploiting such difficulties as left-hand pizzicato, double harmonics, runs and scales in flageolet tones, extraordinarily difficult passages in up and down staccato bowing, thrown staccato, etc. Be this as it may, however, these compositions "go great" with the public, and as "art follows bread," there will always be violinists to play them.

Another famous Paganini operatic number is the fantasia from *Moise*, by Rossini, with its wonderful work for the G string. Paganini also wrote variations on the theme *Non più Mesta*.

The great violinist Wieniawski contributed one of the most notable works to the repertoire of the virtuoso violinist in his fantasia on airs from Gounod's *Faust*. Most violinists consider this the finest arrangement of *Faust* for the solo violin ever made. It is a work containing great difficulties and many beauties and is often played in concert by the world's greatest violinists.

Sarasate, the eminent Spanish violinist, has left several beautiful works for the violin on operatic themes. His *Faust* fantasia is a fine work of art, and immensely popular. Only second to this in popularity, and equal in point of merit, is his fantasia from *Carmen*. These works are both difficult and only intended for artists. Other works by Sarasate for the violin are fantasias and arrangements from *Mireille*, by Gounod; *Romeo and Juliet*, by Gounod; *Zampa*, by Herold; *Romance and Gavotte* from *Mignon*, by Thomas, and *Der Freischütz*, by Weber.

Wilhelmj, the great German violinist, is the author of several transcriptions for violin and piano from Wagner's operas, the best of which are the *Prize Song* from *Die Meistersinger* and the paraphrases from *Parsifal* and *Siegfried*. These pieces are admirable works, and while they are played frequently by good artists, they are not beyond the reach of advanced pupils of talent. The *Prize Song* is about the fifth grade in difficulty and is the most popular of the series.

Ernst, another famous violinist, is known to all violin lovers as the author of the *Otello* fantasia, from Rossini's opera of that name. The composer used the March and Romance from the opera as a basis for his work, which is in brilliant style, and forms an admirable concert number. It is played by the best artists. Ernst also wrote fantasias on airs from *Il Pirata*, and *Le Prophète*, neither of which is so well known nor as effective as the *Otello* fantasia. Leonard, the well known violinist, made excellent arrangements for the violin from *Lucia di Lammermoor*, *Don Juan* and *Il Trovatore*, which are about the fifth grade in difficulty. Hubay, another great violinist, is known by his fantasia from Car-

men, an extremely beautiful and difficult work. Hollander, another violinist of note, has made good arrangements from *Don Juan* and *Freischütz* which are not difficult. Bazzini, the eminent Italian violinist, has made effective fantasias from *Il Pirata*, *La Sonambula*, *La Traviata* and other operas which are difficult and effective.

Alard, who in his day was one of the best known French violinists, wrote a large number of fantasias from well known operas, chiefly those of the French and Italian schools. These works are cast pretty much in the same mould, and while rarely played in public by the best artists at the present day, have had a great vogue among amateurs and advanced violin students. They grade about fifth and sixth, and contain many effective passages in harmonics, double stopping, left hand pizzicato, etc. Those from *Il Trovatore*, *Faust* and *Romeo and Juliet* are among the most effective, and are heard most frequently in public. Alard also wrote a series of eight fantasias, Op. 39, from various operas, mostly in the first position, and quite easy for teaching purposes.

Besides the above, which are among the best known operatic compositions for advanced violinists and artists, there are thousands of arrangements from all the well known operas, in every conceivable form and of every grade of difficulty. For the student and amateur there is an astonishing wealth of material of an operatic character. Among the well known arrangements are the third and fourth grade fantasias by Singele which cover all the best known operas, including those as late as *Parsifal* and *Pagliacci*. These works are largely on the same plan of musical architecture, consisting of an introduction, several airs from the opera, one of which has a variation, and a brilliant coda. There are short *tutti* for the piano. These pieces are intended for students and amateurs of moderate attainments and their pleasing character has made them useful and popular. They can be obtained in many different foreign and American editions.

Dancla's *Six Airs variés*, first series, Op. 89, and second series, Op. 118, mostly on airs from the Italian opera, and about grade three to four, have achieved an enormous popularity. Few, indeed, are the young violinists who have not cut their teeth on the effective miniature solos of the first series. Dancla has also written many other effective solos from various operas for the violin student. There is literally no end to the operatic arrangements for the violin by composers such as Wichtl, Weiss, Fr. Hermann, Th. Hermann and a legion of others. *The Harvest of Flowers*, by Weiss, contains many operatic melodies in the first position.

Let an opera appear in which there is a melody of striking character, and it is at once arranged for the violin and other string instruments, and is soon heard the world over. Witness the immense popularity of the *Miserere* from *Il Trovatore*, the *Intermezzo* from *Cavalleria Rusticana*, the *Meditation* from *Thais*, and the *Berceuse* from *Jocelyn*, as they have been arranged as solos for the violin, and also in various forms of ensemble.

To be an artist, to be a composer in the true sense of the word, means "to live within and to strive upward." And it is just this which at the present day is so difficult for the artist to do, just what is made hard for him through the mode of living and through the necessity that it forces upon him of complying with the social obligations of existence. This it is which more than anything else stands in the way of the development of American native art.—Frederick A. Stock.

DRAWING TONE.

To learn to "draw tone" in great volume while the bow is moving slowly is very difficult, but it must be mastered before good cantabile playing can be done.

The vocalist has the same problem as the violinist—to contend with in managing his breath. Watch the distressing gyrations of the inexperienced phrasing, the proper places to breathe, breath control, etc. In the same way the violinist's bow gets "out of breath" when he does not understand bow division or when his right arm and wrist have not been sufficiently trained to produce a full tone of good quality in any bow division.

After the student has acquired facility in playing in every division of the bow, and has learned to draw a full tone with slow bowing when required, he has the materials at hand to do artistic work. Attending good concerts, listening to eminent violinists, studying under good teachers, and the raising of the student's general musical status will do wonders in enabling him to overcome the shortcomings mentioned above. By the study of phrasing, by playing music of the best character, which has been edited by violinists high in the profession, and by a large experience in the musical art, one gradually gains the knowledge that will enable him to play any given passage so as to bring out the composer's idea. As Joachim said: "The violin student should earnestly strive to acquire a technique which will enable him to present the musical idea, freed from the slackness of one-sided fiddler habits."

OUTDOOR LIFE

Will Not Offset the Ill Effects of Coffee and Tea When One Cannot Digest Them.

A farmer says: "For ten years or more I suffered from dyspepsia and stomach trouble, caused by the use of coffee (tea contains caffeine, the same drug found in coffee), until I got so bad I had to give up coffee entirely and almost give up eating. There were times when I could eat only boiled milk and bread; and when I went to the field to work I had to take some bread and butter along to give me strength.

"I doctored steady and took almost everything I could get for my stomach in the way of medicine, but if I got any better it only lasted a little while. I was almost a walking skeleton.

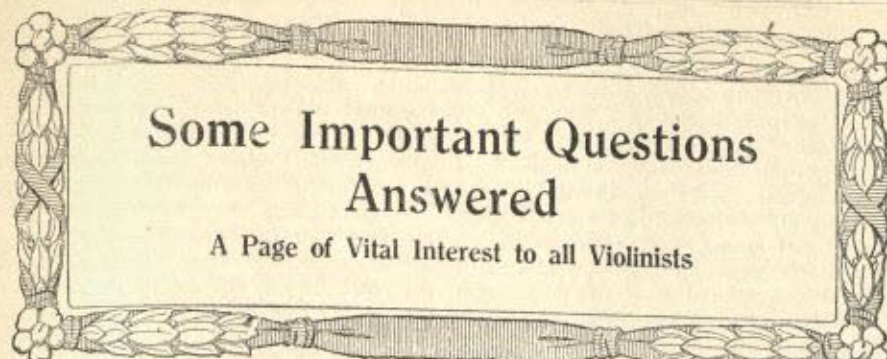
"One day I read an ad. for Postum and told my wife I would try it, and as to the following facts I will make affidavit before any judge:

"I quit coffee entirely and used Postum in its place. I have regained my health entirely and can eat anything that is cooked to eat. I have increased in weight until now I weigh more than I ever did. I have not taken any medicine for my stomach since I began using Postum.

"My family would stick to coffee at first, but they saw the effects it had on me and when they were feeling bad they began to use Postum, one at a time, until now we all use Postum." Name given by Postum Co., Battle Creek, Mich.

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Some Important Questions Answered

A Page of Vital Interest to all Violinists

S. G. D.—Some of the patent pegs on the market—not the ones with heavy metal caps, which should never be used—seem to work very well, and are used by some violinists. The great trouble with all these patent pegs is that they are liable to get out of order at the critical moment, and make it impossible to tune the violin. All the best violinists use the ordinary ebony or boxwood pegs, which, however, are adjusted by expert workmen, so that the peg fits the hole with perfect exactness. With the use of a little soap and chalk occasionally, these pegs will give perfect service, and patent pegs which turn very easily and do not slip, are very useful in the case of children, whose fingers are too small to manipulate ordinary pegs.

T. H. Y.—The Chinese violin has but one good deal like a croquet mallet, and is usually covered with snake-skin. It is played with a bow, and the Chinese fiddler runs his finger up and down the string, producing a series of shrieks, suggestive of a cat in mortal agony, and without rhyme or reason to Occidental ears. The Chinese violin is always in evidence in the orchestras at Chinese theatres. You can buy one in Mott Street, New York, for a couple of dollars.

R. McCa.—Several good concert pieces of about the grade you mention are: *Faust Fantasy*, by Alard; *Serenade Concerto*, by De Bériot; *Oberon*, by Wieniawski; *Sohn der Hinde*, by Keler; *Sixth Air Varié*, by De Bériot; *Romance*, by Svendsen; *Prélude*, from *Die Meistersinger* (Wagner-Wilhelmj); *Kulawick*, by Wieniawski.

Sa. M. L.—I think it is better to use the chin rest with all pupils. Whether any further aid is needed in holding the violin depends very much on the build of the pupil. The majority of pupils need a pad made of velvet, and filled with cotton, a great assistance. In the case of a male pupil the pad is placed under the coat, against the shoulder. In the case of a lady the pad can be pinned to the dress, or can be fitted with strings at the corners and tied under the chin rest, or worn around the neck. There are patented rests attached to the chin rest with a steel spring, but most teachers prefer the velvet pad, as affording a more solid rest for the violin.

E. B.—The Klotz family of violin makers of the Mittenwald had many representatives. Joseph Klotz, Sr., was one of the most skillful makers of the family, and if your violin is a good specimen of his workmanship, and is in good preservation, it should be a good instrument. Of course, the Klotz violins do not compare with those of the Cremona, and other noted Italian makers, nor with those of the best makers of the French school. However, they are in good demand, and have, as a rule, an excellent tone.

W. M.—You will find *Etude No. 33* in the third book of Kayser's *Etudes* Op. 20, or the fourth *Etude* in the Kreutzer *Etudes* very good for the study of the staccato, as given in your example. 2—I do not know of any violin concertos as easy as the pieces you mention. Possibly you might master the concerto No. 1 in A minor, by Leo Kozelzky. Hans Sitt has written several excellent concertos (small concertos) which are much in vogue with violin teachers.

A. L. S.—Spahr says of the bridge, "The feet of the bridge must adhere exactly to the arch of the belly, the back edge coming in a straight line with the inner cross cuts (or notches) of the sound holes." 2—The strings of the violin should be approximately 7-16 of an inch from each other on the bridge. 3—The bridge should be cut down at the top so that each string lies at the proper distance from the fingerboard. You had best not try to fit your own bridge. It requires a skilled violin maker to do this properly. 4—I cannot give you any advice as to what size strings would sound best on your violin without having seen the instrument. Every violin is different in this respect.

A. VAN H. M.—In violin music which has been carefully edited and fingered for the use of students, the changes of position are indicated by the finger marks and the words *1. 2. 3. 4.* etc., which mean "on the 1." "on the 2." etc. In a great deal of music, the shifting is left to the player, whose experience tells him where the most effective place to shift would be. To judge by your letter you have never studied the higher positions of the violin. Your only course is to get a good work like Hermann's *Violin School*, Vol. 2d, and study the positions under a good teacher.

S. J. W.—The study of the easiest scales should be taken up very early, as soon as the first elementary fingering has been studied. In fact, they should be played very slowly with single bows at first. As soon as the pupil can play a scale correctly from the music, he should memorize it. 2—Schradieck's scale book is a standard work and can be used for pupils in all stages of advancement. When used for beginners, the first scales should be taken very slowly with single bows, and not slurred, and the easiest scales should be studied first. 3—Harmonics are executed by placing the finger lightly on the string (instead of pressing it down on the fingerboard) at certain equal division points of the string. 1/2, 1/3, 1/4, etc. These points are called nodes, and a paper on "harmonics" is now in preparation and will soon appear in THE ETUDE violin department.

FIRST DUTY OF THE TEACHER.

THE difficulty of keeping the violin in tune, keeping it properly strung up, and in repair, keeps many persons from attempting to learn to play, and causes many violin students to neglect their daily practice.

Thousands of men waste time and money in barber shops when they would really prefer to shave themselves, simply to escape the bother of keeping a razor in order, and to avoid the preliminary lathering and other preparations for shaving. Inventors and manufacturers of safety razors have reaped a golden harvest in the past few years simply because they made it easier for men to shave themselves.

If a violin could be invented, strong and durable, with strings as lasting, and as little liable to get out of tune as a piano, only requiring tuning once or twice a year, together with a bow which required to be rosined only once a year, and did not have to have the hair tightened every time it was used, the number of violin students would double and treble in a very short space of time, and the popularity of violin playing would grow by leaps and bounds.

SELECTING A TEACHER.

The matter of selecting a new teacher is one which perplexes many parents and pupils. The right teacher may make a great difference in the progress of the pupil. In a recent talk Mr. Frank Damosch, the well-known educator, gave his opinions upon this subject as follows:

"What should govern the choice of a teacher? The ability of the teacher or school to teach the real thing—music—not merely the parrot-like performance of a few pieces. The private teacher can give some valuable musical instruction at each lesson, in addition to the technical. A good school can, of course, do infinitely more. But it must not be conducted on the lines of a department store, in which the customer buys a good teacher for so much money, or an inferior or poor teacher for so much less.

"It must be conducted like a college in which the student receives instruction in a course which prescribes all the subjects he ought to learn. Nor should the student be allowed to choose his teachers, for it requires expert knowledge to determine what kind of teacher is needed by a student at a given time."

A PNEUMATIC SHOULDER CUSHION.

A PNEUMATIC shoulder cushion for violinists, designed to do away with shoulder pads, has made its appearance in Europe, having been recently invented there and patented in all countries. It is claimed that the new shoulder cushion gives suppleness and can be inflated to serve the requirements of the player. It is claimed also that it "has the inestimable advantage of lessening the vibrations which tire the chest, especially with beginners." The cushion is of convenient size for carrying in the pocket or in the violin case.

It is a little too early as yet to pass on the merits of this invention, but it is said to have achieved a good deal of popularity among European violinists and students.

There is no music in a rest, but there is the making of music in it. In our whole life-melody the music is broken off here and there by "rests," and we foolishly think we have come to the end of the tune.—Ruskin.

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The Children's Page

Edited by JO-SHIPLEY WATSON

A VERDI STORY.

"Tell us a story," pleaded Ruth. "What shall it be about," I asked. "Oh, about some one big and famous, who wrote music and lived happy ever after."

"But most of them didn't live happily, and nearly all of them had a terribly hard beginning, and some of them a worse ending; and doesn't it seem the strangest thing that the divinest of arts should be beset with so many woes and disappointments, failures and heartaches?" Having delivered this in one long breath, I plunged into:

"Once upon a time, away over in Italy, there was a town called Le Roncole; it was a sleepy little village



CHURCH AT LE RONCOLE, WHERE VERDI, AS A BABY, WAS CONCEALED DURING A RUSSIAN RAID.

in the Duchy of Parma. Of course, being in Italy, it had a Piazza, a church with a tower all covered with red and blue frescoes; tall poplar trees fringed the white roadway that led into the town, and on the day of which I'm telling you a goose girl was standing in the road, leaning upon her stick and watching a rising cloud of dust in the distance. The geese had strayed away and she turned to call them, and when she looked again the cloud was larger. On and on it came, and in it there seemed to be a thousand galloping horsemen. She called again to the frightened geese, but it was so near now that she was swept beneath the horses' feet. On it went into the village of Le Roncole, for they were the Russian Cossacks, the wild and savage soldiers of the Czar, eager for bloodshed and pillage. In the village inn sat a young mother trying to conceal a baby in the folds of her shawl. She was mute as a frightened animal. Her husband was barring the entrance with chairs and tables. The cries became louder, and he turned quickly and said, 'Luigia, run—run—to the church, they've come!' Quietly and resolutely she stole from the inn, crossed the Piazza unobserved, entered the church and climbed the belfry stairs, and up there among the startled pigeons she held the baby close, escaping the murderous Cossacks, and so the greatest Italian composer was saved for the world. This was Giuseppe Verdi, whose one hundredth birthday will be celebrated in October, 1913."

"That's awfully exciting for a little baby!" said Edith.

"Indeed it was; but don't you want to know what happened next?" For

answer there was a chorus of shouts, and I went on to:

"After a while, when Giuseppe grew up, his mother noticed that he was quite different from other boys. First of all, he was very obedient and quiet, rather sad, in fact; and she worried because he did not join the noisy sports of the village children. There was only one thing that he really loved, and that was the organ-grinder who visited the town occasionally. Giuseppe could not be kept indoors. When the organ man came to town he followed him from daylight until dark, up and down, and down and up, until his little legs refused to carry him any longer.

"Isn't it strange, now, to think that the tunes from Verdi's operas furnish the organ-grinder men all over the world with half their repertoire?"

"Oh, I know some of them! 'Rigoletto,' 'Il Trovatore' and 'La Traviata.'" And Georgia, who loved hand-organs very devotedly, commenced to hum "Strida la Vampa."

"Giuseppe's father was owner of the inn and of a small shop, where he sold sugar and coffee and wines. Once a week he walked to Busseto with two empty market baskets to buy goods; but one eventful day he started away in a cart. Luigia, all smiles and excitement, waved frantically and threw dozens of flying kisses to the departing Carlo; Giuseppe, clinging to her skirts, begged to go, too. 'No, no; not to-day, caro mio.' The trig little donkey jingled its bells and trotted away quite fast for a donkey, and the neighbors who saw the donkey-cart wondered what Carlo Verdi could be going after.

"About dusk the cart came into sight, and in it was, what do you think—not sacks of sugar or a case of wine—but a spinet! Carlo stood up and whacked the donkey to make him pull, and a dozen boys pushed behind. The spinet made a triumphant entry; not a villager remained indoors. 'What extravagance!' 'A spinet!' 'And Carlo only an innkeeper!' 'For that stupid boy who runs after grind-organs!' And they turned away in disgust, while inside the inn Luigia was laughing and crying at the same time, and hugging Giuseppe as tight as she could. It was a wonderful night, and Giuseppe remembered it all his life, for he kept that little spinet all his life long, and many have seen it at the villa S. Agata, where Verdi lived as an old man.

"So that strangely quiet boy of Carlo Verdi's began to practice, and nobody knows how earnestly he worked, how many tears he shed or how many emotions were stirred into life. At first he was satisfied with the sound of the first five notes of the scale, then he tried to play chords; one day he found the third and fifth in the key of C and he was wild with delight. The next day he had lost them entirely. Disappointed and angry, he seized a hammer and commenced to beat the poor little spinet; his father heard the noise and

rushed in, just in time to save the precious instrument from destruction, and no doubt it was made very clear to Giuseppe that spinets were not responsible for one's stupidity.

"On one of the jacks of that spinet is a quaint inscription made by the man who was called in for the repairs, which, it seems, were done gratis. It says: 'I, Stephen Cavaletti, made these jacks anew, and covered them with leather, and fitted the pedal; and these, together with the jacks, I give gratis, seeing the good disposition of the boy, Giuseppe Verdi, for learning to play the instrument, which is of itself reward enough to me for my trouble.'"

"This seems almost like a prophecy, doesn't it; the boy was not yet seven years old when his father took him to the village organist to have instruction. At the end of the year the kind old fellow said: 'Giuseppe, I can keep you no longer; you know as much as I do, and more.' So he was given the position of organist in the very church



VERDI'S BIRTHPLACE.

that had shielded him from the savage Cossacks. At the same time his father, who believed in a knowledge of the three R's, was sending his son to the school at Busseto. On Sundays and feast days he tramped over to Le Roncole in the small hours of the morning so as to be ready for his duties as organist. Missing the road one dark winter morning, he fell into a canal and would have been drowned had not a peasant woman heard his cries for help. This was the second time the boy had narrowly escaped death.

"Giuseppe Verdi was now a lad of fifteen or more; he had had two years' schooling in the Busseto school; he could read, write and cypher. Signor Barezzi, a merchant of a musical turn of mind, took an interest in the boy and offered him a place in his business.

"Busseto was certainly a music center. There was a Philharmonic Society, of which Barezzi was president; the cathedral organist, Provesi, was its conductor, and many meetings were held at the merchant's house. This was an unusual opportunity for the young man Verdi. Here he met all the local musicians and many visiting artists, and at last, and quite unexpectedly, he had an opportunity of playing the great cathedral organ. Provesi was ill and Verdi played extemporaneously, and so beautifully that the officiating priest asked him whose music he played. The boy answered timidly that he had had no music. 'I was playing just as I felt.' 'Well,' said the priest, who had always wanted Giuseppe to study for the priesthood, 'take my word for it, I may be a fool, but you cannot do better than study music.'

"So Barezzi sent him to Milan; he missed the scholarship at the conservatory, but studied composition, orchestration, harmony, counterpoint and fugue with a well-known composer. He studied Mozart's 'Don Giovanni' continually, so you see when at last he came to take his place in the world

of music he came thoroughly prepared. In later life, when speaking to one of his friends, he said: 'Practice fugue steadily and perseveringly, until you have the mere grammar of your art at your finger ends. Study Palestrina and a few of his contemporaries. Go now and then to performances of modern operas. Do not neglect your literary studies. No composer is worth his salt who is not at the same time a man of wide culture.'

THE ONE-WORD STORY GAME.

THE one-word story game can be played out under the trees, and it is the best fun imaginable if the players are quick and have plenty of wit.

Have them sit in a circle. One begins the story by saying just one word; of course, it must be a musical story. His next-door neighbor gives the second word, and this continues around the circle. A player who cannot think of a word or who gives a word that does not make sense is counted "out."

The funniest part of the game is when only two or three are left in the circle. The winner may be given a prize of a picture postal or a piece of sheet music.

"TILL EULENSPIEGEL."

"Don't composers write about the funniest things?" Maude held up the last Symphony program and commenced to read, "Till Eulenspiegel's lustige Streiche nach alter Schelmenweise in Rondeauform, für grosses Orchester gesetzt von Richard Strauss."

"Well, for goodness sake, Maude Brody, what does that mean?" and Edith, who knew something about music but little of the German language, laughed long and loud.

"It means," said Maude, "that Richard Strauss, the most modern of German orchestral writers, has put into rondo form Till Eulenspiegel's merry pranks, and set up the whole thing for orchestra, and I must say it was the most interesting noise I've heard in months."

"But tell me about Till," Edith persisted. "I don't care about Strauss."

"Till wouldn't be Till if it were not for Strauss, my dear young Miss." And Maude prepared to leave the room.

"Oh, I'll be good," cooed Edith, "if you'll just tell me the story, or the plot, or whatever inspired the man to write such a mess of sound."

"Well, to begin, the name of this queer freak of a fancy piece is that of an old German jester, Till Eulenspiegel, who is said to have lived in Kneitlingen, near Schopperstadt. Whether there ever was such a being or not, there are words in the German language as near like it as two peas: take 'Eulenspieglererei,' waggery, and 'eulenspiegeln,' to play the wags; and the French have 'espiègle' and 'espièglerie;' so I believe he must have lived. Anyway, there is said to be a tomb for him in Mollin, and the effigy above holds in its hands a little tankard with a Jack-in-the-box and a basket of little manikins with fool's caps on their heads.

"Till went up and down the land playing all sorts of comical pranks and getting into all kinds of mischief, too; and perhaps it was the mischief that caused him to be hanged in the end.

"Strauss has certainly made use of Till's freakiness, for there is a perfect hodge-podge of instruments going on at the same time. If you can imagine all the conceivable freaks of fairies, elves and gnomes with a thread of

melody to hang them together you may get some idea of what I mean by hodge-podge. Till seems to jump from one freak to another as nimbly as a cat, the wood-winds soar upward and almost out of sight, and the brasses bray in the most extraordinary manner. Sometimes there is so much going on at once that one wonders if the orchestra has not taken a few minutes off to tune up afresh; you remember it was this particular process that the Shah of Persia liked the best of all; in fact, the tuning up was the only thing which he recognized as music.

"Well, if Strauss' Till Eulenspiegel isn't exactly pretty music, it is difficult; the orchestra is much enlarged, having four bassoons, four oboes and four flutes, English horn, four clarinets, bass clarinet, contra fagott, four horns, three trombones, three trumpets, tympani, besides the full appointment of strings; and the writing is tremendously difficult, nearly all the parts requiring special practice before the men can play them, and this is followed by many careful rehearsals of the separate choirs."

"Well, I should say it wasn't worth the trouble," and Edith yawned opening. "It looks as though he were just trying to show off."

"Oh, you don't understand at all; why, it simply shows what resources of coloring and effect still exist; why, it's a proof that we have no limitations, and that nothing is impossible!"

MAKING SCRAP-BOOKS.

SUMMER's such a beautiful time to make scrap-books; seems to me there are more pictures to find and more old magazines that mamma wants out of the way.

Of course, we girls kept scrap-books all last winter, and we gave an exhibition of them at the end of the year.

Milly Worthingham got the first prize and I got an honorable mention. Teacher marked us on the material collected and upon our neatness, and that's just where I failed.

All last year Miss Marsh kept a scrap-box. We called it a grab-box, for in it were pictures of musicians, instruments, pictures of orchestras and opera singers, and we grabbed for these once a week. I never will forget the day Ethel got Nordica; I almost cried until teacher gave me Schumann-Heink.

Our newest scrap-book is to be for instruments, and we are beginning it this summer as a surprise for Miss Marsh when she comes home. We are dividing our orchestra into families of string, wood-wind, brass and percussion, and I must say we are having a horrible time finding pictures.

If Viola gets a 'cello before I do I'll never speak to her again! Ethel telephoned yesterday that Abbie had found three oboes in the last music catalogue and she wanted to trade one for my extra bass tuba. All the girls are awfully short on brasses. After our orchestra is completed we're going to look up pictures of old instruments and devote at least six pages to spinets and harpsichords. It seems to be a pet hobby of Miss Marsh that we girls should know the history of the instrument we play.

There comes Viola now; I do hope she hasn't a 'cello, I'd hate to be rude to her. All the girls are coming over this afternoon; this is our sorting day—to-morrow we paste.

MUSIC STORIES OF ALL NATIONS.

(The music stories are acted in costume with the following music, which may be found in THE ETUDE of 1910 and 1911.)

A PART of the room should be divided off as a stage, perhaps by laying a thick heap of evergreens along the floor, and stretching a wreath above and across the ceiling, while others are hung down close to each side, so as to form a frame. Dark green curtains should be hung at the back of the stage, with evergreen bushes and flowers as a background. Flags of all nations may be used in the decorations.

Enter class dressed in Scotch, English, German, Austrian, Spanish, Italian, Mexican, Russian, Norwegian, Hungarian and Oriental costume. There should be two in American Indian and in Colonial dress. Class marches in to *Morris Dance*, Atherton (ETUDE, Feb., 1910).

AMERICAN.

1. SONG, *Honey Chile*, Adams (ETUDE, Nov., 1910).
2. PIANO, *Virginia Dance*, Atherton (ETUDE, Oct., 1910).
3. PIANO, *Indian War Dance*, Brown-off (ETUDE, July., 1910).
4. SONG, *Sleep Honey Sleep*, Pierson (ETUDE, Oct., 1910).

SCOTCH AND ENGLISH.

5. PIANO, *Highland Lullaby*, Burdett (ETUDE, Jan., 1910).
6. SONG, *The Vicar of Bray*, 17th Century (ETUDE, Dec., 1910).

GERMAN.

7. PIANO, *Lieber Augustin*, Bisping (ETUDE, Nov., 1910).
8. DUET, *Germany*, Moszkowsky (ETUDE, May, 1910).

AUSTRIAN AND ITALIAN.

9. PIANO, *Souvenir de Vienna*, Lack (ETUDE, Feb., 1911).
10. PIANO, *Sur Capri*, Horvath (ETUDE, Nov., 1910).

SPANISH AND MEXICAN.

11. VIOLIN, *Gay Senoritas*, Atherton (ETUDE, Dec., 1910).
12. PIANO, *Tambourin*, Petrie (ETUDE, Nov., 1910).

RUSSIAN AND NORWEGIAN.

13. DUET, *March Russe*, Ganne (ETUDE, Nov., 1910).
14. PIANO, *Huldreslaat*, Grondahl (ETUDE, May, 1910).

HUNGARIAN AND ORIENTAL.

15. PIANO, *National Dance*, Horvath (ETUDE, Aug., 1910).
16. PIANO, *Oriental Patrol*, Lindsay (ETUDE, April, 1911).

PLAYING ADDED LINES AND SPACES.

THE players should be seated in a circle. One of the number calls out, "Treble, second line below," and, throwing a knotted handkerchief or rubber ball at some one, begins to count ten. The player who receives the ball must give the right letter for the added line or space before the ten counts are up, or he pays a forfeit. The one who pays the greatest number of forfeits must recite all the major scales backward or lose his place in the circle.

WHO ARE THEY?

- Nsurebitten.
- Phinco.
- Novtheeben.
- Ndosemshelm.
- Azomrt.
- Habc.
- Dynah.
- Nalehd.
- Tscherub.
- Nsachnum.

The above letters, correctly arranged, will spell the names of ten famous composers.

Publisher's Notes

A Department of Information Regarding New Educational Musical Works

About Returning Music and Settlement of Accounts.

We mentioned in the Publisher's Notes of the June issue of THE ETUDE that we

expect at least one complete settlement of all accounts during each year. This means the return of all unsold and unused On Sale music at the end of the teaching season in June or July, and payment for the music disposed of or used from On Sale stock, together with any amount due for monthly charges, before the new season opens in September.

Explicit directions for the return of On Sale packages were also sent to all of our patrons with their June 1st statements.

There is one exception that we make to the one settlement, however, which is: If your present selection consists of music sent you during the season just past (that is, since June 1, 1911,) we do not require any returns to be made if the music is of such character as to be useful to you during the next season. In such case you can (by writing us for conditions) arrange to keep such selections for another season, thus saving transportation charges two ways. You can order supplementary packages at any time during the season as you require to freshen your stock. Early attention to the matter of settlement of last season's accounts is especially requested of all our patrons who have not yet arranged it. It is also important that you bear in mind to always put your name and address on packages returned. This is absolutely necessary to insure prompt credit and adjustment of your account.

Summer New Music.

Large numbers of teachers continue their work during the summer and for their convenience we continue the sending out of our novelties, our new music during the summer months of June, July and August. A postal card will bring a summer package of 10 pieces each month of either piano or vocal, or both. The discounts on our own publications are large, the same on selections of music as on regular orders. Any of this new music that has not been used is returnable.

Make Your Order for Your Next Year's General Supply as Early During the Summer as Possible.

The great majority of music schools and teachers of the country deal with this house because of the exceptional advantages and conveniences that they receive. From September 1st to the 10th we receive a great number of stock orders. Thousands of teachers and schools are starting; they all want their music at the same moment. Before the school closes or during the summer vacation let us have an order that will satisfy opening demands, and a second selection, if found necessary, can then be made up for more particular needs a little later as the season advances.

Tell us when this package is needed and it will be sent at that time. The congestion here will be helped and there will be much greater satisfaction to both parties, and, besides all of that, we will make the shipment by freight to some central point and from there only the patron

will be asked to pay the transportation charges. We will pay it to the central point.

Summer Early Closing. It is most surprising the distance that a mail order house can cover in 24 hours. We have known of many cases where one of our self-addressed postal cards placed in the postoffice or letter box brings the music before the next night and in a great many cases long before it would have been purchased if bought in one's own town.

The closing hours of a mail order house are therefore important not only to the house itself, but to its patrons, and according to the usual custom this house will close during July and August at five P. M. and on Saturdays at one P. M. If it is possible to gauge the sending of orders so that no delay will be occasioned the favor will be appreciated. If a slight delay does occur we would ask forbearance for the hot summer months.

Three Combination Offers on the Special Advance of Publication Offers Contained on This Page.

Our advance of publication prices are about the cost of manufacture. This original plan has proven one of assistance to the teacher because of the value of the works and the lowness of the price and of assistance to the house because of the introduction that it gives to a new work. The prices go to the regular price the moment the work appears on the market. The following is a list of these special offers contained in this issue:

1. The Virtuoso Pianist, by C. L. Hanon.
2. New Beginner's Method for the Pianoforte.
3. Operatic Album for the Pianoforte.
4. First and Second Grade Study Pieces. E. Parlow.
5. Ten Duets for Teacher and Pupil.
6. The Pennant. An Operetta.
7. Twenty Elementary and Progressive Vocalises for Medium Voice. By S. Marchesi.
8. Mastering the Scales and Arpeggios.
9. New Gradus Ad Parnassum for the Pianoforte.
10. New Parlor Album.
11. Technical Exercises in a Musical Setting.
12. Echoes from Childhood.
13. The Fairy Shoemaker. School Operetta.
14. New Anthem Book.
15. Fifteen Studies in Style and Expression.

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Musician's Business Manual. Well, how did your season come out? Was there a generous balance of profit on your books or was there a narrow margin that made you scratch your head and wonder whether it was all worth while. Perhaps you do not keep any books at all. Perhaps you have always thought that music was one of those things which would "conduct itself," that did not demand any business regulation. If that is so, it is time that you secured Mr. Bender's excellent work, *The Musician's Business Manual*. The main object of this book is to show the teacher how to dispose of his commodity in the most economical and profit-bringing manner. Some musicians arch their eye-brows and solemnly announce that "music is an art and not a business." That is very true, but there is a business side to all art, and all cant falls before the fact that bills have to be paid and the where-withal earned to pay them. Every phase of musical advertising, collecting accounts, giving successful recitals, etc., is discussed in this book, and numerous cuts and diagrams indicate its particular worth. Now is the time to prepare for next season. Read this book this summer and map out your work next fall accordingly. The price of the book is \$1.00.

Summer History Classes.

No work upon musical history has ever met with such an immediate and pronounced popularity as the *Standard History of Music*, by James Francis Cooke. Continued and ever-increasing use points to its practical value even more than do the enthusiastic praise of such eminent musicians as V. de Bachmann, Emil Sauer, I. Philipp, Fannie Bloomfield-Zeisler, Teressa Carreño, Prof. Hermann Ritter, E. M. Bowman, Henry T. Finck, W. H. Sherwood, Louis C. Elson and hundreds of letters from pleased teachers. In another part of *THE ETUDE* will be found an advertisement showing how a very delightful series of outdoor lessons may be arranged by the use of this book, which any teacher may teach without any previous special preparation. These lessons would cover a period of either eight or four weeks, depending upon the advancement of the pupil, and the history is equally interesting for pupils of twelve years or pupils of sixty. The History Class or History Club should effect a splendid intellectual profit for the pupil and a nice financial profit for the teacher. The price of the history (250 pages, abundant illustrations, self-promoting, etc.), stoutly bound in red cloth stamped with gold, is \$1.25, postpaid.

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and several other equally prominent musicians have faithfully promised not to write a single line for this issue. But we shall have one of the happiest, jolliest *ETUDES* ever printed. "The world is a comedy to those who think," said Horace Walpole, and those who are the deepest thinkers see the funniest side of it. For one month we are going to "let up" and show you the comedy in music. No matter how far you go away from a newsstand or a music store on your August vacation, arrange to have the August issue sent to you.

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Mr. Elson sailed for the Vienna of 1790 in the International Airship Company's "Polyphonia Limited," on the 36th of last April. We are awaiting his communications from the masters with great eagerness. They will be published in the August issue.

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This new concert waltz is expected from Europe in a short time, and all advance orders that we have received for the work will be filled just as soon as the piece arrives. In the June issue of *THE ETUDE* we published the principal themes of this waltz in the musical pages. From this can be learned the style and difficulty of the composition. The waltz is bound to take rank with one of the best concert numbers of Moszkowski. The advance price is but 40 cents, postpaid. This is considerably below what the composition can be purchased for after it is once on the market.

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structed and each bearing a characteristic title. They may be taken up by first grade students and carried along into the second grade.

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This volume is now nearly ready, but as we wish it to become known widely we are making our usual introductory offer. The special price will be 20 cents, postpaid, if cash accompanies the order.

Double Notes. By I. Philipp.

This volume is a part of a technical work for the piano by I. Philipp, entitled "New Gradus ad Parnassum." The work is intended for the upper grades of piano technique, and consists of a number of monographs. Each volume contains one subject. This volume will contain simply double notes. There is an advantage which is not fully appreciated in studying a volume which contains only one kind of difficulty. The trouble with most of our study is that we try to cover too many subjects, and do not master any of them. This work holds the pupil down to one subject until it is thoroughly mastered. There have been four or five of these volumes already published, and there are several more to appear.

For introductory purposes we will receive orders for 25 cents, postpaid.

The Pennant. A New Operetta. By Oscar J. Lehrer and Frank M. Colville.

This new work is now well advanced in preparation. We had hoped to have it out before this, but we were unavoidably delayed. It is a real college operetta, just such a work as a group of lively amateurs, college men and girls can produce to the best advantage. The music is extremely catchy and the libretto is far above the average as it has been prepared by a practical playwright. The work is not at all difficult to produce and the scenery and properties may be prepared very easily; in fact, the work might be given outdoors if found desirable.

For introductory purposes we are continuing the special advance price of 30 cents per copy, postpaid, if cash accompanies the order.

Music for the Reed Organ. In between the seasons when the piano holds chief place in the teacher's work there arises a very noticeable demand for instruction books and for music for the cabinet or reed organ, an instrument that still retains a large part of its popularity. For the teacher, player or student we have a choice variety of pieces, studies and books, specially designed for use on the reed organ, and in another page of this issue will be found a large list of these publications.

To teachers we are always glad to send music, studies, etc., on approval or "On Sale" subject to the return of the unsold portion at the close of the teaching season.

Probably, the most successful book ever published for the instrument is "Landon's Method for Reed Organ" (\$1.50), and there is a splendid demand for the "Reed Organ Studies," by the same writer. Teachers not already acquainted with these works are invited to send for copies for examination. All orders given prompt attention.

The New Beginner's Method.

This book is now approaching completion. There are now over 50 pages engraved, and it will appear during the summer months. We owe our subscribers an apology for the long delay in the appearance of this work, and we trust that the merit of the work will in some way compensate for the tardiness of its appearance.

The purpose of this work is to give teachers a new method that contains the most advanced ideas along elementary piano instruction. Besides, the material itself will be entirely new. The old standbys that have appeared in almost every instruction book have been avoided. Any material that has been used has been rewritten and altered to make it suit one particular purpose. The work will be ready in a very short time, and in the meantime we will receive orders at the same advance price, namely, 20 cents.

The volume will soon be issued, but for introductory purposes during the current month we will continue the special advance price of 35 cents per copy, postpaid, if cash accompanies the order.

sented, all bright, fresh and attractive anthems well within the technical range of the average choir, but good enough to be sung by any choir; just such anthems as will appeal to the general congregation. We hope this work will surpass all previous efforts along these lines.

In accordance with our usual custom we are making a special introductory offer on these anthem collections. We are offering the new book at the special low price of 15 cents per copy, postpaid, or two copies for 25 cents.

Echoes from Childhood. Nursery Songs in a New Musical Dress. By Mortimer Wilson.

This is a remarkable collection of short songs by a promising American composer and conductor. Mr. Wilson has taken the texts of some of the most familiar nursery songs and given them artistic musical settings of real merit. They are not such songs as will be sung by children, but they are intended to be sung to children by adults, or to be used by singers in recital work. The piano accompaniments are all very interesting and characteristic. This group of songs is to be issued in a very attractive volume.

As we are desirous of having this set of songs well known among vocalists, we are offering the volume for introductory purposes at an extremely low figure. The special advance price is 20 cents per copy, postpaid, if cash accompanies the order.

Grieg's Lyric Pieces. This is one of the best Pieces. Book known volumes of III, Op. 43. Grieg's Lyric Pieces. It contains such popular numbers as "Erotik," "To Springtime" and "The Butterfly." Our new edition of this volume is now ready and the special offer is hereby withdrawn; but we will be glad to send the book for examination to any who may be interested.

Technical Exercises in a Musical Setting. By Carl A. Preyer.

This important new technical work is now well advanced in preparation. It is just such a book as more advanced students are looking for. It may be regarded as an amplification of the technical ideas of Pischner. The technical figure of musical significance is worked out through the various keys in each exercise and both hands receive equal attention throughout. The central idea is to develop musicianship as well as technical proficiency at one and the same time. The author is a successful musician and teacher who has made a specialty of this line of work.

The volume will soon be issued, but for introductory purposes during the current month we will continue the special advance price of 35 cents per copy, postpaid, if cash accompanies the order.

The Fairy Shoemaker, School Operetta. By A. H. Hall and T. J. Hewitt.

This work is one of the best of its kind that we have seen. It is very easy of production and it will prove popular both with performers and listeners. Both the text and the music are really high class. The verses are truly poetic and the music is charming throughout. This little operetta may be produced by girls and boys or by boys alone. It does not require any adults. If produced indoors the scenery, etc., is very easy of preparation and it is also suitable for outdoor performance. The music will go well with piano accompaniment and it does not require an orchestra.

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The Virtuoso Pianist. By C. L. Hanon.

This work is one that has been used by the best institutions throughout Europe. Our edition will contain the very latest improvements, such as are found in the Russian edition by Saffonoff. The work is entirely engraved, and will appear on the market in a very short time. In the meantime our advance price of 40 cents, postpaid, will be in force.

Ten Duets for Teacher and Pupil. By Theodora Dutton.

This novel volume should prove of much interest to teachers making a specialty of elementary work. The pieces are in the form of duets for teacher and pupil and in each case the pupil's part is founded upon a melody of some well-known nursery song. Accompanying the pupil's part the words of the songs are given so that they may be sung as well as played. The teacher's part is very interesting throughout and beautifully harmonized.

This work is now nearly ready, but we will continue the special introductory offer during the current month. The advance price is 25 cents per copy, postpaid, if cash accompanies the order.

Editions of Musical Works Exhausted During June.

Two of our well-known series of the cheapest anthems collections ever published are printing—Anthem Devotion and Model Anthems. We have five of these in the set and another one making. They are slightly progressive as to difficulty and general character. Model Anthems is the first and easiest; Anthem Devotion the third in scale of publication. These collections of anthems, each containing about a score of melodious and singable selections (not one of any other kind being included) retail for 25 cents each, \$1.80 per dozen; transportation additional. It is only necessary to say that many editions have been printed and thousands have been sold.

Of our vocal works reprinting the Juvenile Song Book is important, a collection of children's songs of excellent character, containing 24 songs, price 75 cents; also 32 Short Song Studies for Medium Voice, one of F. W. Root's system of vocal study called The Technic and Art of Singing.

Two of our four hand collections are reprinting, Young Duet Players, compiled by Harthan, a very popular miscellaneous collection of easy piano duets retailing at 50 cents; and Four Hand Miscellany, a very much more pretentious collection retailing at \$1.00 and containing not less than 25 concert duets of the very best style, not all difficult, but all melodious and showy. No better collection of concert duets is on the market.

Two seasons old, we draw particular attention to another edition of James Francis Cooke's "Standard History of Music for Students of All Ages." Mr. Cooke, the editor of *THE ETUDE*, is gifted as an interesting writer, and he has produced a history most practical in form. It consists of a series of forty chapter lessons. So attractive is its form and contents that many editions have been exhausted and its success was instantaneous.

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New Books

Koenigskinder. A guide to Engelbert Humperdinck's and Ernst Rosmer's opera. By Lewis M. Isaacs and Kurt J. Rahlson. Published by Dodd, Mead & Co., New York. Price, 75c.

For those who like to have their pleasures catalogued and labeled, this book will prove a boon. It contains an account of Humperdinck, a plot of his opera, *Koenigskinder*, and an elaborate analysis of the material used in the music. There are over fifty themes taken from the score which illustrate everything from Beauty to a Poisoned Loaf. The book is well written, careful and accurate. A special word of commendation is due for the illustrations, which are remarkably beautiful.

The Girlhood of Clara Schumann. By Clara May. Published by Longmans, Green & Company. Price, \$3.50, 340 pages.

Surely, no girl could have had a more romantic girlhood than Clara Schumann. During her childhood, her talents coupled with the excellent training given to her by her exacting father, earned her the flattery of all those who were moved by her ability. Her tours interrupted by many concerts gave her the excitement which youth craves, and the refusal of her father to have anything to do with Schumann, adds a dash of the picturesque love interest which makes the whole recounting of the earlier biography of Clara Schumann seem like a story. There is much of musical and educational interest sandwiched in, so that the student and the teacher may read this book with profit.

The Rise and Development of Opera. By Joseph Goddard. Published by Charles Scribner's Sons. Price, \$2.00 net, 209 pages. Numerous illustrations. Bound in cloth.

A thoughtful writer was Joseph Goddard and he was also gifted with that enviable faculty of selecting the essentials in the preparation of the materials to be used in his books. When we remember that some twenty-eight thousand operas have been produced, one realizes what a Cyclopean task the adequate consideration of the subject becomes. Nevertheless, by means of dividing his book into National sections and then considering only the most important phases of the subject Goddard has given the reader a most praiseworthy means of getting an excellent idea of the evolution of this art which to-day seems more alive than ever before.

The Festival Book. By Jenette E. C. Lincoln. Published by A. S. Barnes. Price, \$1.50, 74 pages (8x11 inches). Bound in cloth.

Every once in a while we receive a book for which we feel sure there will be a demand. Hundreds of teachers are looking for materials which will give them ideas for dances, revels and musical games for the playground, school and college. Written by the director of physical training in the University of Illinois, the work is thoroughly practical. The numerous illustrations show just how pretty the dances designed may become. The national dances, May-pole dances, pageants, etc., all seem very simple, and the teacher who aspires to do something out of the ordinary will surely find a means of securing novelties through this interesting new work.

MAKE YOUR AUDIENCE UNDER- STAND YOU.

BY FANNIE EDGAR THOMAS.

PROBABLY the majority of people believe in opera in English, at least when dealing with American or English subjects. Nevertheless, there is some excuse for the critic who said, "Get your singers to speak so that we know what they say when they speak English, and then we will be willing to listen. From what we know of the use of English in the song forms, we do not care for the prospect of spending three hours with our noses glued to the printed libretto in the vain endeavor to find out what the singers are supposed to be singing to us in our own language."

There can be no question that the English language is badly treated by many singers. Too often the blame for this falls upon the voice teacher, but the fact that all our speech, public and private, is infected with cloudiness and inaccuracy points to a condition of affairs for which it is impossible to hold any one body of people responsible.

Nevertheless, if it is not the place of the singing teacher to train speech, he can do much by insisting that it shall be done elsewhere. If the leading voice teachers would take a firm stand in the matter, and insist that all students who come to them must be able to put the English language to artistic use, a considerable improvement would soon be noticeable.

The only efficient cure for a careless method of speech is by means of mastery and usage of the phonetic sounds of the language. An adequate knowledge of phonetics makes speech infallibly correct as well as clear. But knowledge of this kind can only be acquired through systematic, logical and complete study, such as is only possible in our public schools.

The exacting demands of modern times have so crowded the school curriculum that it is almost impossible to hope that the study of phonetics will be universally adopted until the importance of preserving the correct pronunciation of the English language is better understood. Nevertheless, charts of the true phonetics of the English language should hang upon the walls of our schools, and of all studios where art expression is taught, and should be referred to constantly.

It often seems that teachers of singing, choir directors, and others who have to do with the public use of our language, remain too close to the singers, as it were, and are not always alive to the peculiar effects produced upon the audience by the weird pronunciation of English which so many singers employ. Again, it would be well if singers would commit the words of their songs to memory. Children of twelve and fourteen are now playing long sonatas and concertos from memory, while many vocalists who are mature men and women are absolutely dependent upon the printed page.

These suggestions, however, are minor considerations. The real cure can only be a wholesale adoption of the study of phonetics in our public schools, and a persistent following of scientific principles.

THE *Musical Herald* relates a forgotten story of the late Sir W. S. Gilbert. He was told of a trombone player who shut his score suddenly and flattened out a fly. The result looked like a note, which the player afterwards blew, to the consternation of the conductor. "Are you sure it was a fly?" said Sir William. "It may have been a bee flat."

What Others Say

"We are advertised by our loving friends,"
Shakespeare.

I am much pleased with the "En Route" Guide by Godard, and Sinding's "Grosque March," edited by you. Your small treatise in hand gymnastics is very interesting. I have practiced both four days and the results are to be seen.—*Francisca Pees, Jr., Mexico City.*

The music THE ETUDE contains certainly has quality not only educationally, but musically as well, and possesses high intrinsic value. There is nothing shallow or trashy about it.—*G. Henry Dueth.*

The supplies I sent for are more than satisfactory in my teaching. I thank you for all the good I draw monthly from THE ETUDE.—*Elna E. Swartz, Illinois.*

Everything from the pen of Philipp is admirably systematic and to the point, avoiding the unnecessary and delaying material.—*H. G. Meyers, Washington.*

The "Joy of Christmas" service is rich from cover to cover, and well worthy of patronage from any Sabbath School.—*James H. Jones, Ohio.*

"Octaves and Chords" by Philipp, are wisely selected from the best sources and cover the subject in a thorough manner.—*A. F. Smith, Id.*

I am more than pleased with "Imagined Biographical Letters from Great Masters." It is easy to foretell the popularity it will meet with at musical clubs and in musical history classes.—*Flora J. Lennay, N. H.*

The "Two Students" is a very fine collection. It will afford us many pleasant hours. "Octaves and Chords" fills a long felt want.—*Flora J. Lennay, N. H.*

I wish to express my hearty approval of the "Elementary School of Piano Playing" by Beaver, revised by Landon. I am very much pleased with it.—*Alice R. Harsh, Ohio.*

I most heartily endorse the educational value of Philipp's "New Gradius ad Parnassum."—*Carl Faust, N. Y.*

Rever's "New Pianoforte Method" is an excellent work for beginners. The type is clear and large, and I shall use it with much pleasure.—*Mrs. E. Shocmaker.*

After carefully looking through Rever's "Elementary School of Pianoforte Playing," I consider it a splendid book for children. I would prefer to use it for all my young pupils.—*Mrs. Counsel, Pa.*

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Questions and Answers

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MR. LOUIS C. ELSON

Professor of Theory at the New England Conservatory

Q. I have an idea of giving a little talk to my pupils on the waltz. I wish that you could give me the names of seven representative waltzes which may be considered the most famous of waltzes. I mean to include all kind of waltzes, such as those of Strauss, Moszkowski, Schall, Chopin, etc. In other words I would like to have a list of seven of the most demanded waltzes so that my talk may be thoroughly representative.—*C. VAN N.*

A. Try to show how the waltz sprang from the minuet. You can do this most readily by choosing some of Schubert's minuetts, which have strong waltz characteristics. Then give the earliest style of waltz, taking one of the first of Strauss or Gungl. Also include Weber's *Invitation to the Dance*, with its early waltz. Then add a Chopin waltz and explain his idealization of this dance. Show its entrance into symphony by giving the movement *Le Bal*, from Berlioz's *Symphonie Fantastique*. Show the effect of the waltz by playing (or handing) Moszkowski's Op. 8, No. 2. Show how the earliest waltzes had a real 3/4 rhythm, like the minuet, while the later ones took on a 6/4 style, although the time mark is still 3/4. Speak of Viennese and true waltz and home of the waltz, and play the *Beautiful Blue Danube* waltzes as a type of the modern waltz. If there is time you might add Schmitt's *A la Bien Aïe* waltz to show its harmonic treatment of this form, and also a Debussy waltz.

Q. I notice that in some pieces the staccato sign is a dash over the note and in others it is a dot. What is the difference? Is the dash or point going out of use?—*F. K. A.*

A. Whenever you find a wedge-shaped sign (or dash) over a note, play it very short (staccatissimo); whenever you find a dash over some notes and a dot over others, play those with the dot less short than those with the dash. But do not trust the statement made in some books, that the dot is demi-staccato and the dash is a full staccato, for the wedge is gradually falling out of use, while the dot is now employed to indicate every kind of staccato. See Elson's *Mistakes and Disputed Points in Music*, page 37.

Q. I am unable to grasp my teacher's idea of calling three-four time three-four rhythm. He says it is simply three over a certain beat, and is not this a pure mechanical device for showing the number of beats in a measure and not the accent? I shall appreciate your help.—*D. E. Y.*

A. The phrase "three four time" would not show the accent so well as the phrase "three-four rhythm." The word time is very loosely used in music and must have a special meaning when it is used. It implies a recurring beat or accent. The word time, too, is often applied to indicate the tempo, or speed, of a piece, so rhythm is a much better word to use in showing the size of the measure. The Century Dictionary defines rhythm as "Measured motion, time, measure, proportion. The measure of time or motion by regularly recurring pulses, sounds, etc., as in music." Thus the recurring of an impulse, or accent, on every third beat of quarter-note value gives us three-four rhythm.

Q. Have musical psychologists given any attention as yet to the subject of developing musical taste in a child, under the age of three years, by having it hear good music daily for a short time? What would you suggest as the most suitable kind of music to be used in such a case? Would it be more effective to play again and again certain compositions for the child to hear unconsciously, or would it be just as efficacious to use a variety of compositions just so good music was used?—*L. A. A.*

A. In the column of European Thought and Action, by Arthur Elson, in this issue of THE ETUDE you will find a sketch of St. Saen's childhood, which may in some degree answer your question. It should certainly have good music played to the child with some frequency. But take great care not to have it too emotional. Let it be tranquil and simple. I have known a little girl of two years old who could be moved to tears or smiles almost instantly by music. Such a nature is so emotional that it must be carefully guarded against excess of feeling. You are quite right in guiding such a nature from the earliest stages. Robert Franz assured me that he actually remembered musical impressions received before he was three years old.

Q. In Cramer's *Studies*, Book I, P. 4, No. 199, "Moderato" has metronome marks 120. While in another edition the same ETUDE has metronome marks 120. Will you kindly tell me which is right?—*INXIS-FREE.*

A. Probably the former. In many of Cramer's *Studies*, Bülow, who edited them, has set almost impossible metronome marks. The same is true of Bülow's edition of some of Czerny's *Studies*. Many teachers moderate the very rapid marks which the learned but eccentric editor has given.

Q. I desire to instruct a pupil in five-four time. Can you give the names of three or four pieces not over-difficult technically and rhythmically, which employ this peculiar rhythm, for the student on the first five-four with an accent on the first beat only? The Godard song presents the usual five-four, which has an accent on the first beat, that is, it is 3/4 and 2/4 in alternation; while the Tschakowsky movement presents the unusual combination of an accent on the first and third beat, that is, it is 2/4 and 3/4 in alternation.

A. There are some very dainty songs in five-four time. I would especially recommend Godard's *The Little Daisy* and Rubinstein's *Servian Song*. But the most interesting work of the Russian would be the "Allegro con Grazia" (the second movement) of Tschakowsky's *Pathetic Symphony*. In speaking of the above three compositions, I have tried to present three different kinds of five-four rhythm, for the Rubinstein work is a true five-four with an accent on the first beat only; the Godard song presents the usual five-four, which has an accent on the first beat, that is, it is 3/4 and 2/4 in alternation; while the Tschakowsky movement presents the unusual combination of an accent on the first and third beat, that is, it is 2/4 and 3/4 in alternation.

Q. I find three or more staves used in some pianoforte pieces such as those of Schumann, Rachmaninoff, and others. Why is this done? Does it not confuse the player? What are the principal pieces written in this way? How old is the custom?—*B. S. T.*

A. This is done to make the bass part more clear. You will generally find the lower octaves of the bass part written upon the lowest staff. Sometimes where the sostenuto pedal is used the lower staff is advantageous to the music reader, just as the pedal staff is in organ-playing.

Q. The custom is modern and owes its existence chiefly to the sostenuto pedal, which is a modern invention. More than three staves ought not to be used in any piano music, although sometimes an extra staff is generally printed smaller than the others, is employed to show an alternative or an easier way to play a certain passage. In such cases it is generally marked "Ossia," or "Oppure" or "Facilita."

Q. What is meant by the "traditional rendering" of certain passages in oratorio solos? I sang one of the arias from a Handel oratorio recently and was criticised for not singing the notes exactly as they were written. Are there any settled rules which establish the traditional performance, or is the matter one that refers to endless isolated different means of interpreting the works of the masters? If so, how is one ever going to get an authoritative idea of the right traditional rendering?—*F. M. B.*

A. The traditional rendering does not consist in giving a piece as you think it should be given, or even as the printed page would imply. It is merely giving a performance just like the renderings of your predecessors, especially those who knew the composer and were therefore presumed to know what kind of work he desired. It does not follow from this, however, that the traditional rendering is always the best one. For the traditional method with Handel, one must look to the English singers. As you do not mention the aria in question, I can only suggest that Handel should usually be sung in a clean-cut, straightforward fashion, with little use of rubato, but much respect for rhythm, and as clear a pronunciation as possible. Exaggerated contrasts or theatrical effects should be avoided, except when definitely demanded by the score.

The "traditional" style of interpretation is not always the best to our thinking, for in Germany the traditional playing of Bach's organ works has led to a very rigid style and very simple registration, while in France, where they had no knowledge of the traditions, or perhaps no respect for them, they modernize Bach's organ compositions in a manner that adds to their power.

Q. Is there any truth in the legend that Nero "fiddled" while Rome was burning? How can this be in view of the fact that the violin was not invented until about the sixteenth century?—*H. S.*

A. There is no truth in the legend that Nero fiddled while Rome was burning. What he actually did was to view the spectacle of his own city burning, and at length it moved him so that he took his lyre and sang, to his own accompaniment, a piece known as "The Destruction of Troy." The ancients not only had no violin, but were wholly ignorant of the principle of bowing, all strings being plucked. After the Dark Ages, when the Jongleurs using viols, which were of flattened violin shape, like the present contrabass, which is the only surviving member of the viol family. But where violence came from we do not know. Some trace their origin to the Arabian Rebab, imported by Crusaders, while others say they are the Indian Ravanatastron transported. But Luchini, an excellent authority, has found described in an old manuscript, an instrument, intermediate between the kithara and the viol. Possibly Indian in origin, and the violin, but not Egypt, Greece, Rome and Jerusalem did not have it. Your statement about the modernity of the violin is correct, but instruments of the "fiddle" in its early stages, were much older. See Stoeving's excellent book on "The Violin" for further information about this.

The proverb about Nero (although false as regards "fiddling"), leads me to add that he was a general and a very able general, and other instruments as well as sang. But if we are to believe Suetonius, he was a very poor singer, although intensely conceited about his vocal abilities.

Q. Who among the philanthropists of history has given the most to music? Do the gifts of the Peterburgs for instance, compare with those of Carnegie and others? I would like to get some comparative information on this subject, if it is possible for me to get the facts accurately.—*J. M. DE S.*

A. The Esterhazy family kept their own private orchestra for their own amusements. By doing this they fostered the development of Haydn, who led and composed for this band, but they had no definite intention of developing a great composer. Carnegie did his efforts in New York and Pittsburgh, with more public spirit. In this field, however, Henry L. Higginson, of Boston, has done more in proportion, with more important results; for he founded and backed the Boston Symphony Orchestra, the best in America, if not the world, and built Symphony Hall. The one who has given most to music, however, is decidedly Ludwig II. of Bavaria, who gave money and influence to the Wagnerian cause when it was most in need of help. Judith Gautier writes of official plots to spoil the performances that he ordered, but he was so devoted to Wagner's music that he gave up a possible consort, because she did not like the music dramas. Ludwig II. made Bayreuth possible. There have been many individual benefactors that deserve mention. Von Schöber shared his rooms with Schubert to keep him from starvation. Liszt organized a chain of concerts that brought Franz \$50,000. When Josef Hofmann was being driven too hard as a child prodigy, an anonymous benefactor paid his father and his manager to withdraw him for a course of study. Paganini was so moved by the *Symphonie Fantastique* that he brought 20,000 francs to the needy Berlioz; but because Paganini was miserly, some think he must have been a messenger acting for another. A recent bequest from Joseph Paley gave a million to the New York Philharmonic Orchestra. But of all these donors, Ludwig II. did most for music.

All things we do are but first attempts. Woe to the artist who sits down to his labor with the conviction that he is a master.—*Mendelssohn.*

Q. How did our octave names, Sub, Contra, Great, etc., originate?—*G. K.*

A. It is difficult to ascertain when the terms were first definitely adopted. They came from Germany. Gottfried Weber uses them at the beginning of the nineteenth century. Martin Agricola, who was born about 1500, uses something very similar in the sixteenth century. I find markings which indicate at least the great and small octaves in notation of the eleventh and twelfth centuries.

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Summer Schools

How Ideas on Music in

By IRENE

Possibly the idea of giving open air concerts in Summer is an importation. The number of such concerts given in Continental cities is so great that it would be difficult to number them. It is safe to say that far more people hear good music in Summer than in Winter. In one of the parks in an Eastern city some forty-eight free orchestral concerts are given during the Summer months. In the same city only thirty-six orchestral concerts are given during the winter.

Years ago Summer was the time for loafing, as far as musicians were concerned. The business man saw to it that he wasted as little time as possible in the Summer, but the musician abandoned himself to idle pursuits for the entire season. Summer concerts, stimulating magazines and the greatly widened love for music have changed matters very greatly. Nevertheless, Summer has always been a time when the active musician found more time and opportunity to accomplish special work. Rossini's *William Tell*, Mozart's *Seraglio*, Wagner's *Das Rheingold*, *Die Walküre*, *Siefried*, *Götterdämmerung* and *Lohengrin*, Mendelssohn's *Elijah*, and several other important works have been given for the first time in August or July. Anyone who has ever seen anything of the terrifically hard work connected with the production of an opera can form an idea of how these masters must have worked.

Whether or not the student works industriously in Summer is a test of real earnestness.

A great deal can be done in two months if the student apportions his time properly. Many a great masterpiece has been written in less time. In former years it was the custom of the student who had been thrifty to go abroad for two months' study. At least twenty days was spent in travel and ten more days in getting settled in a foreign land and then possibly fifteen days in getting acclimatized and "languagized." By

Summer Have Changed

GOODSELL

that time the student might set down to work for about two weeks. What a farce!

Here in America things are different. There is no great journey made necessary, the language, climate, food and customs are the same, and the student really does work that brings results. Many a successful career has been founded upon a special course taken in the Summer months. The writer could tell of dozens of musicians, who if they told the truth about how they managed to get ahead would shout, "Summer Work."

A hammock, a frivolous book, an iced drink, are the symbols of bliss on a torrid day, but as a matter of fact one is quite as comfortable working away at the piano, with the knowledge that every key struck will be likely to add one more little volt to one's musical progress, and it is easy to forget about an ambitious thermometer and air soaked with humidity.

Most teachers plan to give special help to Summer students. They know that they have only a short time in which to get a great deal of information. A good drillmaster makes a good Summer teacher, if he only covers the ground that the teacher has already gone over and gives the student a more thorough or more ready knowledge. Let us suppose that the subject selected is that of the Haydn Sonatas. If the student can go back to his home in the Fall with a kind of Rosenthal finish on four or five Haydn Sonatas, his Summer will not be wasted. I have suggested these comparatively simple pieces, as the fault of the Summer student (and I have taught dozens of them) is too much ambition. Instead of the Haydn Sonatas the student starts out to master the Liszt Rhapsodies or the Brahms Intermezzos. The result is disappointment and the conclusion that Summer study is a failure. Don't expect to accomplish any more in July and August than

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BY A. L. S.

WHENEVER I begin to write of the scales and their fingering I think of the Englishman who was advised to read some really good book and Plato was mentioned as likely to suit him. Later he was asked, "Well, what do you think of Plato?" "Plato? O, that Plato! I'll tell you what I think of him. He's as big a humbug as ever lived. Why, man alive, Emerson has said it all before him."

Still there are—almost—as many ways to teach the scales as there are teachers to teach them. But on the whole, do we not make too hard work of the scales? Too many rules defeat their purpose, since rules should simplify as much as possible. For instance in teaching the scale of "C" have the pupil play the scale with left hand, one octave, the teacher to tell the fingering. When the scale has been played, ask the pupil where her fourth finger went; she cannot tell. Have her play the scale again and rest assured that this time she has paid attention and can state facts. What we find out for ourselves gives us much more satisfaction than what we are told is so, without any thought on our part.

Begin the scale in the right hand with fifth finger and go down to find out where the fourth finger belongs. Thus we know how to finger the scale without getting excited about the thumb or third finger. Some eminent authorities recommend teaching the scale of D flat before any other scale. Why? Because it is easier? That seems an exceedingly inefficient reason. Emerson says: "Do what you most dread to do." Again, why teach one octave—as so many do—instead of two? When a pupil gets in the habit of stopping on the first octave there is always trouble, consequently time lost, when a second octave is begun. When the scale is learned in the regular way, the scale in contrary motion, in thirds and sixths, should follow in the order named. All my pupils actually enjoy the scales and cannot understand why other children speak of those "horrid scales." Remember always that the fourth finger is the star performer; all the attention is focused on that member of the digital family. When it comes to the black keys let the pupil find out for herself where each finger belongs and give the reason for same. The real fun (for the pupil) in learning the scales is to let the pupil do his or her own thinking.

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Then there are the *Sea Pieces* of MacDowell, the *Idyl*, *Winter*, *The Shadow Dance*, and the *Woodland Sketches*. Let's avoid the waltzes, the polkas and tarentellas and "rag-time" this summer and choose our music in accordance with Nature's mood; let us surround ourselves with music that produces a restful atmosphere, the kind we go so far to seek and so seldom find.

A series of revival services was being held in a Western city, and placards giving notice of the services were posted in conspicuous places. One day the following notice was posted: "Hell! Its Location and Absolute Certainty. Thomas Jones, baritone soloist, will sing, 'Tell Mother I'll Be There.'"—Lippincott's.

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WHEN it is remembered that a lesson may take only from half an hour to an hour and a half a week, where two lessons a week are given, it becomes evident that the home environment of the piano student plays a most important part in his or her musical progress. A home in which good music is seldom heard, and in which little interest is taken in the piano practice of the younger members is not so likely to produce a musical genius as a home where an intelligent interest is taken in the musical welfare of its members.

Even where the parents or elder members of the family have little knowledge of music, much can be done to assist the music student. How often we see the piano in a cold, dark corner of a room ill-ventilated, and the instrument untuned, and provided with a "piano stool" of the most back-breaking kind. These are faults which can be remedied without any great musical knowledge. Let the piano be placed in a sunny, well-aired room, where the light is thrown on the left side in the daytime, and at night where shadows do not interfere, and where no glare can injure the eyesight. The piano stool should have some support for the back, especially for young children, and a tuner should be engaged to come over so often to see that the piano is in good order.

In the case of young children studying music it is often desirable to have someone sitting beside the pupil to give encouragement. This usually falls to the mother's lot, and where she has much work on hand connected with the house it is often difficult for her to find time to sit with her child through the practice period. Yet the sympathetic interest of an older person is most desirable. It is not surprising that young children find practice a wearisome task, and continuous commands to practice, followed by punishments for disobedience, are less likely to develop a musical nature than sympathetic interest in the work assigned for practice.

Young children require encouragement and enthusiasm. An indulgent smile at the child's bragging, a friendly pat on the shoulder, a glimpse into the musical future, and an occasional question during recreation hours on some musical topic are of untold help in keeping up a child's interest in music. No opportunity should be lost to afford young children a chance to go to concerts where good music can be heard.

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Five and thirty black slaves,
Half a hundred white.
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For their Queen's delight,
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Now with dulcet lips,
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—William Watson.

AN OLD-TIME MENDELSSOHN CONCERT.

In his interesting little book, *Musical Haunts in London*, Mr. F. G. Edwards gives us the following account of Mendelssohn's English debut:

"The year 1829 was a memorable one for music in England, as it saw the first appearance in this country of Felix Mendelssohn. He first stood before an English audience at the Argyll Rooms, where he conducted his C minor Symphony at the Philharmonic concert of May 25, 1829. 'Old John Cramer led me to the piano like a young lady,' he says, 'and I was received with immense applause.' On midsummer night he conducted his *Midsummer Night's Dream* overture for the first time in Shakespeare's own country. At a morning concert he played Weber's *Concertstück*, when he was dressed in 'very long white trousers, brown silk waistcoat, black necktie, and blue dress coat.' He took part in a 'splendid' concert, the 'best in the season,' in aid of the Silesians (all these concerts took place at the Argyll Rooms), when, he says, 'ladies peeped over from behind the double basses as I came on the orchestra; the Johnston ladies, who had strayed between the bassoons and the French horns, sent to ask me whether they were likely to hear well; one lady sat on a kettledrum.'"

ANECDOTES OF RICHARD WAGNER.

EXTERNAL matters always induced ironical observations from Wagner. He allowed public distinctions and ovations to be offered to him as the "celebrated composer" of *Tannhäuser* and *Lohengrin*, but, as a rule, they only caused a smile. Two singing societies of Zurich had nominated him as an honorary member and in his honor gave a solemn torchlight procession and various vocal ovations. For musical purposes in connection with the event a conspicuous platform was erected before Wagner's residence. When he saw these preparations he remarked: "At first I thought they were building a scaffold!"

The significance of the number 13 in the life of Wagner has brought forth all kinds of observations. His sister Cäcilie tells that already as a boy Wagner was engaged with this problem. His name was the only one among his schoolmates that totaled 13 letters. Also the sum of the figures in his birth year, 1813, gives 13. The instrumentation of *Tannhäuser* was finished on April 13, 1845, and on March 13, 1861, this same work met its well-known and regrettable fiasco in Paris.

At a dinner on the Altenberg, Weimar, in connection with the *Tonkünstler* festival in 1861, it happened that thirteen invited guests were present, and for that reason one was about to withdraw, when Wagner said: "No one need withdraw; let me be the thirteenth!" Twenty years thereafter Wagner recalled this particular occasion.

Wagner's life closed upon February 13, 1883.

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A visit to a museum in which the instruments used by Haydn and by Mozart were preserved led the writer to regard the musical achievements of the present day in a new light. Although age had certainly impaired these instruments one had been completely renovated and yet the tone and character of the instrument was disappointing in the extreme. The fact of the matter is the old masters never knew the real beauty of their own works. Paderewski states that the piano is constantly improving. It is possible but not probable that in coming years virtuosos will play upon instruments vastly finer than the ones we are accustomed to hear now. Of the old instruments, Paderewski says in the *New York Herald*:

"You will not need to be told that the instruments of to-day are vastly better than the best that Beethoven and Chopin knew. In the matter of tone the piano has been steadily improving, but a more important factor has been the widening of the range. For instance"—and here Paderewski made a remark of profound importance—"it is certain that Beethoven would have written many passages differently if he had had a twentieth century instrument at his command. You must remember that the seven octave piano is the product of the last quarter of the nineteenth century, so that even down to the time of Liszt conception was fettered by the limitations of the instrument to interpret it."

Miss Howell—"You remember that gentleman you introduced me to at the reception last night?"

Miss Knox—"Yes."

Miss Howell—"After hearing me sing he said he would give anything if he had my voice."

Miss Knox—"Well, I don't doubt it. He is an auctioneer."—Chicago News.

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Sherwood studied under Liszt, Kullak, Dr. Mason and Deppe, the two former being pupils of Czerny, who, in turn, sat at the feet of the great Beethoven; hence, these fundamental and important principles have come in an unbroken chain from their original exponents to Sherwood. He, after many years of successful teaching, concert playing and lecturing, embraced in a scientific course of Weekly Normal Piano Lessons and University Extension Lectures for teachers, every principle of his art which he had obtained from the old world masters, enriched by his own great genius and experience.

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Extract from Emil Sauer's Letter

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