

June 1912

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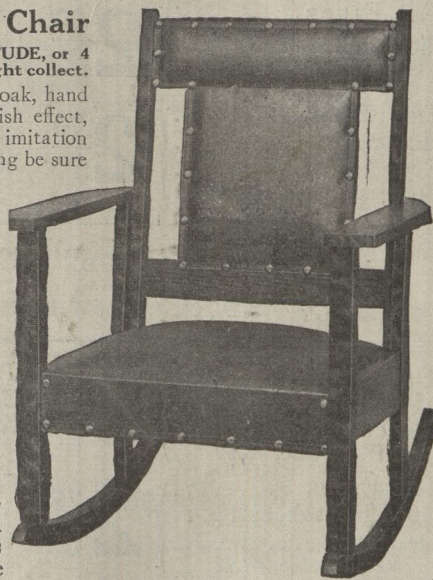
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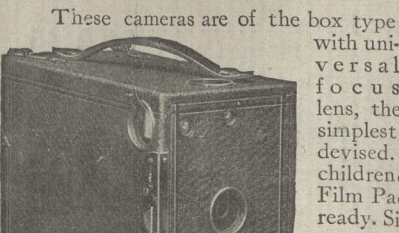
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Look at the special announcement on page 444. It tells of our Mid-Summer Carnival issue and shows to what great pains we have gone to make the August issue as attractive as the July issue.

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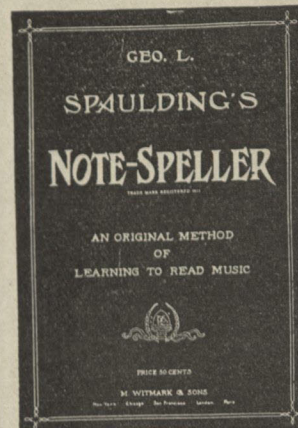
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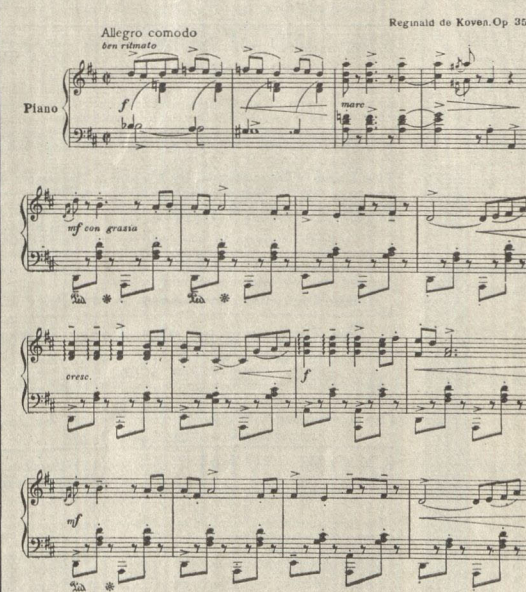
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### THE MEASURE OF PROGRESS.



THE measure of progress is never to be found in the actions or thoughts of to-day. This is particularly true in music study. It seems next to impossible to note our real advancement as we go along. Our main thought should be for the future, but even then the work we do to-day may result in accomplishments far greater than our imagination will permit us to dream about. Columbus, dying in despondency at Valladolid, never knew that he had discovered a new continent, a continent that was to become such a powerful element in the political chemistry of the future. Could James Watt foresee that the invention of the steam engine was to make a revolution in the economic systems of the world? Did patient, hard-working Johann Sebastian Bach, producing a masterly composition every day, realize that in 1912 great presses employing scores of people would be grinding out more of his works in a day than were printed in a month during his lifetime? Could Schubert have foreseen that fifty years after his death multitudes would flock to great auditoriums to hear the famous singers of the world bring his masterpieces to life again and again?

To attempt to measure our progress to-day is to attempt to compute the future of a seed. We know that an acorn will produce an oak tree, if the sun, and the wind and the rains permit it. It may develop into a forest or into a sickly sapling. Come back in ten years after the planting and see what has developed.

Musical progress must be measured in a similar manner. It remains for us to be faithful unto ourselves in all our work. But that is not enough for the music student. He must attempt to divine the future. With everything that he plays he should constantly have in mind the object he is working for. He should ask himself at every practice period "Whither is this practice taking me? What bearing has this *étude* upon the definite goal I have in mind? Is my method of playing it carrying me ahead at the rate of progress which represents the best that is in me?" The student who practices without a definite aim is like the farmer who throws his seeds in a swamp. The student who takes no measure of his progress is little better. Keep a record of what you are able to do to-day. Examine that record two or three months hence and see whether you are nearer your goal. If not, it would be well for you to find out why you are not progressing. It is impossible for you to note much progress in one day or one week. The retrospect over a few months is, however, a true gauge. Never be discouraged with your day's work—look back at the ground you have covered and then start resolutely ahead toward the goal.



### PARLIAMENTARY NONSENSE.



MUSICAL clubs are being formed everywhere in these days. There never was a time when the value of the "get-together" idea has been so thoroughly realized and so keenly appreciated. Clubs of children and clubs of adults are putting new zest, new life, new interest into their musical work by the wonderful fascination which always accompanies a work in which many friends are earnestly and unselfishly engaged.

A short time ago we visited a musical club and had the disappointment of seeing at least one-half of the meeting devoted to the most useless and unprofitable kind of parliamentary "popycock" conceivable. When a society of people gets together and haggles over "motions," "resolutions," "chairmen," "precedence," "by-laws," etc., etc., *ad nauseam*, you may be sure that a healthy musical interest cannot exist.

The musical club which succeeds is the one which gets right down to real work. As soon as a definite program and a laudable object can be determined upon, do not waste one precious moment in anything but real work. Secure the books or music you intend to use, and if it is necessary to make special plans, delegate that portion of the work to an able committee, so that no time may be wasted by the body of the club as a whole. Nothing should occur at the club meetings except that which is likely to keep all of the members in the most wide-awake and active mental condition. The business of the club is usually a bore, and as soon as the club becomes a body of "squabblers" instead of students and workers the life of the organization is threatened.



### IN MIGHTY WATERS.



OUR friends may remember that in the February issue of THE ETUDE we published an editorial upon the miraculous power of music as a comforter. We declared that the highest office of music is to take away the griefs of life. We tried to show that music is the great anodyne of the world. We had not dreamed that in a few months we were to confront a grim exemplification of this thought.

With the sinking of the *Titanic*, sixteen hundred lives were sacrificed to the greed for useless luxury and needless speed. Fate sneered at the highest achievement of man who sought dominion on the seas. The heroism of those who lost their lives is a monument to the valor of all who believe in the high ideals of the Anglo-Saxon race.

We feel that we cannot pass this time without joining with our readers in a tribute to that little band of musicians which kept on playing, true to their duty, until the dark waters closed over them. Not one of the band was saved. If you ever thought that musicians were not to be classed with men of bravery, reflect upon that unthinkable night of April 14th, 1912.

The valor of those men who gave their souls to cheer the dying had in it the true sacrifice of the Christ spirit. No scene more tragic, more heroic, more inspiring can be found in the history of all time. The night was starlit. The sea was calm. The small boats were moving away from the great ship. Above the cries and moans of the weak came the sound of the band playing a hymn. That was something more than mere heroism. Such courage in the face of utter helplessness was the noblest manifestation of the divine in man. Can we ever conceive what that music must have meant to those on that boat during the last few hideous moments?

Here then, are the names of the eight men who took part in the saddest requiem of all time. At that moment the world found a new regard for those who follow the profession of music. This little group rose from the rank and file of ordinary musicians to become the world's highest types of heroes. May their names be kept shining forever in the annals of human bravery.

HARTLEY	CLARK
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WOODWARD	BREICOUX.

In memoriam let us repeat the last lines of the hymn *Autumn*, said to have been chosen by the much-loved journalist and educator, W. T. Stead, just before the *Titanic* sank to its grave two miles below.

Hold me up in mighty waters,  
Keep mine eyes on things above—  
Righteousness, divine atonement,  
Peace and everlasting love.

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## What Musical Europe is Thinking and Doing

By ARTHUR ELSON

### POETS AND MUSIC.

In *Kunstwart*, Richard Batka reviews a book, by Bode on "Music in Goethe's Life." It has been the fashion to hold Goethe not deeply musical, because he did not like Beethoven and did not appreciate the *Erl-King* when Schubert sent it to him. But he enjoyed the Fifth Symphony when he heard it clearly given, and when Schroeder-Devrient put artistic expression into the *Erl-King* he understood the real greatness of the setting. He was abreast of the operatic developments, and even advocated the union of voice, action and music that Wagner introduced. Goethe was a singer, and even a composer, his song *In te domine speravi* being in Jomelli's style.

But if Goethe was really musical—which, in the broadest sense, is still doubtful—he must have been an exception among poets. One does not remember any mistakes in his poems, but his allusions to music were comparatively few and not very technical. With Shakespeare, for instance, especially in some of the comedies, we find a copious stream of musical allusions, showing a thorough knowledge of the tonal art as it flourished then. Only once does Shakespeare use a term wrongly. In one of his last sonnets, on a lady playing the spinet, he mentions the "nimble jacks" leaping to "kiss the tender inward of her palm." The jack, however, is not the key, but the device inside the instrument that plucks the strings. Even here the poet may have misused the term purposely, for the sake of the pun on "saucy jacks" that occurs later in the sonnet.

Other poets did not escape so easily. Coleridge, in his *Ancient Mariner*, speaks of the "loud bassoon" at the wedding feast, but the bassoon was not very loud, nor especially festive. Doubtless the often-used trombone was meant, and the poet slipped on the German name *posaune*.

Tennyson, most musical of all poets in his style, was said to be absolutely tone-deaf. Yet even so he should have known that the band in his *Maud*, consisting of "flute, violin, bassoon," was not a good combination of instrumental color. He probably chose the names because they sounded good to him.

Browning had his troubles, too. In *A Toccata of Galuppi* he speaks of, "Sixths, diminished, sigh on sigh." A diminished sixth is not a recognized interval, and if it were it would be a perfect fifth in our scale. Thus Galuppi is made to indulge in a series of consecutive fifths—a deadly sin in his time, though Verdi and Puccini have done it since then. But Browning understood the spirit of the early contrapuntal music very thoroughly, and his *Abt Vogler* is a glorious tribute to the art.

Artists, too, sometimes misunderstand. Du Maurier, in *Trilby*, has Svengali play a full, rich tone on an instrument. But unfortunately he added a picture of this, with an instrument of such shape that it could give only shrill tones like those of a piccolo.

This lapse brings to mind a similar one, in a setting of *Siegfried*. That hero was in the forest, where all kinds of strange things were happening, so perhaps the laws of acoustics were overturned also. At any rate, he broke off a reed, and on blowing into it he found that someone had stuffed it full of the motive of the horn-call, instead of bird-music. The willow whistles made by the present writer, before he was old enough to descend so learnedly on music, gave only one tone; but let that pass, for Siegfried, although he never stops to cut finger-holes, may have chosen a reed that happened to grow with them. Then came the real climax. He slashed off a piece of the tube, and blew again, whereupon the same musical phrase sounded a *tone lower*. Now we are taught, and with reason, that, all other things being equal, the shorter pipe would give the higher tone. Perhaps the manager wished to emphasize the moral that one cannot depend upon a broken reed. In any case the mistake was not Wagner's, as the score will show.

Writers and novelists fare no better than the poets. Thus Birrell, who edited Browning, explained "fugue" as "a short melody." George Eliot wrote of a "long-drawn organ stop," which, as Sherlock Holmes would say, admits of several distinct theories; but probably the stop was in use for a long time and not pulled out for a long distance. But there are actual mistakes. Thus Crawford ascribes *La Traviata* to Donizetti. William Black makes one of his heroines go to the piano and dash off a Mozart sonata in A sharp—a key of ten sharps, that even Richard Strauss has not dared to attempt! Ouida was another writer gifted with this brand of musical invention. One of her heroes is a tenor who sings ravishing airs from Palestrina—a difficult feat, since he wrote nothing but contrapuntal part music. In another place she speaks of "grand pages from the Masses of Mendelssohn." Unfortunately nobody ever heard of any Masses from his pen, so Ouida would have done musical historians a great service by telling them where these works could be found.

### FREAKISH COMPOSITIONS.

"Music, heavenly maid," is being clothed in strange and many-colored orchestral costumes by the modern composers, but perhaps the most striking is the one evolved by Scriabine in his *Prometheus*. The forces called for in the score are a very full orchestra, organ, piano, celesta, glockenspiel, bells and the voices of a male chorus used in instrumental fashion. There is also a Licht-Klavier, a keyboard operating a switchboard to alter the lighting effects of the hall, and the colors. Ban-tock's efforts in this line are thus antedated, as well as exceeded.

The music, as one would have expected from the composer's *Poeme d'Extase*, is built on the modern lines of chaotic and needless originality. The Bremen correspondent, in describing *Prometheus*, says that Scriabine, like Debussy, adopts an orchestral style that is a matter of revolution rather than of growth from anything preceding. But where Debussy often uses individualism and delicacy Scriabine grows merely noisy. The work is full of strange sounds, often irritating. As with Debussy, there is no coherence in the music, and it might begin or end anywhere. Of course, Scriabine had to invent a new scale for this work. It is one made from the following chord (found in the work) of ascending fourths: C, F-sharp, B, E, A, D. The music is a series of unresolved dissonances. Having employed light-changes, Scriabine says he will introduce special odors at certain points in his next work; but the reviewer adds that odors in the concert room are nothing new.

Music is a matter of taste, they say, but only certain kinds; for in the classics there is an intellectual element, in expression as well as form and balance, that is not adequately replaced by the use of a program, even an inspiring one like the story of "Prometheus bringing fire to mortals." This work is a musical equivalent of the most bizarre and formless pictures of the futurists; and, like them, it seems to serve no useful purpose. The world would be benefited if someone could catch Scriabine and tie him down to a study of Bruckner, who imbued musical form with an advanced modern spirit.

### MUSICAL NOVELTIES.

Most successful among musical novelties seems to be Hans Huber's new opera, *Der Simplicius*, recently given at Basel. The libretto, arranged by Arnold Mendelssohn, is not always clear, but the music gained a remarkable success. There are very many fine lyric and dramatic touches, and the style is fresh and bright. The orchestral prelude is marked in effect and finely colored. There is much horizontal leading of voices and orchestra, but the last act works up to a grand climax in more harmonic fashion.

Gabriel Dupont's *Farce du Cavalier*, in two acts, deals with an honest workman, his shrewish wife, and her interfering mother. The women bully him into doing their work, so he takes the washing to the public place. There his wife falls into the water-enclosure, while the mother-in-law is pushed in; and the workman will not rescue them until they agree to his terms. The score is full of delightfully comic bits of orchestration.

Another dainty opera in piquant style, is *Ich aber preise die Liebe*, by Joseph Reiter. It treats of Klopstock on his visit to Zurich, where he finished his

*Messias*. A pretty love affair is interwoven with the plot, and the words are enriched by many quotations from the writer-hero.

Other new operas include: Rebikoff's *Alpha and Omega*, picturing the beginning and end of all things; Oberleithner's *Aphrodite*; Mikorey's *King of Samarra*; Larmenja's *Gina*, a sombre score with a deserted cad; Emile Nerini; Leon Du Bois's *Eden*, picturing ideal life on an unknown island; and Emil Abranyi's *Paolo and Francesca*, clearer than his hyper-modern *Monna Vanna*. Zoellner is at work on a new opera, *Ione*.

Among new orchestral works are a symphony by Alfred Kaiser, and the symphonic poem *Circenses*, by the Belgian, J. Mazellier. Huber's B-flat piano concerto is praised for its freshness of invention, but his cantata, *Heldenehre* is rated as more commonplace. Berlin heard Draeske's oratorio *Christus mysticum*, the fourth of a tetralogy, called *Der Tod und Sieg des Herrn*. Wolfgang Riedel's cantata, *Der Traumbild* was well received at Halle, while a London program had vocal numbers by Balfour Gardiner, Arnold Bax, W. H. Bell and Percy Grainger. Lindberg has published some *Jugendbilder* for piano; but the greatest meed of novelty still goes to Arnold Schonberg, as audiences are still unable to decide whether he writes his piano pieces in earnest or in jest.

### CLARA SCHUMANN'S FATHER ON MUSIC STUDY.

The famous German musical pedagog, Friedrich Wieck, father of Clara Wieck, who later became the bride of Robert Schumann, had a large following as a teacher in Germany. His methods were unique, since he inclined to the theories of Johann Bernhard Logier, a German teacher of French ancestry, who spent most of his life in various musical undertakings in Ireland. Logier invented a machine for guiding the hands of his pupils at the piano. This machine has gone completely out of use, although Logier's system was so popular in its day that he is said to have had as many as one hundred teachers pay him five hundred dollars each for learning it. Schumann was very much opposed to the machine, as he was to all mechanical appliances. Logier was very successful in class teaching. His *Thoroughbass* was the first musical text-book used by Richard Wagner. Friedrich Wieck was Logier's leading exponent in Germany, and his views upon piano study are always interesting. The following excerpts from an address to some of his pupils are of special interest to all engaged in the study of music:

"If in piano-playing, or in any art, you wish to attain success, you must resolve to work every day, at least a little, on technique. If you practice properly, several times every day, ten minutes at a time, your strength and patience are usually sufficient for it; and, if you are obliged to omit your regular hour's practice, you have, at any rate, accomplished something with your ten minutes before dinner, or at any leisure moment. So, I beg of you, let me have my minutes.

"Practice often, slowly, and without pedal, not only the smaller and larger études, but also your pieces. In that way you gain, at least, a correct, healthy mode of playing.

"Do you take enough healthy exercise in the open air? Active exercise, in all weather, makes strong, enduring piano fingers, while subsisting on indoor air results in sickly, nervous, feeble, overstrained playing. Strong healthy fingers are only too essential for our present style of piano-playing, which requires such extraordinary execution.

"You ought, especially if you have not received good early instruction, to acquire a habit of moving the fingers very frequently, at every convenient opportunity, and particularly of letting them fall loosely and lightly upon any hard object while the hand lies upon something firm, in an extended position. You must accustom yourselves to this unconsciously. For example, while reading at table, or while listening to music, allow your hand to lie upon the table, raise the fingers, and let them fall, one at a time, quite independently of the wrist; particularly the weak fourth and fifth fingers, which require to be used a hundred times more than the others, if you wish to acquire evenness in the scales. If it attracts attention to do this on the table, then do it in your lap, or with one hand over the other."

## How Analysis Benefits the Piano Pupil

An Interview with the Eminent English Virtuoso Pianist

KATHARINE GOODSON

[EDITOR'S NOTE.—Miss Goodson was born at Watford, Herts, England, and commenced the study of music at a very early age. In fact, she had made several appearances in the English provinces as a pianist before she was twelve years of age. In 1886 she went to the Royal Academy of Music in London where she studied with Oscar Reinger for six years. This was followed by four years under Leschetzky in Vienna. After ten years of such excellent preparation it is not surprising that upon her return to London she made a tremendous success in her recitals. She has played extensively on the European continent with particular success in Germany and Austria, where her playing is greatly admired. J. A. Fuller Maitland, in the Grove Dictionary, says of her playing: "It is marked by an amount of verve and animation that are most rare with the younger English pianists. She has a great command of tone gradation, admirable technical finish, genuine musical taste and considerable individuality of style." In 1903 Miss Goodson married Mr. Arthur Hinton, one of the most brilliant of modern English composers.]

### THE NATURAL TENDENCY TO ANALYZE.

"Judging from the mischievous investigations of things in general, which seem so natural for the small boy to make, it would appear that our tendency to analyze things is innate. We also have innumerable opportunities to observe how children, to say nothing of primitive people, struggle to construct—to put this and that together for the purpose of making something new—in other words, to employ the opposite process to analysis, known as synthesis. Moreover, it does not demand much philosophy to perceive that all scientific and artistic progress are based upon these very processes of analysis and synthesis. We pull things apart to find out how they are made and what they are made of. We put them together again to indicate the mastery of our knowledge.

"THE ETUDE has asked me for my opinions upon the very vital part which analysis plays in the study of the science of music. The measure of musicianship is the ability to do. All the analyzing in the world will not benefit the pupil unless he can give some visible indications of his proficiency. Indeed, important as the process is, it is possible to carry it to extremes and neglect the building process which leads to real accomplishment.

### THE FIRST STEP IN ANALYZING A NEW PIECE.

"A great many of the pupils who have come to me indicate a lamentable neglect in an understanding of the very first things which should have been analyzed by the preparatory teachers. It is an expensive process to study with a public artist unless the preparation has been thoroughly made. Reputation naturally places a higher monetary value upon the services of the virtuoso, and for the student to expect instruction in elementary points in analysis is obviously an extravagance. The virtuoso's time during the lesson period should be spent in the finer study of interpretation—not in those subjects which the elementary teacher should have completed. Often the teacher of an advanced pupil is deceived at the start and assumes that the pupil has a knowledge, which future investigations reveal that he does not possess.

"For instance, the pupils should be able to determine the general structure of a piece he is undertaking and should be so familiar with the structure that it becomes a form of second nature to him. If the piece is a sonata he should be able to identify the main theme and the secondary theme whenever they appear or whenever any part of them appears. Inability to do this indicates the most superficial kind of study.

"The student should know enough of the subject of form in general to recognize the periods into which the piece is divided. Without this knowledge how could he possibly expect to study with understanding? Even though he has passed the stage when it is neces-

sary for him to mark off the periods, he should not study a new piece without observing the outlines—the architectural plans the composer laid down in constructing the piece. It is one thing for a Sir Christopher Wren to make the plans of a great cathedral like St. Paul's and quite another thing for him to get master builders to carry out those plans. By studying the composer's architectural plan carefully the student

### THE POETIC IDEA OF THE PIECE.

"Despite the popular impression that music is imitative in the sense of being able to reproduce different pictures and different emotions, it is really very far from it. The subject of program music and illustrative music is one of the widest in the art, and at the same time one of the least definite. Except in cases like the Beethoven *Pastoral Symphony*, where the composer has made obvious attempts to suggest rural scenes, composers do not as a rule try to make either aquarelles or cycloramas with their music. They write music for what it is worth as music, not as scenery. Very often the public or some wily publisher applies the title, as in the case of the *Moonlight Sonata* or some of the Mendelssohn *Songs without Words*. Of course there are some notable exceptions, and many teachers may be right in trying to stimulate the sluggish imaginations of some pupils with fanciful stories. However, when there is a certain design in a piece which lends itself to the suggestion of a certain idea, as does, for instance, the Liszt-Wagner *Spinning Song* from the *Flying Dutchman*, it is interesting to work with a specific picture in view—but never forgetting the real beauty of the piece purely as a beautiful piece of music.

"Some pieces with special titles are notoriously misnamed and carry no possible means of definitely intimating what the composer intended. Even some forms are misleading in their names. The *Scherzos* of Chopin are often very remote from the playful significance of the word—a significance which is beautifully preserved in the *Scherzos* of Mendelssohn.

### STUDYING THE RHYTHM.

"A third point in analyzing a new piece might be analyzing the rhythm. It is one thing to understand or to comprehend a rhythm and another to preserve it in actual playing. Rhythm depends upon the arrangement of notes and accents in one or two measures which give a characteristic swing to the entire composition. Rhythm is an altar upon which many idols are smashed. Sometimes one is inclined to regard rhythm as a kind of sacred gift. Whatever it may be, it is certainly most difficult to acquire or better to absorb. A good rhythm indicates a finely balanced musician—one who knows how and one who has perfect self-control. All the book study in the world will not develop it. It is a knack which seems to come intuitively or 'all at once' when it does come. My meaning is clear to anyone who has struggled with the problem of playing two notes against three, for at times it seems impossible, but in the twinkling of an eye the conflicting rhythms apparently jump into place, and thereafter the pupil has little difficulty with them.

"Rhythmic swing is different from rhythm, but is allied to it as it is allied to tempo. To get the swing—the impelling force—the student must have played many pieces which have a tendency to develop this swing. The big waltzes of Moszkowski are fine for this. If one of Leschetzky's pupils had difficulty with rhythm he almost invariably advised them to go to hear the concerts of that king of rhythm and dance, Eduard Strauss. Dances are invaluable in developing this sense of rhythm—swift-moving dances like the bolero and the tarantella are especially helpful. Certain pieces demand a particularly strict observance of the rhythm, as does the Opus 42 of Chopin, in which the left hand must adhere very strictly to the Valse rhythm.



KATHARINE GOODSON.



## THE ANALYSIS OF PHRASES.

"The ability to see the phrases by which a composition is built clearly and readily simplifies the study of interpretation of a new piece wonderfully. This, of course, is difficult at first, but with the proper training the pupil should be able to see the phrases at a glance, just as a botanist in examining a new flower would divide it in his mind's eye into its different parts. He would never mistake the calyx for a petal, and he would be able to determine at once the peculiarities of each part. In addition to the melodic phrases the pupil should be able to see the metrical divisions which underlie the form of the piece. He should be able to tell whether the composition is one of eight-measure sections or four-measure sections, or whether the sections are irregular.

"What a splendid thing it would be if little children at their first lessons were taught the desirability of observing melodic phrases. Teachers lay great stress upon hand formation, with the object of getting the pupil to keep the hand in a perfect condition—a condition that is the result of a carefully developed habit. Why not develop the habit of noting the phrases in the same way? Why not a little mind formation? It is a great deal nearer the real musical aim than the mere digital work. The most perfectly formed hand in the world would be worthless for the musician unless the mind that operates the hand has had a real musical training."

(Miss Goodson's interview will be continued in the July issue, when she will discuss Harmonic Analysis and Touch Analysis.)

## THREE HINTS ON GAINING SELF-CONTROL AT THE KEYBOARD.

BY EDITH R. McCOMAS.

PSYCHOLOGY, that paradise of the bungler and the charlatan, is possibly the most abused of all studies. Its principles are simple but few understand their application to practical needs. Yet, no study points the way to self-control with more directness.

Attention is one of the psychological attributes most frequently needed in music. The attention must be trained to take in many combinations at a glance. Such, for instance, as the following: (1), The Signature; (2), The Time; (3), The Tempo; (4), The first note of the bass, which helps to indicate whether the piece is Major or Minor.

The trained attention will grasp these four important forerunners of a melody almost at a glance; yet not here is its task finished. The piece is launched, but attention must still be the steady keel on which she rides. It must not falter for a moment for if any distraction enters, there is shipwreck. The young player would do well to study the psychology of his attention, for so much depends on its training.

Of great assistance in all our work is *Rhythmic Breathing*. If you begin to tire, stop, and take long breaths, walk about the room, or throw open a window. Put the same length of time on the intake as the outgo of a deep breath, and as you hold it, imagine you are smelling a rose and want a few more whiffs. Hold the breath until the vessels in the neck begin to swell. Five minutes of this and you come back to the piano filled with power.

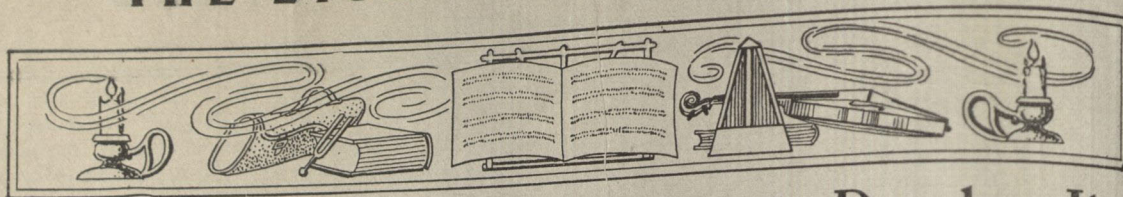
## THE CLIMAX.

Another important attribute, and one most often forgotten, is the *Climax*. The climax of a piece of music is the effect it has on other people. They regard the piece as a whole at first, and afterwards look into the detail, the fine points. As in a picture, the general effect strikes them first.

This effect in music is gained by a proper working-up of the climaxes, of which every piece has one or more. The ability to interpret, to know and realize just when and where your climaxes are, is what raises your work to the level of the artist. The hand, by now, has become our well-trained servant, and we are ready to forget the drudgery of its education. We must now throw open our souls to the study of effects. They constitute a branch of study in themselves.

If we think a minute we see that the climax, or effect, is the end toward which we have been struggling. It becomes us not to drown it in the mire of technique, as many a mechanical player-person does.

The pianist who forgets his climaxes is like the housekeeper who forgets to make a home, or the maker of a living who forgets to live. Learn to interpret truly and to build up the climax, and you will be nearing the border-line of success.



## Delicacy in Playing and How to Develop It

By PERLEE V. JERVIS

At a piano recital by some great artist—Paderewski, Hofmann, or de Pachmann, for instance—we are often entranced by the exquisite delicacy and gossamer-like lightness of their playing. It seems very easy until we try to do it ourselves, when we realize that delicacy combined with absolute clearness is one of the most difficult things to attain in piano playing. The writer has had many opportunities to question some of the great concert pianists in regard to their technical studies, and has more than once been surprised at their lack of ability sometimes to analyze their own playing. One of the best known of our great artists, on being asked how to play octaves, replied, "Just trick them off like this," suiting the action to the word. Upon being told that this answer was rather indefinite, he said, "Practice till you can play them." The writer has not had much more success in getting an answer to the question as to how some of these artists practiced in order to get their beautiful pianissimo. "Practice pianissimo," they reply. "Yes, but how do you practice to get that pianissimo?" "Play as softly as possible!" On the other hand, some of these artists could analyze every step to be taken in building up a certain form of technic, and while methods of developing delicacy varied, yet at the bottom of all the different kinds of practice was to be found arm control, whether the artist recognized that fact or not.

## POWER THE SECRET OF DELICACY.

With the exception of de Pachmann and Joseffy, many of the pianists who have the most beautiful pianissimo are capable of tremendous fortissimo; hence it would seem that lightness and power go together. Many of the readers of THE ETUDE may have seen at some of the great expositions the enormous steam hammer exerting a force of many tons, yet capable of such delicacy as to crack a peanut held underneath in the fingers or the operator. What is the secret of this marvelous delicacy? Perfectly controlled power, or, to put it in another way, perfect control of the weight of the hammer and the velocity of its descent. Delicacy in playing depends in like manner upon perfect control of the weight of the arm and the velocity with which the key is set in motion. That the degree of power is in proportion to the velocity with which the key descends can easily be proved by experiment. If the key be put down very slowly there will be no tone at all; put it down a little more quickly and you have a pianissimo; the faster the key travels the more powerful the resultant tone, till in a powerful fortissimo it is necessary, in order to get the greatest velocity, to start the key with a quick impulse from the arm, this impulse coming from either the triceps, or if the highest degree of power is required, from the scapular muscle.

Another essential factor in delicacy, a factor in the solution of all technical problems, is looseness. This is so generally recognized, and so much has been written upon the subject, that it need only be mentioned in passing.

## EXERCISES THAT PROMOTE DELICACY.

Any exercise that gives the player control of the arm is valuable in the development of delicacy, hence a study of the arm touches in Mason's *Touch and Technic* would make a good foundation on which to build. Special attention should be given to light and fast octave playing, the octaves to be played as directed by Dr. Mason, that is, with an impulse from the arm and a devitalized hand. Good octave players are usually good technicians, and the writer has found that ten or fifteen minutes of preliminary light octave practice helps wonderfully in the playing of a pianissimo finger passage, because light octave playing demands a control of arm weight similar to that required in pianissimo passage work.

An excellent exercise for securing lightness and control of the arm may be made of the old five-finger exercise, familiar to so many generations of players, practiced on top of the keys as follows: Place the fingers on the keys C, D, E, F, G, which must not be depressed; the hand should be shaped properly and the arm held up so lightly that there is scarcely any weight on the finger

tips. Now raise the thumb till it is on a line with the metacarpal joints, relax the muscles, and let the finger drop loosely down to the key C, which, as well as the other keys, must not be depressed in the least.

Practice this with each finger in turn till the arm can be so lightly suspended that the keys are not depressed at all. Now, bearing in mind that in pianissimo playing the arm should be thus suspended so that little, if any, weight rests upon the finger tips, that the velocity with which the key descends must be perfectly controlled, and that the finger lift must be minimized, practice as follows: With the fingers resting on the keys start the thumb down so slowly that when the key is fully down there is no resultant tone; allow the key to rise slowly, keeping the finger always in contact with it, and when the key reaches the level of the other keys (which should remain undepressed), be sure that the finger is not raised from the key in the least, but is still in contact with it. Practice thus with each finger in turn. While this exercise is more difficult than the preceding one, yet by persistent practice it will soon be easily done. When this happens, start the key down a little more quickly, so that when it reaches its full depth a very soft tone follows; as the key rises be sure that the finger remains in contact with it, and that the remaining keys are not depressed at all.

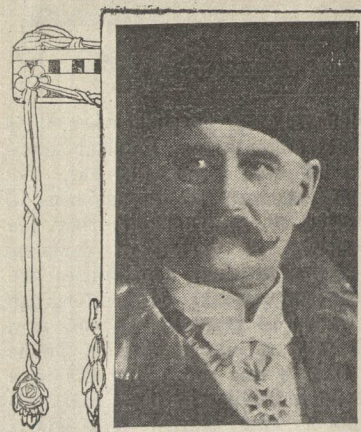
This exercise is still more difficult than the first two, but it should be practiced with each finger in turn till perfect control of the arm weight is secured. Now starting the key more quickly, practice *piano*, then *mezzo-forte*, and finally *forte*. The slow trill should be practiced with each pair of fingers in the same manner, then groups of three, four and five fingers, and at this point any combinations of exercise forms that may suggest themselves to the player. This method of practice should then be applied to passages selected from pieces, first at a very slow tempo, then gradually increasing the speed as facility is acquired in controlling the arm weight and key velocity. In passage work each finger should rest on its key before playing, or, to use an expression of the Leschetizky method, be "prepared," and the finger lift should be minimized, as the closer the fingers are kept to the keys the easier it becomes to obtain a good pianissimo, other things being equal. Staccato practice is also excellent for securing the arm control and lightness required for delicacy.

## FIVE-FINGER EXERCISE THAT HELPS.

The five-finger exercise should be practiced as follows: Rest the fingers on the keys as in the previous exercises; now raise the thumb to stroke position, from which it darts down quickly to the key; the instant the tone is produced the finger springs back as quickly as possible to stroke position, the fingers not in use should be quiet, and the keys upon which they rest must not be depressed. The action of the finger should be entirely in the knuckle joint, the hand and arm absolutely quiet. When this exercise has been practiced with every finger in turn, all the fingers should be raised to stroke position and the exercise practiced with the arm thus suspended. In order to realize the greatest benefit from this staccato practice it should be applied to all kinds of passage work in pieces, and it is essential that there be no action except at the knuckle joint; the suspended hand and arm must be perfectly still. The method of practice outlined above is not only valuable as an aid to the development of delicacy in playing, but secures at the same time great independence of the fingers as well as mental control of the muscles.

Finally, in developing delicacy in passage playing, it is helpful to practice the passage slowly *forte*, with a heavy pressure touch or "clinging legato," relaxing the muscles after each key is put down, and then to follow with pianissimo with a very light arm, alternating thus between *forte* and pianissimo a number of times.

A certain amount of pianissimo should be included in the scheme of daily practice, as it exerts a very beneficial influence upon the general playing, and contributes largely to looseness and flexibility.



[The first section of this highly instructive article by a world-famous authority appeared in THE ETUDE for April. We emphatically advise any ETUDE reader who missed that issue to secure it and peruse Prof. Scharwenka's excellent contribution.—EDITOR OF THE ETUDE.]

## OLD ETUDES BEST.

Although etudes may be a veritable tower of strength in the battlefield of pianistic progress it does not follow that under certain circumstances they cannot be the cause of discouragement and disappointment. Of course, it must be admitted in the first place that there are far too many etudes. The same technical ideas, passages and figures have been worked out over and over by so many composers that the teacher should confine his efforts to a carefully selected series rather than attempt to do all that he knows. Sometimes one notices an improvement in some new studies, an interesting variation, a pedagogical advance or perhaps a new complication, but in the case of most new studies the advance is usually only a partial one and the old model, taken all in all, gives more general satisfaction.

Naturally, there is always a field for extending the technical foundation in accordance with the increasing demands of the modern composers. Hence a certain number of new etudes will always be welcome. On the whole, the complaint that too many unnecessary etudes are thrown upon the market, is well founded. The teacher may be put to much additional labor in examining new studies as he knows that he cannot afford to overlook the possibility of finding valuable technical material. The pupil, however, will doubtless benefit by means of the continual additions to the technical literature of the piano.

## CHOOSING THE RIGHT STUDIES.

To choose those studies best adapted to the use of the pupil is one of the very first duties of the teacher. His familiarity with the most beneficial studies should equal that of the physician's knowledge of the therapeutic action of the most important drugs in the pharmacopœia. He should be able to prescribe studies with the same accuracy and with the same readiness. The doctor who is forever looking in books for his prescriptions is rarely the one with the biggest practice. The teacher must likewise have in his mind a great number of appropriate studies and must diagnose the pupil's difficulties so that he can suggest the remedy at once. Instead of experimenting with new etudes that do not deviate materially from the old standards, it is often wiser to stick to the venerable "three C's" Clementi, Cramer, Czerny. I admit that much of Czerny and much of Cramer is unbearably old-fashioned, although, strange to say, there is much less of Clementi, the oldest of the technical trinity that has gone out of fashion. Nevertheless, I am quite ready to assert that there are many of the etudes of these writers that have never been excelled by the more recent composers. We have, of course, had invaluable additions by the more modern masters, and in many ways no one of the famous "C's" satisfy the demands of the advanced pianoforte compositions of to-day, but for the foundation, the most important stage in the pianist's progress, that is the stage between the elementary musical training and the advanced work, Clementi, Czerny and Cramer are to a certain extent indispensable. Moreover, they promise to remain indispensable for some time to come. I have been continually impressed with the need of such studies in listening to young pianists. At one time the playing assures me that the student's scale playing would have been benefited by copious doses of

## Selecting Piano Studies that Insure Progress

## II.

Written expressly for THE ETUDE by the distinguished Pianist, Teacher, Composer

XAVER SCHARWENKA

Czerny and at other times I have been sure that if the pupil had had more Clementi *Gradus ad Parnassum* and fewer pieces the pupil would have gained a kind of work energy in the touch which that remarkable technical work seems to supply.

## THE THREE C'S.

The teacher, particularly the young teacher, should realize, however, that the indiscriminate use of the "Three C's" may easily disgust, annoy and discourage the pupil. For instance, the teacher who insists upon the pupil going religiously through all the eighty-four etudes by Cramer or all of the *Gradus ad Parnassum* etudes of Clementi would be making a kind of criminal musical mistake. If pupils in general must each be treated differently according to their individuality, discrimination is nowhere so important as in the selection of etudes. With one pupil, for instance, technical complications may seem very easy, but at the same time this pupil may have the greatest difficulty with some apparently insignificant artistic problem. He may lack insight, an insight which the teacher must supply. With such an individual a very little Czerny goes a great way. At the same time he may need a great deal of Heller, Kirchner, or other writers of their type. The pupil who is particularly quick and fluent with his runs but who stumbles over every little polyphonic structure should also have less Czerny and more Cramer, but in addition to this he should have a great deal of work with the Bach *Preludes* and the Bach *Inventions*.

It is a great point in teaching the piano to keep the aesthetic side and the technical side in constant balance. Nothing can accomplish this so much as the proper selection of studies. A teacher who makes any pupil go through the entire six books of Czerny's *Art of Finger Dexterity* in succession, deserves a special punishment. He is entitled to a prize for killing his pupil's musical inclinations for artistic piano playing. In most cases it is really dangerous to give too many etudes of the same kind in succession. A constant variety of well selected works by different composers is always best. Whenever the teacher and the pupil begin to feel a grudge against etudes in general, the cause is usually due to overdoses.

## DON'T OVERTAX THE PUPIL.

I have also noted another tendency upon the part of the teacher which is apt to cause disappointment in the use of etudes. This is the tendency to overtax the pupil's technical ability. To be sure, it is perhaps less dangerous to give the pupil etudes that tax his powers to the utmost than it is to give him pieces beyond his grasp. But while the pupil never dares to doubt the value or the desirability of learning a standard "piece" he may ask why he should bother with a mere etude when his mechanical ability to play the etude is plainly insufficient for the task. This frequently leads to much disappointment. It points to the necessity for great judgment upon the part of the teacher in estimating the technical requirements of the pupil.

All doubts, however, as to the advantages or disadvantages of etudes in music study are for the most part centered around the name "etude." It is, of course, associated with the thought of "study" and a kind of innocent prejudice may have arisen against it for this reason. Call the same musical compositions something else and the prejudice might vanish.

The problem of the application of the etudes is not at all difficult or complicated. It might be reduced to the following maxims:

First, diagnose the case of the pupil so that there may be no question in your mind what the real weakness is.

Second, plan to strengthen the pupil mostly where he is weakest.

Third, if the pupil is lacking in technic feed his mind and muscles with the studies which develop these.

Fourth, if the pupil's technic is finely developed give him studies which have the tendency to develop his artistic side.

Fifth, under all circumstances let us uphold the etude, whatever its name may be, because without this application of mechanical exercises to music it will be difficult to bridge the distance from the keyboard to the art of interpretation.

Frequently, I have heard a pupil say, "I like the etudes best of all." That pupil is invariably a promising pupil.

## THE WONDERS OF THE MUSICAL EAR.

DR. WOODS HUTCHESON, in an article on "How We Grow Deaf" in the *Saturday Evening Post*, discusses the musical ear, or rather that part of the ear which has to do with the reception of musical sounds, in his usual elucidating and fascinating manner. He says:

"This internal ear is vastly more complicated; but, as it luckily seldom becomes diseased—and when it does we do not know what under Heaven to do for it and have no remedy that will reach it—its makeup is of little practical importance. We may here dismiss it with the statement that it consists of a singular little keyboard about an inch and a quarter long, coiled up like a snail shell—*cochlea*—made up of tiny rods laid side by side, not unlike the keys of a pianoforte.

"The delicacy and elaborate perfection of the whole may be gathered from the fact that in its inch-and-a-quarter length there are five thousand separate rods or keys. Each of these keys is believed—though this is largely hypothesis—to vibrate in response to some tone or shade of tone that can be heard by the human ear, and their vibrations are conducted to the tiny twigs of the auditory nerve, which run along the under side of the keyboard and then unite into a small twisted cable, to pass to the brain.

"Each key is supposed to pick out its particular note by vibrating in response to it, much as the receiving apparatus of a wireless telegraph responds to or catches the particular vibration to which it is tuned. It is probable that here is the site of those extraordinary differences in tone perception that exist between us, ranging from the born musical ear, with its delicate appreciation of the subtlest harmonies, down to inability to distinguish Old Hundred from Yankee Doodle.

"Not a little of the painful and laborious process known as 'musical training'—laborious for the pupil and painful for the neighbors—consists in limbering up and drilling the keys of this internal piano. They are taught to work separately from one another, so that the slightest deviation in tone, known as flattening or sharpening, can be accurately distinguished; and also they may be given such simple and rudimentary training in arithmetic as will enable them to recognize when any note is struck which has two, three or five times the number of vibrations of their own particular note, and to respond promptly thereto. This response to simple multiples or vulgar fractions of their own tone forms the basis of what we call harmony."

Bizet's love of liberty, uncouth though it might have been, was open to the light of day; loyal and sincere, he hid neither his likes nor his dislikes. This frankness is a trait which we both possessed in common. In everything else we differed totally; he seeking, before all things, passion and life; I, running after the chimera of purity in style and perfection of form. Our discussions were endless, and they had a vivacity and charm which I have never experienced since. Ah! how guilty they are, those who by their hostility and indifference (to Bizet) have deprived us of five or six masterpieces which might have maintained the glory of the French school!—*Saint-Saëns*.



### Famous Mythological Characters in Music

#### I. SAPPHO

[A new series of short articles in which the famous mythological characters, referred to in literature, will be entertainingly described.]

NOWHERE in the Aegean Sea is there a fairer spot than the island of Lesbos, an "am'rous, od'rous isle of violets," where clustering purple grapes bloom with such luxuriance that "leaving the overburdened vine-polls, they spread trailing to the ground." Here, about two thousand five hundred years ago, lived Sappho, the sweetest of singers.

Great men delighted to talk with her, for she was a poet and philosopher as well as a musician. Many have described her, including Socrates himself, and we can easily picture her, therefore, as a slight, passionate figure, dressed in a long, white, sleeveless robe with golden clasps at the shoulders, and gathered in at the waist with a gaily colored belt. A heavy mass of black hair, fastened with a gold frontlet, or maybe a simple band of ribbon, was arranged in dark coils at the back of her head.

Sappho, like St. Cecilia, has become a legendary figure, and much has been attributed to her that is false. Though she is chiefly remembered as a poetess of rare genius, she was well trained as a musician. Her voice was a rich contralto, and was well under control, as she was able to perform all the embellishments with which the Greeks enriched their music. She also played on the lyre, a seven-stringed harp used chiefly for accompaniments. By altering the position of the bridge, she discovered that a note with its octave could be produced, and in this way increased the range of the instrument to fourteen notes, and improved its resonance. She is said to have invented the plectrum, a quill or piece of ivory used to pluck the strings, similar to that used with the modern mandolin. The invention of the Mixolydian Mode, a softer and more tender scale sequence than others then in vogue, is also attributed to her.

The daughters of many gifted people came to her to study under her care the arts of poetry and song. They formed, as one writer says, "as strange a coterie as ever existed in the vision of a philosopher, or the dreams of a poet." They dwelt together in seclusion and held all their properties in common. Sappho inspired the greatest affection among her followers, often to a greater extent than their parents desired. But Sappho fascinated all alike, men and women, and mostly went her wilful way without hindrance. Most remarkable of all was her refusal, and that of her followers, to have anything to do with the tyrant, Man. She is said to have been very indifferent to the opposite sex, but for this, according to the legend, she paid dearly.

Nearby where Sappho dwelt, was a river, where Phaon, an old and wrinkled ferryman, plied his trade. One day a marvelously beautiful woman crossed in his boat. She was unable to pay his toll in cash, but offered him instead a box of precious ointment. Phaon applied the ointment to his face, and immediately his wrinkles left him, and he became "the most beautiful youth that ever the sun of Lesbos shone upon."

The event caused a great sensation, and even Sappho was stirred with curiosity. She went to see him, and immediately became passionately in love with him. All the women of the island were at his feet, however, and Phaon would have nothing to do with her. Hopelessly she bewailed her fate. At last she decided to take the only course left. Among the cliffs bordering on the sea was one

named Leucate. It was said that all who desired success in love could win it if they had the courage to leap from Leucate to the sea. Aphrodite (Venus), the goddess of all true lovers, would uphold all who trusted in her. To this cliff came Sappho privily. She laid her seven-stringed lyre on the rocks beside her, and calling on Aphrodite for aid, sprang downward to the sea. But alas! Too long had she flouted Eros! Her prayer was unanswered, and the white-topped waves enfolded her beautiful body and clinging black hair, and her music was hushed for ever, save when the little breezes which played about the summit of Leucate, smote the strings of her harp.

#### PARAGRAPH PICTURES OF COMPOSERS.

VERDI'S first composition earned for him a thrashing. He struck a chord. It pleased him. He attempted to strike it again and failed. Thereupon he lost his temper and began thumping upon the piano. Verdi's father promptly punished him with a whipping.

Gounod was remarkably precocious as a child, and possessed an astonishing power of analyzing musical sounds. At the age of two, in the gardens of Passy, where he was taken for an exercise, he would say, "That dog barks in Sol." He was also conscious almost as a baby of the mournful quality of the interval of a



SAPPHO AND PHAON.

minor third. "Oh," he exclaimed one day, "That woman cries out a Do that weeps." The woman, a street vendor, was hawking her cabbages and carrots on the interval formed by the notes C and E flat. Saint-Saëns, the composer of *Samson et Delila*, was also very quick in musical perception as a child. Once when a very lame person visited the house, Saint-Saëns, who was in the next room, remarked, "How funny! That gentleman makes a dotted eighth note as he walks."

Haydn as a boy was engaged by the organist of Vienna cathedral. As long as his voice lasted, he was fairly well cared for, but after his voice broke, the outlook was less attractive, and one night he was turned out into the street without a penny in his pocket. After spending the night in the street, a poor musician named Spangler discovered him and took pity on him, offering a "home." The home consisted of a share of a garret already occupied by Spangler's wife and children on the fifth floor. A miserable bed, a table, a chair, and a crazy old harpsichord were all the furniture. After Haydn became prosperous, he rewarded his old friend by finding a place for him as a singer in the chapel of Prince Esterhazy.

Do not pity the poor organ-grinder too much. Charles Booth, of Salvation Army fame, asserts in his work, *The Life and Labor of the People of London*, that the organ-grinders who cheer the honest Cockney through his weary round of toil earn from 80 cents to \$5 a day.

### TO MEMORIZE OR NOT TO MEMORIZE.

BY LOUIS STILLMAN.

EMOTIONAL expression is only possible when it is backed up by emotional sensibility. Musical sensibility depends upon the ear. Yet the ear, like all other senses, may become so accustomed to an impression, or series of impressions, that the effect is lost completely. A period of complete rest is needed before the musical sensibilities are again affected by similar impressions. Not so long ago a famous pianist was heard to remark, "It requires a million repetitions to play a composition in public from memory." If this is so, then "for the love of music" let us give up indulging in these extraordinary feats. No doubt the pianist was guilty of an exaggeration—perhaps intentionally so—but endless repetition of a piece cannot fail sooner or later to rob it of its freshness.

Liszt is said to have been the first to indulge in this kind of display, and no doubt his unusual mental qualities enabled him to do so without much effort. At the same time we must take into consideration the kind of music he presented to his audiences. The music of Haydn, Mozart, Beethoven and Mendelssohn is much easier to memorize than that of some of Liszt's contemporaries.

All who love music and the piano as a means of expressing it must lament the fact that the interpretations of the works of the masters given at the average piano recital are far below what they should be. Occasionally, in a slow movement, the pianist may give himself up to the spirit of the composition, and prove to the thoughtful listener that music can be something else than a display of digital dexterity. As a rule, however, the performance is devoid of all true feeling, owing to the fact that the artist has played the work over and over in a frantic effort to memorize it, and has lost all capacity for interpreting the spirit of the music.

We ought to "take the bull by the horns" and check the tendency towards over-developing our memories at the expense of what we love most—the music. Are we such slaves to tradition that we cannot see the harm it is doing? Because a master mind led the way fifty years ago when the literature of the piano was not as rich as it is to-day, must we always follow in his footsteps?

Why cannot we take a lesson from the organists? Many of them give weekly recitals, with a fresh program for each occasion. Consequently it is possible to hear a wide range of

standard works from a single artist during a season. The average concert pianist has a very limited repertoire, and there is more than one famous virtuoso who relies on a single program to carry him through an entire season.

If only we could rid ourselves of this subservience to memory-playing many things would be possible. With the music in front of him, a well-schooled technic, and well-developed power of concentration, a good concert pianist could offer us many new delights. New, interesting and varied programs could be given. Works which have not become hackneyed might be heard once in a while. Above all, we should get, occasionally, an evenly-balanced performance in which "music" would predominate—not one which was merely a feat of memory and physical endurance.

ONE of the strangest things in human experience is the way in which adverse opinions go on flourishing in spite of the ferocity of their adherents. To judge by the manner in which men pour ridicule and contempt upon other people's convictions when they do not coincide with their own, one would think that the human race would have gone prematurely to wreck many generations ago if views so confidently denounced had not been extinguished by fire and sword. Yet the conflicting opinions go on surviving next door to one another, and no one seems one penny the worse. The truth is, vehemence of mutual recrimination is never very convincing.—C. H. H. Parry.



## How Chopin Played

As Told by Liszt, Schumann, Mendelssohn and Other Contemporaries

Compiled by DAVID J. SANFORD

THE pianistic art of Chopin was in its day so revolutionary that in many quarters he was constantly victimized by the harsh and unjust words of unenlightened critics who were never done making an exhibition of their nescience. In fact, even Debussy and Strauss in our own day have not been more vigorously assailed than was Chopin. Here and there arose men with real artistic vision who could discriminate the difference between the man who destroys conventionalities for new principle of

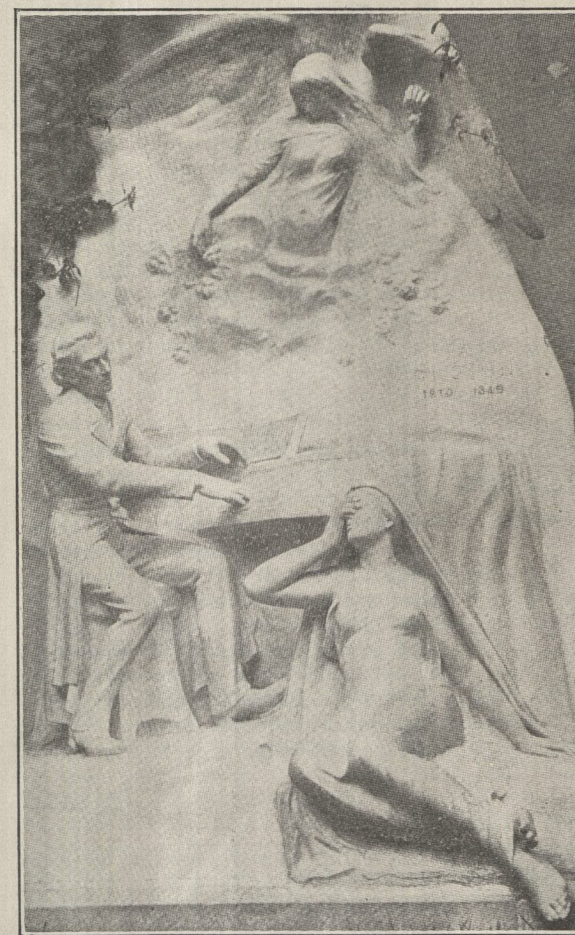
is obliged to relinquish all thought of himself, to devote all his powers to promote the enjoyment of his guests. He knew how to place his visitors at once at ease, making them masters of everything and placing everything at their disposal. His apartment was only lighted by some wax candles, grouped around one of Pleyel's pianos, which he particularly liked for their slightly veiled, yet silvery sonority and easy touch, permitting him to elicit tones which one might think proceeded from one of those harmonicas of which romantic Germany has preserved the monopoly and which were so ingeniously constructed by its ancient masters, by the union of crystal and water. As the corners of the room were left in obscurity, all idea of limit was lost, so that there seemed no boundary save the darkness of space. Some tall piece of furniture, with its white cover, would reveal itself in the dim light in indistinct form, raising itself like a specter to listen to the sounds which evoked it. The light concentrated around the piano, and falling on the floor glided on like a spreading wave until it mingled with the broken flashes from the fire, from which colored plumes rose and fell like fitful gnomes, attracted there by mystic incantations in their own tongue. Several men of brilliant renown were grouped in the luminous zone immediately around the piano.

#### A MEMORABLE GROUP.

Heine, saddest of humorists, listened with the interest of a fellow countryman to the narrations made him by Chopin. At a glance, a word, a tone, Chopin and Heine understood each other. The musician replied to the questions murmured in his ear by the poet, giving in tones the most surprising revelations. Buried in an armchair sat Madame Sand, curiously attentive, gracefully subdued. Endowed with that rare faculty only given to a few elect, of recognizing the beautiful under whatever form of nature or of art it may assume, she listened with the whole force of her ardent genius. Her energetic personality and electric genius inspired the frail and delicate organism with an intensity which consumed him as a wine too spirituous shatters the fragile vase. Through his peculiar style of performance Chopin imparted this constant rocking with the most fascinating effect; thus making the melody undulate to and fro, like a skiff driven on over the bosom of tossing waves. This manner of execution, which set the seal so peculiar upon his own style of playing, was at first indicated by the *tempo rubato* affixed to his writings. This is a tempo agitated, broken, interrupted; a movement flexible, yet at the same time abrupt, languishing and vacillating as the flame under the fluctuating breath by which it was agitated. In his later productions we no longer find this mark. He was convinced that if the performer understood them he would divine this rule of irregularity. All his compositions should be played with this accentuated swaying and balancing. It is difficult for those who have not frequently heard him play to catch the secret of their proper execution. He seemed desirous of imparting this style to his numerous pupils, particularly those of his own country. His countrymen, or rather his countrywomen, seized it with the facility with which they understand everything relating to poetry or feeling; an innate, intuitive comprehension of his meaning aided them in following all the fluctuations of his depths of aerial and spiritual blue.

#### SCHUMANN DESCRIBES CHOPIN'S PLAYING.

Robert Schumann was one of the keenest admirers of the art of Frederic Chopin. He was particularly moved by his pianoforte playing. In



CHOPIN PLAYING.

A Beautiful Monument in one of the Public Parks of Paris.

beauty and one who merely fails to obey canons of good taste because of indolence. Among those who could measure the remarkable genius of Chopin were Liszt, Mendelssohn and Schumann. Chopin's art and methods are the most individual of all the composers. To play his compositions properly one should know something of the methods he employed in playing. Although words are poor tools with which to depict any form of musical interpretation, the following will be very profitable to students who pride themselves upon going a little deeper than the surface.

#### LISZT ON CHOPIN'S ART.

In his *Life of Chopin*, written originally in French, Franz Liszt has given some valuable hints upon Chopin's interpretative skill. The following is a somewhat free but at the same time authentic transcription of some of these thoughts. Liszt's French is so evanescent that literal translation becomes very difficult.

"The most eminent minds in Paris frequently met in Chopin's *salon*. Chopin possessed the innate grace of a Polish welcome, by which the host is not only bound to fulfil the common laws of hospitality but

his historically famous magazine, the "Neue Zeitschrift für Musik," he wrote, "Imagine an aeolian harp possessed of all the scales, and these made to vibrate altogether by an artist's hand, with every kind of fantastic embellishment, but in such a manner that a fundamental bass note and a softly singing upper part were always audible, and one has a fairly good idea of Chopin's playing. No wonder that one prefers those of his pieces heard from himself, and therefore let us mention, in the first place, the A flat Etude—more a poem than a study. It would be a mistake to imagine that he allows all the small notes to be distinctly heard; one was aware, rather, of the undulation of the A flat major chord, strengthened afresh here and there by the use of the pedal, but one was always sensible through the harmonies of the wonderful melody of the big notes, and about the middle of the piece a tenor part was heard distinctly from the chords. When the piece terminated one felt as though, but half awake, one would like to seize a beautiful picture seen in a dream. It was impossible to say much and praise was unutterable. He went on to the second in the book in F minor, another which leaves an unforgettable impression of his originality—so seductive, so dreamy, so soft—something like the singing of a child in its sleep."

#### MENDELSSOHN'S TEMPERED PRAISE.

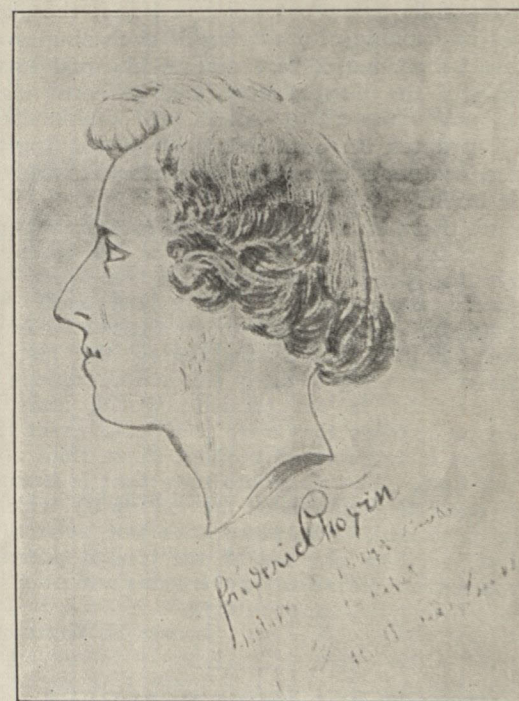
In 1834 Mendelssohn wrote the following to his mother:

"As a pianist Chopin is now one of the very first of all. He produces new effects like Paganini on his violin, and accomplishes wonderful passages, such as no one could formerly have thought practicable. Hiller, too, is an admirable player—vigorous and yet playful. Both, however, rather toil in the Parisian spasmodic and impassioned style, too often losing sight of time and sobriety and of true music. I, again, do perhaps too little; thus we all three mutually learn something and improve each other, while I feel rather like a schoolmaster, and they a little like *mirriflores* or *incroyables*."

Later Mendelssohn wrote to his family:

"Chopin has enchanted me afresh. There is something so thoroughly original in his pianoforte playing, and at the same time so masterly, that he may be called a most perfect virtuoso."

The poet Heine, who was devoted to Chopin, made a rather odd appreciation of his position in the pianistic world. He called "Thalberg a king,



PEN DRAWING OF CHOPIN BY FRANZ LISZT.

Liszt a prophet, Chopin a poet, Herz an advocate, Kalkbrenner a minstrel, Mme. Pleyel a sibyl, and Doehler a pianist."

Stephen Heller said of Chopin's playing:

"It was a wonderful sight to see Chopin's small hands expand and cover a third of the keyboard. It was like the opening of the mouth of a serpent about to swallow a rabbit whole."



## Letters from Wide-awake ETUDE Readers

[Now and then we receive a letter from some reader which we think deserves to be passed on to the thousands of ETUDE friends likely to be interested in a similar manner. We are always glad to receive bright, practical letters, real letters not made for the occasion but marked by the personal note that makes correspondence delightful.—EDITOR OF THE ETUDE.]

### INDIVIDUALITY IN PLAYING.

To the Editor of THE ETUDE:

In the April (1912) number of THE ETUDE I read the article written by Mr. Harold Bauer with great interest. This article should be the means of making others that read it begin to think, as it did myself. I have sent you the result of this thinking, you can place whatever value on these thoughts you think they deserve.

My attention was attracted by his stating that each single part or voice possesses its individuality and when the voices are played together neither of the voices should lose its individuality, but united make a complete ensemble. He does not give any advice as to the means by which this can be accomplished, but suggests that we should listen to other instruments playing together. This, I am sure, will not enable anybody to do it on the piano. I admit it is very valuable to listen to a string quartette, because you have each voice played by four different individuals, and even then it is difficult to secure an ensemble equal to that which should be possible with a single individual controlling all of the voices. This could only be done on one instrument, the piano, and the individual performer must possess the means by which it is possible to control the individuality of each voice separately and still when combined will be a perfect unit. There is only one way in which it is possible, and that is by the application of scientific management to all parts of the human mechanism evolved; if this be in his possession the pianist would be able to meet all the requirements demanded by the composition to make it intelligent.

The piano cannot give the tone color of the violin, viola or cello. The piano possesses tone qualities individually belonging to itself; the pianist should be capable of producing in each single voice all discriminations of tone demanded equal to that of each of the players with their different instruments, and when all the voices are combined each should possess its own individuality and together make a complete ensemble satisfactory to the conscious brain.

To me there is no single musical instrument equal to the piano in its completeness or on which one is able to give as satisfactory a rendition of a polyphonic composition. I have expressed these thoughts for consideration to all interested in art. I have had the opportunity during the last few months of listening to many pianists occupying exalted positions in the pianistic world, and they seemed to imagine they were producing great tone, but to me it represented nothing more than noise, and not tone. The piano has tone that is beautiful within itself if you possess the means by which it can be produced. The piano does not need to be thrashed for it to give out all the tone it possesses. There is a great difference between tone and noise.

Respectfully,

JOSEPH H. GITTINGS.

### JUSTICE FOR MUSIC TEACHERS.

To the Editor of THE ETUDE:

In an old issue of THE ETUDE (March, 1909) I find that you have discussed the handicaps which come to high school students who desire to pursue the study of music. It is true that the average student regards music as a secondary feature of her education, but there are others with marked musical talent who intend to specialize music later. For these a general cultural development is necessary as a background for their musical studies. No ambitious music student can afford a hiatus of four years in her lessons, yet few

girls have strength for any considerable amount of practice when the school day is ended.

You suggest the only practical solution to the problem. Let the music student who desires to finish high school be given credits, upon her music teacher's report and recommendation, for the musical work which she performs during her high school years, just as she would be given credits for any study included in the school curriculum.

Nor is this the Utopian dream that one might consider it. In this small Oregon town our progressive superintendent has adopted the idea. The first of my pupils to benefit by this liberal educational theory graduated from school a year ago, receiving six credits for her music to complete the total number required by the school board. Early last April she gave a recital involving considerable taste and some virtuosity, which she could not have acquired in this time had she been obliged to conform to the usual rigid requirements of a high school.

A difficulty which must arise in regard to the artistic value of any student's musical work can at present only be safeguarded by the discretion of the superintendent. Ultimately this will be met through the realization of another Utopian dream—the certifying of music teachers who are qualified to teach.

FRANCES STRIEGEL BURKE.

### A PLEA FOR THE GUITAR.

To the Editor of THE ETUDE:

In regard to a critical article in THE ETUDE (May, 1910), by Oscar Hatch Hawley, in which he says "Personally, the writer does not believe in having very much to do with young people who want to learn the banjo or mandolin or guitar," I wish to put in a plea for the guitar, and state a few facts in regard to the attitude the masters of music took toward the guitar.

Mauro Giuliani, the most renowned of Italian guitarists, and one of the greatest, if not the greatest, guitar virtuoso the world has ever known, was born in Bologna, Italy, about 1780, and lived in Vienna from 1807 to 1821. "In Vienna, Giuliani met and formed a warm attachment with many of the leading musicians of the city, who held him in highest esteem and admiration." He was for many years the intimate friend and companion of Johann N. Hummel, Ignaz Moscheles, Anton Diabelli, J. Mayseder and Haydn. "His enthusiasm and devotion to the guitar was the means of bringing it to the notice of the above-mentioned celebrities, who were not only entranced by its beauty, under the hands of such a master, but who seriously studied the instrument, and severally composed and published pieces for it."

"With the assistance of Moscheles and Hummel, Giuliani commenced to compose duets for the guitar and pianoforte, and his productions for these instruments, which were frequently performed publicly in company with one or other of the artists mentioned, increased his popularity to a very high degree. His own skill and powerful execution upon the guitar also brought the instrument most favorably to the notice of Beethoven and Spohr. Giuliani was regarded with distinguished favor by them." Hummel specially composed his Op. 62, Op. 63 and Op. 66, which are grand serenades for piano, guitar, violin, flute and cello, or, instead of the two latter instruments, clarinet and bassoon; also, his Op. 74, "The Sentinel of Choron," for voice, with accompaniments of piano, guitar, violin and cello, which were played in all the important cities of Germany, with the above-mentioned artists.

Beethoven said of the guitar: "The guitar is a miniature orchestra in itself."—"I love the guitar for its harmony, and it is my constant companion in my travels."

Berlioz played the guitar. It was, in fact, the only instrument, except the flute, Berlioz did play. Bach, Haydn, Schubert, Weber, played the guitar. Paganini, the greatest of violinists, was a wonderful performer on the guitar as well, and all, except two of his compositions which are authentic and published during his lifetime, had parts for the guitar. It is a well-known fact that he composed his airs first for guitar afterward transcribing them for the violin to suit his fancy.

Friends of Weber have said that they heard every air from "Der Freischütz" emerge from his guitar while he was engaged in composing that work.

Rossini has a part for guitar in the score of "The Barber of Seville."

ETHEL LUCRETIA OLCOTT.

## Bright Ideas in a Nutshell

Double  
Third  
Scales.

SCALES IN DOUBLE THIRDS seem to be sadly neglected by many teachers. It was my good luck to "see through them" at an early stage in professional career. I mean just what I say—"see through them"—for there seems to be a kind of knack in getting them. Once I performed this experiment with a certain pupil. There was a piece at which he balked for weeks. Finally I came to the conclusion that his muscles were not strong enough and elastic enough to play it. In other words, his hand was not powerful enough or stretched enough to play the piece. I gave him double third scales for a few weeks and he was able to execute the most difficult passages with ease.

RETIRED TEACHER.

Having the  
Piece  
Ready.

WHENEVER I SELECTED A PIECE for a pupil I invariably did the thinking in advance so that there was no time lost in fumbling over catalogues during the lesson period. At the same time I made up my mind what the piece to follow would be, so that I really selected two pieces at one time. I found this a much better plan than "having a run on a piece," as some teachers do when they give the same piece running to a dozen pupils.

ETUDE ADMIRER.

Give a  
Dog a Bad  
Name

ONE OF MY PUPILS never seemed to take any interest in her work. After making many investigations, I discovered that nearly every member of her home circle had taken it upon themselves to assure the girl that she had no musical talent and was also too lazy to practice. They did this I was told to "keep her from getting conceited." I remembered the old saying about giving a dog a bad name. I persuaded the pupil's relatives to change their attitude and give the girl some positive help. She improved from that time on.

X. Y. Z.

Keep the  
Hands  
Mobile

I AM TOLD that if actors do not exercise the muscles of their faces daily they become hard and refuse to make the somewhat exaggerated changes which are necessary to make their facial expressions conspicuous on the stage. Consequently they exercise their facial muscles in ordinary conversation. Later I found that a great many players were accustomed to exercising the muscles of the hand even when they were not practicing. That is, they would exercise them in an inconspicuous manner when riding on a car, walking in the street or reading a book. A few days convinced me that this is a most beneficial kind of auxiliary practice.

AMATEUR.

Exaggerate  
Accents

FOR A LONG TIME I wondered why the playing of many of my pupils lacked rhythmic character. Then I decided that it was due to lack of sufficient accentuation. I tried a plan of having my pupils exaggerate all the accents. At first this was disappointing, as it made their playing "bumpy" or irregular. Gradually, however, the exaggerations became subdued, and a nice sense of accentuation remained. The flabbiness and lack of a kind of "musical vertebrae" which had been noted before, disappeared.

E. C. COBB.

## An Hour With Leschetizky

From an Interview Secured by

LOLITA D. MASON

[EDITOR'S NOTE.—The following article-interview was received from an American music student abroad and presents some very interesting phases of the life and work of the famous pianist, composer, teacher, Leschetizky. The accompanying illustration is from a postal sent to THE ETUDE by Leschetizky in acknowledgment of the receipt of a bound copy of the well-known ETUDE feature, The Gallery of Eminent Musicians, containing the master's portrait. It is gratifying to note that Prof. Leschetizky has long been an admirer and supporter of THE ETUDE. The picture is the latest portrait of the famous teacher.]

OCCUPYING a unique position in the musical world through having known Rubinstein, Liszt, Chopin, Brahms, Czerny, Henselt, Johann Strauss, Ole Bull, Joachim and many other great musicians who have passed on, and at the same time having acquired the reputation as the teacher of more celebrated pianists than any other living master, one cannot help surrounding Professor Leschetizky with a kind of nebulae of celebrity which one usually pictures around the immortal masters of the past. Nevertheless, I found Professor Leschetizky on the day of this particular interview as alert mentally and physically as a man of forty, or one-half of the age of the venerable teacher.

His comfortable villa in the beautiful cottage district of Vienna is crowded with mementos, souvenirs and gifts received during his brilliant career as a concert player, director, composer and teacher. Many are photographs of men and women famous both in literature and in art, each portrait inscribed with warm words of appreciation of Leschetizky as a friend, a patron or as a teacher.

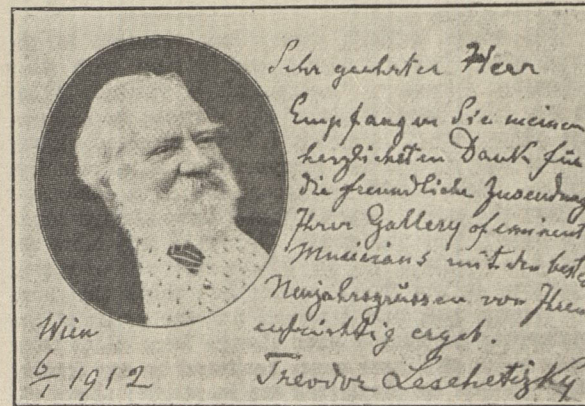
His entire life has been one of interesting events, and as he recounts it these events take on a new and picturesque importance. Born at Lancut in Austrian Poland, June 22, 1830, he had the good fortune to be brought up under the direction of a father who was one of the leading teachers of Vienna. Czerny, whose Austrian pupil, Franz Liszt, had already attracted wide attention, was the great master of the Austrian Capital and naturally the young Leschetizky came under his instruction. At the age of fifteen he had completed his studies with Czerny, but he continued to spend his Sunday afternoons at the master's home playing for him. Czerny had been a pupil of Beethoven, and no one was more familiar with the compositions of the great musical giant who died three years before the birth of Leschetizky. Czerny was greatly interested in the manner in which Leschetizky played Beethoven, and it is said that the youth was then recognized as a born interpreter of Beethoven. The boy was very fond of the works of Schumann and even dared to play them for Czerny, despite the fact that the famous teacher had said that they were "the works of a dilettante," and had declared the *Carnaval* lacking in form. In the end, however, Czerny tolerated his pupil's love for the Saxon tone-poet, and even seemed pleased with some of the Schumann pieces.

Simon Sechter, the well-known theorist, was Leschetizky's teacher in composition. Sechter deplored the fact that his pupil seemed to have no talent for church music, and with some reluctance advised him to devote his time to writing comic operas. This was the same Sechter who condescended to say that Wagner's *Tristan and Isolde* was good.

### LESCHETIZKY AND RUBINSTEIN.

After several successful tours as a pianist, Leschetizky settled in St. Petersburg in 1852, and remained there nearly twenty-seven years. His natural versatility was of great assistance to him, for he not only gave piano recitals, but also taught, acted as concertmaster for the court, and directed operas. Patti, Lablache and many other famous singers of the time sang under his magic *bâton*. It was in this practical manner that he learned the art of instrumenta-

tion. Associated with Rubinstein, Julius Schulhoff and Haberbier, he founded the conservatory at St. Petersburg. He and Rubinstein lived together and were the best of comrades. It was pathetic to note Leschetizky's expression of loneliness as he said: "Ah, Rubinstein! He and I knew each other. Since his death there has been no one to take his place. In a world full of people I still feel isolated when I think of his companionship." Then Leschetizky related an anecdote of Rubinstein which illustrates the delightful gallantry in compliment which always exists between famous artists.



LESCHETIZKY'S LATEST PORTRAIT AND AUTOGRAPH.

"Rubinstein had once arranged to play the Beethoven E flat Major Concerto. I realized that it would be a great treat, but I was also confronted with the fact that I was suffering so terribly from an attack of gout that I could hardly leave my bed. The temptation was too great, however, and I managed in some way to get to the concert hall. At the end of the concert I went up to congratulate Rubinstein. He knew how seriously ill I had been and seemed surprised at my being present. I told him that it was worth while to go any distance to hear him play. He answered by saying, 'Not when I have played as I have to-day—like a swine.' I replied, 'But when you play like a swine, it is better than the best efforts of any other pianist.'"

"The last time that Rubinstein visited Vienna, a *soirée* was arranged for which tickets were issued. Everyone seemed glad to pay four dollars for the privilege of hearing the immortal Russian virtuoso play. A great many of my pupils were there and among the well-known musicians who attended were Rosenthal, Wilhelm, Grünfeld, and Brüll. A bust of Rubinstein was placed in a prominent place in the room and almost buried in flowers. All of the many charming ladies present were dressed in white, and the effect of the whole scene was very beautiful, so beautiful indeed that Rubinstein himself was evidently overcome. In fact, he looked so pale that I took him to my studio, brought him water, and asked if he well ill. 'Not ill, my dear colleague,' he replied, 'only scared.' (*Nicht krank, nur angst*). In fact, he was as naive in his nervousness as a student at his first public appearance."

"As the evening went on, the enthusiasm became stronger and stronger, and Rubinstein finally agreed to play anything his hearers desired to listen to. He was never in a better mood. At the end, the excited musicians gathered round him, kissed his hands, embraced him or cheered as only musicians can do on such occasions. Rubinstein put them all away with

the remark that if any one of them had played as many false notes as he had played he would not blame me if I threw the pupil out of the window."

Leschetizky was visibly affected by the reminiscences of his dear friend. He remarked that he thought that the greatest interpretative artist the world had known since the death of Rubinstein was possibly Pablo Casals, the famous Spanish 'cellist. Of pianists (not including his own pupils), he is said to have remarked that Eugen d'Albert is probably the greatest, although not so warm as Rubinstein or so fanciful as Schumann. He praises Emil Sauer for having great fire and a keen appreciation of dynamics.

### LESCHETIZKY ON MODERN COMPOSERS.

Leschetizky's opinions upon the works of some of the modern composers are interesting as they are those of a man thoroughly abreast with the times, but one who has had fourscore years of experience. In speaking of some modern works he said:

"Opinions upon all contemporary works must, of course, be personal, and no one should abide by the opinions of one man. I can only say how they seem to me. The Strauss *Rosenkavalier*, for instance, always reminds me of the old French proverb 'Much noise about an omelette.' When it rises to its best it reaches the high comic opera standard set by Johann Strauss, but certainly goes no higher. Debussy's *Pelléas and Mélisande* has much poetic ardor, but is not unmarred by monotony and tediousness. Because a creator has produced one beautiful thing does not by any means indicate that his other things will be beautiful. Rostand's *Cyrano de Bergerac* was extremely delightful, but I fail to see great interest in *Chanticleer*. Max Bruch seems to me a very great composer—greater than the present generation realizes. Indeed, he seems greater to me than Richard Strauss, Huber, Reger and others about whom a great deal is written in these days."

### SOME LESCHETIZKY TEACHING IDEAS.

"How many times have I been obliged to repudiate that inevitable word *method*! Every teacher has a method, but the good ones have a method for each pupil. Of course, the very habit of thought, habits of discipline, habits of thoroughness, etc., might be said to make a method, but these are things which must be developed in the man himself. The teachers who prepare pupils for my classes have a certain routine which serves to give the pupils a technical foundation. This is a kind of preparatory method, but can represent but a fraction of the number of ideas which any teacher with a large circle of pupils must employ. A good foundation is, however, of the very greatest importance."

"Early in my work as a teacher, my attention was drawn to the marvelous Roman bridges that are still in use after one or even two thousand years of existence. Indeed it has happened that the very stream the bridge was to have spanned has turned its course so that it no longer exists, but leaves as a monument the wonderful art of the Roman builders. The Roman bridges are all curved, but the modern bridges are for the most part straight in construction. It is necessary to renew them very frequently, but the Roman bridges with their arches endure through the ages. Experimenting with the hand I found that under most of the conditions which govern piano playing, the fingers can move with much greater freedom. At the same time the arch construction gives the hand a kind of strength it could not otherwise possess. It seems obvious from this that the high-arched position of the hand is the most desirable."

### THE VALUE OF QUICK MOVEMENTS.

"Another apparently insignificant incident led the way to another observation which has a vital importance in the technic of piano playing. The key in the lock of a large chest in my room refused to yield to my best efforts to turn it. I sent for a servant, and a stupid-looking peasant boy responded. I was disappointed as I knew that my own hands were better developed than those of the boy's. The latter, however, with a very quick turn of the wrist moved the key around and the chest flew open. This made clear to me that the sudden turn contained more power than the force applied slowly with all the muscles exerted. The application of the principle to piano playing was very clear, and any tyro in school may experiment in such a way that the advantage of employing quick movements upon occasion may be observed. It is particularly noticeable in scales and nuances."

"How can one lay sufficient stress upon a proper understanding and application of the pedal? It might



almost be said that one-third of pianoforte technique lies under the foot. To employ it in such a way that each chord affected by it sounds clear and distinct without including the adjoining chords unless they are of the same harmony is a very difficult matter. It is accomplished in most instances by pressing down the damper pedal before the chord is sounded, and releasing it immediately afterward in a manner which is sometime called syncopated. The zealous student will experiment with the pedal continuously as some of the most beautiful tonal effects come in this way. It is the musician's palette upon which he mixes his colors. It must not be abused, however, and should not be employed to sustain tones which may be better sustained by the fingers. Czerny used to say that the pedal was only for dumb people, and claimed that he could play Bach Fugues for the piano entirely without the pedal and at the same time sustain every tone."

#### STUDENTS TRY TO DO TOO MUCH.

"Students cover entirely too much ground in their practice work. It is better to take a much smaller section and practice on that section. In fact, it is not a bad idea to take one-half of a measure and play that until it is thoroughly digested. Consider every possible technical and artistic point. Play in exact rhythm and time. Then take the second half of that measure and proceed in the same manner. Follow this with the first half of the next succeeding measure taking great care that each little section is smoothly joined. It may take you two or three hours to go through a few pages in this way, but in the end you will have accomplished more than you could possibly have done by spending the same time racing through different pieces. In the end play the piece as a whole very slowly and carefully, endeavoring to see if any errors have been made. Stumbling through a half a dozen pieces for six or eight hours a day will never make an artist. Better practice two hours and practice right."

"The middle finger of the hand is possibly the strongest finger of all. A note struck by the middle finger seems to result in an intensification of the vibrations of the wires of the piano. It seems difficult to produce a similar effect with any other finger. The thumb is the dumbest of all the fingers as it is so short, weak and fleshy. Great care must be taken to develop the index finger as it is none too strong and is so constantly employed. Indeed, in melody-playing one must experiment with the different fingers so that the fingers best adapted to particular notes may be discovered."

Leschetizky's pupils declare that when they take a piece to him the second time the fingering, pedaling and marks of interpretation will all be changed. His idea is to induce the pupil to see how many different ideas can be brought to bear upon one piece. In fact, he will often play the same piece in several different ways in order to illustrate this same point. And how well he plays! His tones, at one time crisp and clear, at another time can melt in liquid dreaminess or storm through sonorous chords, or flash into delicate brilliancy. All seems to be done with the greatest imaginable ease and finish, a finish few can ever hope to attain. During the several years I have had the privilege of hearing him teach, I have never heard a young pupil with so much brilliancy of execution and so much virility, and he has had many big "talents" in his class. His nature is so versatile that he can render all styles of music, so that one who has heard him often thinks that he is best in this, then best in that, and so on. The best of all is the simplicity of his art. He has said:

#### SIMPLICITY ESSENTIAL IN ART.

"Who can conceive of art without simplicity? Even in the most complicated passages there must be no suggestion of labored study. As long as a piece is an effort it is unfinished. It must not only be played in such a manner that there is no visible struggle for mastery upon the part of the performer, but it must be so clear that it may be comprehended and appreciated by any member of the audience. Affectation of any kind in piano playing is detestable. It establishes the performer's ignorance at once. Who can be affected and at the same time have the proper reverence for the master to be interpreted? There should be much less self-consciousness and more attention given to the masterpiece."

"After studying a piece it is a good plan to lay it aside for a while and then go at it again. I do this with my compositions. I put them aside to 'dünsten' (settle). After a time I take them up again and find that I have an entirely different view of them. Beethoven, the greatest of modern masters, reflected long

upon all of his compositions before he permitted them to be published. Perhaps that is the reason why so many of them are genuine masterpieces. At one time they seemed very complicated indeed, but with the complications one finds in our modern music Beethoven seems beautifully simple. Let us hope that two hundred years from now the love of Beethoven will not have been marred by the intrusions of the so-called modernists, with their voyages far away from the land of melody."

Study with Leschetizky has been expensive since he has had his great reputation. He receives twelve dollars an hour for each lesson, and gives no half-hour lessons. He rarely gives more than three or four lessons a day, often only two, as he claims that the strain is so great that he can not endure more. Nevertheless, he had vitality enough to rise at three in the morning, to play over the score of the Strauss *Rosenkavalier*, when it first appeared.

#### RUBINSTEIN'S BITTER VALEDICTORY.

It is well known that the greatest disappointment of Rubinstein's life was his failure to achieve success as a composer. Although showered with honors and crowned with fame as an executive artist, as no one of his day save Liszt, it was as nothing in his eyes in comparison to this frustration of his hopes. A heretofore unpublished letter, written to his musical editor in Leipzig, has recently been discovered in which his disappointment is frankly acknowledged. Though strongly pessimistic it is a human document of no small significance, and as such will undoubtedly appeal to the interest of many readers.

"My whole artistic career has resulted in the most utter disappointment, and I sing with King Solomon, 'Vanity of vanities, all is vanity.' What in my life I have made of the utmost importance, the object towards which I have directed all my ability and hope—my composition, is a complete failure. People will not accept me as a composer; neither the artists (from whom I have always hoped the most), nor the public (whom I am more inclined to forgive), and yet I have so much of human weakness in me that I cannot but think that both are wrong, and that I myself am the cause of the misfortune because I have always kept aloof from party spirit and have never hesitated to say frankly what pleased or displeased me in music; above all, because I have forced myself so little as a composer on the attention of men. Believe me, however paradoxical it may seem, the only way is to tell them that one is God; they crucify one for it, but in the end they believe it. Mahomet had to tell the people that he was the prophet; Wagner, that he was the savior of art, etc. The philosophical or ironical vein that I have always had has preserved me from anything of the kind, but not for my own good I can see. Now, if the mountain does not come to me I swear that I will not go to the mountain. My whole existence is ridiculous. May God forgive my parents; I cannot forgive them, for here what is ridiculous becomes deeply tragic—judge for yourself. The Jews call me a Christian, the Christians call me a Jew; the Russians say that I am a German, the Germans say I am a Russian; the classicists call me a musician of the future, the modern musicians call me a classicist, etc. Do you know another such personality? I do not. Even what I am doing at present is nonsense; for I, who am firmly convinced that the art of music is dead, that nowadays we cannot find eight measures written that are worth so much as a single penny, and that even executive art for voice or instrument (whatever it be) does not reach to the shoestrings of the earlier art—spend my entire time in instructing young people in composition and execution, while I know that I shall have my labor for my pains."

"Now from all this you can well imagine in what an ironical light my approaching so-called jubilee celebration appears to me. And so I await with impatience the end of my existence, since I must look on myself as a living lie (this I say aloud—in silence, I say to myself that I am the living truth in contrast to the universal lie; both are, however, equally superfluous)."

"Farewell, my dear Herr Senff, destroy this letter and think kindly, as you have thus far, of your unfortunately not crazy, but no more practicing artist and no longer composing friend."

ANTON RUBINSTEIN.

#### A LESSON FROM ÆSOP.

BY EDWARD ELLSWORTH HIPSHER.

THE writer would be just about as quick as any one to resent being told he is as slow as a tortoise. And yet, as sure as there is a moral in the Æsop fable of "The Hare and the Tortoise," there will be very satisfactory results to the one who models his practice after the gait of our much-souped friend.

And there is such clear reason for this that it is strange that so many of us are so slow to feel the pricks of common sense, to rub our musical eyes, to shake off our drowsiness and wake up to the fact that pride in the rapidity with which we can clamber over the keys is, after all, a questionable medium to finished execution.

Let us suppose that in playing a study, our haste has led us to sound twelve wrong notes—a very low estimate for a composition of any length, as practiced by the average student. Every time one of these wrong notes was played, one set of muscles failed to be exercised in performing their work, another set started in a habit of doing something they should not do, and the brain was weakened in its functions, by an act of inaccurate thinking. Before we can get back to our first estate and be ready to make any advancement in our execution, we have before us the plain necessity of correcting these evils. And time is too precious to be consumed in eliminating mistakes, which need never have been made.

When reading an article by that masterful organist, Eugene E. Thayer, the writer was particularly impressed with the necessity of slow practice. Though he had known all the Bach Fugues for years and was considered particularly strong in their execution and interpretation, Mr. Thayer stated that, at the time of his writing—near the close of a long professional career—it was his custom to practice a Bach Fugue fifteen times through, taking a sixteenth note at the rate of speed which a quarter note should have. Then he would play it once at its proper tempo. Throughout all this slow practice his mind was centered on executing every detail in the most perfect manner possible. Is it any wonder that, when the time came for the performance of one of these masterpieces, he had it so assimilated that he could give it an authoritative interpretation?

Where we so often fail in our slow practice is in allowing ourselves to do it in a slovenly manner. The mind should be kept alert for the slightest shortcoming in technique or tone. While there is time to devote to such thought, there should be the utmost care in keeping the hands, arms and body in the most easy and natural position so that the muscles may act freely and without the least feeling of cramp or restraint about them.

Do not let slow practice become a matter of mere note playing. Listen attentively for tone quality; read far enough ahead so that every note and chord will be clearly in mind before time for their execution; observe every mark of expression and note that the intended effect is apparent in your rendering; in fact, let no detail of the printed page or of your technical execution of the same escape your attention; and you will be surprised at the amount of interest and pleasure which can be derived from this very slow practice. Many little details, which ordinarily escape one's attention, will take on an added meaning; while your music will give added pleasure both to yourself and your listeners.

To master a difficult rapid passage, follow Mr. Thayer's precedent of selecting a rate of speed not more than one-fourth that at which the finished piece is to be executed. All fingers, when not in action, should be kept high off the keys. Then, as each is required, let it drop with the quickest possible stroke, using only the strength of the finger muscles to bring it down. This develops rapidity of muscle action, under perfect control. After going through the passage, in this manner, several times, try it once at a faster speed, to note improvement. Then repeat the operation, and difficulties will soon disappear.

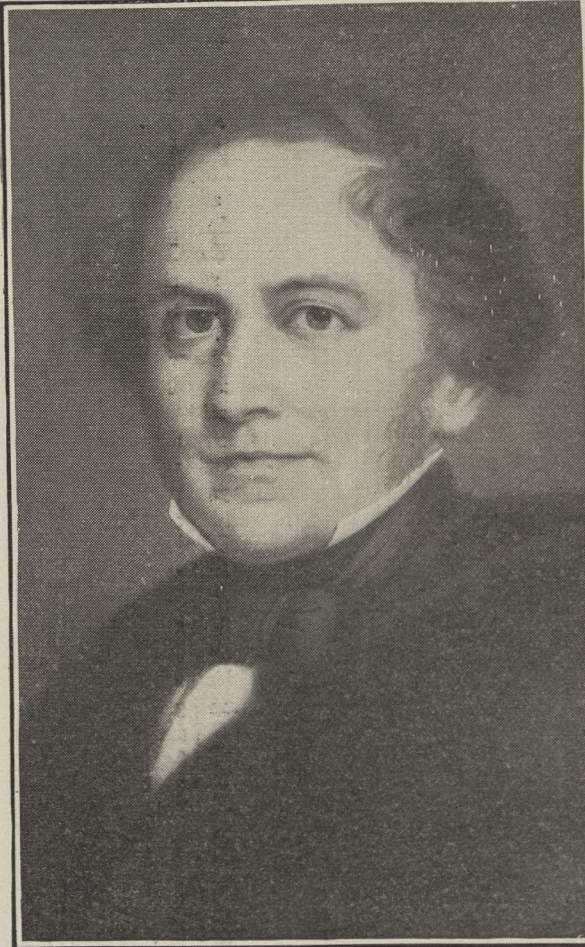
Of all the liberal arts, music has the greatest influence over the passions, and it is that to which the legislator ought to give his greatest encouragement.—NAPOLEON, at St. Helena.

## Gallery of Celebrated Musicians

World Famous Violinists



Mischa Elman



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Fritz Kreisler



Efram Zimbalist



Ottakar T. Sěvčík



Ferdinand David



## IMPORTANT NOTICE TO ETUDE READERS

THE ETUDE Gallery of Musical Celebrities has been continued for forty months, during which time two hundred and forty 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.

### FRITZ KREISLER. (Kryse'-ler.)

KREISLER was born in Vienna, February 2, 1875. He first appeared in public when seven years old. As a rule students are not admitted to the Vienna Conservatory until fourteen, but as a concession to his genius he was admitted when seven. His teachers at Vienna were Hellmesberger and Auber. He also studied at the Paris Conservatory under Massart (violin) and Delibes (theory). He won the greatest distinctions at both conservatories, and after a few years' further study, visited America with Moritz Rosenthal in 1889. Then for some years he gave up his musical career; he studied medicine in Vienna, art in Paris, and finally passed a stiff army examination and became an officer of Uhlans. On resuming his violin concert career he made his *début* in Berlin with startling success in 1899. Again he came to America, and won even higher praise here than at home. His London *début* in 1901 won a further confirmation of the American verdict, and from that time he has advanced steadily in the estimation of all competent musicians. He has rapidly come to be considered as the foremost of the younger violinists, as he not only possesses unlimited technique, but is also a musician in the broadest sense of the word. Many of his arrangements, notably that of Dvorak's *Humoreske*, are freely used by violinists, though he has done little original composition.

(The Etude Gallery.)

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### RODOLPHE KREUTZER. (Kroitser.)

KREUTZER was born at Versailles, France, November 16, 1766, and died at Geneva, June 6, 1831. He studied the violin with Stamitz, but owed more to his own natural ability. At the age of sixteen, through the favor of Marie Antoinette, he played first violin in the Chapelle du Roi, and later became a member of the orchestra at the Theatre Italien, where his first opera, *Jeanne d'Arc*, was produced. During the Revolution he was frequently called upon to compose *operas de circonstance*, which he did with credit. His friendship with Beethoven dates presumably from his visit to Vienna in 1798, but it was seven years later when Beethoven dedicated to him the famous "Kreutzer" sonata for violin and piano. Kreutzer was professor of violin at the Paris Conservatoire from its foundation in 1795, and after he returned to Paris from Vienna, he and Baillot drew up the famous *Methode de Violon*. His educational work was of the greatest importance, and the Kreutzer Studies are universally recognized as invaluable. He held distinguished posts both under the First Consul and under Louis XVIII, and became chief conductor at the Academie from 1817 to 1824. A broken arm compelled his retirement in 1825, and his last years were embittered by loss of prestige. His compositions included many operas, and also orchestral music, besides works for his chosen instrument.

(The Etude Gallery.)

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### MISCHA ELMAN.

ELMAN was born at Talnoy, Russia, January 21, 1891. He studied at the Royal Music School in Odessa under Fiedelman, first appearing in public in 1899. Professor Leopold Auer was a member of the audience, and at his suggestion Elman went eventually to St. Petersburg in 1901. He came under the personal supervision of Auer and made immediate progress. Elman's *début* was made in Berlin, 1904, and his success was immediate, bringing many engagements all over Germany. The following year he appeared in London, and the success he had already achieved in Germany was repeated in England. His first tour of America took place in 1908, and American audiences at once endorsed the opinions of Europe. Few musicians have achieved so fine a reputation at such an early age, and there appears to be little doubt that Elman's future career will be as successful as that of his prodigy days. At first his style of playing naturally showed the influence of his brilliant teacher, but latterly he has developed a style of his own which marks him out as an artist of great individual attainments. His repertory includes all the great violin concertos and solos. The violin which Mischa Elman used as a boy was a small Nicolas Amati; latterly, however, he has used a Stradivarius, dated 1727. This instrument is in a fine state of preservation.

(The Etude Gallery.)

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### FERDINAND DAVID. (Dah'-veed.)

DAVID was born at Hamburg, June 19, 1810, and died suddenly while on a mountain excursion near Klosters, July 18, 1873. He studied two years (1823-4) under Spohr and Hauptmann at Cassel, and made his first appearance at the Gewandhaus, Leipzig, with which he afterwards became so closely associated in 1825. He became a member of the Königsstadt Theatre in Berlin (1827-8), and first became acquainted with Mendelssohn. He spent a few years in Russia, but when Mendelssohn became conductor of the Gewandhaus concerts in 1836, David was appointed concertmeister, a position he retained until his death. He was also appointed violin professor under Mendelssohn when the Conservatory was founded in 1843. His educational influence was great, the two most famous of his many distinguished pupils being Joachim and Wilhelmj. David composed five concertos and a number of other works for the violin, besides two symphonies and an opera. The *Violin School* contains much invaluable pedagogic material which was the direct outcome of his experience at Leipzig. David deserves special praise for his work in reviving the works of eminent violin players of the old Italian, French and German schools, and for his excellent editing of most of the great violin classics. In his own playing he combined the piquancy of the modern school with the solid merit of Spohr.

(The Etude Gallery.)

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### OTTO KAR SEVCIK. (Safe'-chik.)

SEVCIK was born March 22, 1852, at Horazdowitz, Bohemia. He studied first under his father, and then under Anton Bennewitz at the Conservatory of Prague (1866-70). After graduating he gave concerts in Prague, and eventually made his *début* in Vienna in 1873. At the beginning of his career he suffered many hardships, but he eventually achieved some success in Russia, which led to his being appointed violin professor at the Imperial Music School in Kiev, 1875. He remained there until 1892, when he accepted an invitation from his old teacher, Anton Bennewitz, who was now principal of the Conservatory, to return to Prague as chief violin professor. Good luck attended him by providing for him a brilliant pupil in the person of Kubelik, but any lingering suspicion that Sevcik owed his success entirely to this circumstance was dispelled by the publication of his remarkable *Violin Method for Beginners*, and by the success of Kocian, Marie Hall and other pupils hardly less noted than Kubelik. His principal success has been in developing the technique of the violin, which he has systematized far in advance of anything previously attempted. His "semitone system" ensures an early development of correct intonation, and leaves the student free to develop bowing technique. Since 1909 Sevcik has been head of the violin department at the Vienna Conservatory.

(The Etude Gallery.)

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### EFRAM ZIMBALIST.

ZIMBALIST was born at Rostoff-on-Don in 1893, and commenced to play the violin at the age of seven. After playing in his father's orchestra, he entered the St. Petersburg Conservatory, where he remained for six years under Leopold Auer, the teacher of Mischa Elman and Kathleen Parlow. At the conclusion of his studies he won a prize of 1200 roubles and a gold medal presented by the Russian Government. On this occasion his diploma was endorsed "Incomparable." He made his *début* with the Beethoven *Saal* in Berlin with the Berlin Philharmonic Orchestra. His success was so great that he was almost immediately given a hearing at the Queen's Hall in London under Arthur Nikisch, and later with the London Symphony under Dr. Hans Richter. His success was immediate, not only in England and Germany, but also in France and Russia. Zimbalist made his American *début* in Boston, October 27, 1911, and has not failed to win as much admiration here as elsewhere. There can be little doubt that Zimbalist is destined to be one of the world's great violinists, as he not only possesses complete technical equipment and sound musicianship, but he also possesses that magnetic quality known as "personality," which plays so large a part in establishing popular favorites. Wherever he has appeared so far he has won immediate success.

(The Etude Gallery.)

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## Tributes of Noted Musicians to the Memory of the Late W. S. B. MATHEWS

### AMY FAY.

Mr. Mathews was one of the most interesting writers on music we ever have had; clear, brilliant and often exceedingly witty, his articles commanded attention and were eagerly read.

In the broad sphere of his general professional activity he may be characterized as a musical educator in the wider sense of the term. As early as 1869 Mr. Mathews began to contribute to *Dwight's Journal of Music*, in Boston, under the *nom de plume* of *Der Freischütz*. I remember very well reading his articles

In the last issue of THE ETUDE we gave a short biography of the late W. S. B. Mathews. Limited time prevented our giving sufficient space to the work of the famous educator who has done so much to lighten the burden of thousands of teachers and pupils in America. Mr. Mathews had been engaged in conducting a series of correspondence courses for the Columbian Conservatory at Dallas, Texas. He had been in excellent health for a man of his years. On March thirtieth he started on a journey to his home in Denver, and while on the train was attacked by an acute form of kidney trouble. He was enabled to reach his home, but passed away on April first.

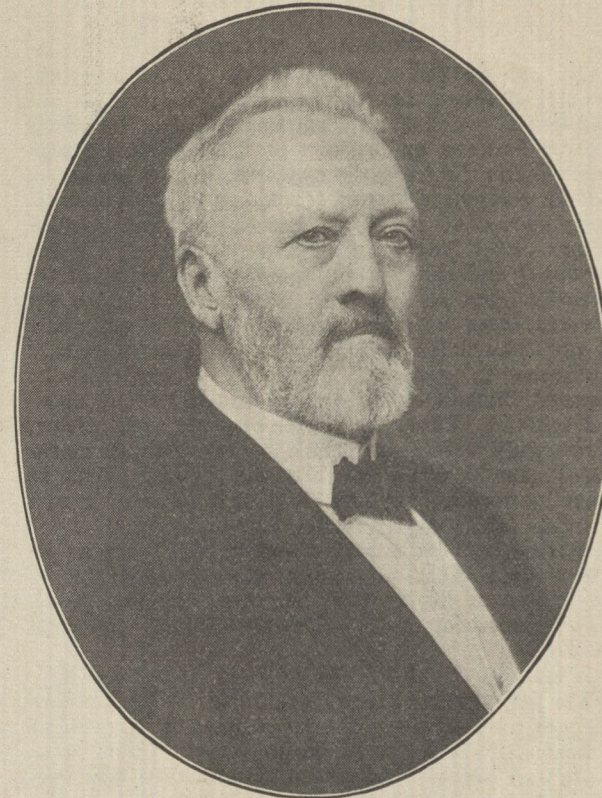
Our readers will surely be gratified to read the splendid tributes paid to Mr. Mathews by many eminent musicians who knew him:

### E. M. BOWMAN.

The death of W. S. B. Mathews is a grievous personal loss to me. Our acquaintance began many years ago at one of the meetings of the Music Teachers' National Association, where he was ever a conspicuous and inspiring worker. He was one of the most fluent writers I have ever known, and his equipment in knowledge, illustration, anecdote and repartee was phenomenal. No matter what phase of musical thought was being discussed at the associational meetings, Mr. Mathews was always able to speak on the question in a way to enforce attention and exert influence. And let it be recorded that his views, his teachings, his literary work and his career as a musical journalist have been unfailingly constructive and uplifting. Thousands of young teachers and students who were accustomed to read his contributions to musical papers will greatly miss his good advice, his explanations of knotty points and the breezy good cheer which always permeated his writings. As a companion he was delightful. He was modest, sensitive, unselfish, always alert to do something to make others happy or successful; he could tell hosts of good stories and would also listen while someone told the one of which the Mathews story had "reminded" him. We shall miss him, but we shall remember that he has made his day and generation richer for his having lived and labored therein, and for this we shall ever be grateful.

### LOUIS C. ELSON.

With pleasure I reply to your request for a short appreciation of the character and career of Mr. Mathews. It is all very well for the modern great ones, like Liebling, Joseffy or Sherwood to receive much credit for their influence on American music, but Mr. Mathews exerted a great influence for musical uplift at a time when America was musically as arid as Sahara. Long, long ago his articles over the signature of "Der Freischütz," in *Dwight's Journal of Music*, were points of extremely good and healthy criticisms. His indomitable will-power carried him over every obstacle. He had, for example, an impediment in his speech (a hair lip), but in spite of this he even at times gave public lectures; and I well recall hearing one of these, and after a few moments becoming so interested in the subject-matter of his discourse that I fairly forgot the physical defect. He was a most rapid writer, but sure of his facts nevertheless; and a teacher who brought forth many advanced pupils; an ornament to the history of American music in criticism, teaching and literature. America has indeed had very few such figures in the history of its musical development.



W. S. B. Mathews.

LAST PORTRAIT AND AUTOGRAPH.

under that signature and remarking, "That man has brains."

Every reader of THE ETUDE knows how long and how intimately Mr. Mathews has been associated with that valuable educational magazine and how zealously he made known Dr. Wm. Mason's *Piano-forte Techniques* in it. He lent his cooperation to Dr. Mason in supplying the letter-press, philosophy and general explanations, while Dr. Mason furnished the exercises and the method of their practical application.

### HENRY T. FINCK.

I regret to say that as Mr. Mathews lived mostly in Chicago and I in New York, I had few opportunities to meet him. Like all who knew him better, I was impressed at these few meetings by his kindly ways and his genuine modesty. Once we had a "row." I had written for *The Forum* an article on "The Utility of Music" which dealt largely with savages. He wrote some sarcastic comments on it which aroused my ire, and I "talked back" very saucily. But he forgave me, and when, some years later, I asked a favor of

him, he cordially agreed, though it must have cost him considerable time. I read all his books with pleasure and profit, and of his magazine, *Music*, I saved many copies. His name will long be held in honor as that of one of the pioneer musical educators.

### JOHN J. HATTSTAEDT.

W. S. B. Mathews was a genuine product of our American soil. In his youth music was in its infancy in the United States, the facilities were limited, the requirements modest. Mr. Mathews, along with the majority of musicians, did not enjoy the musical advantages, which were then only to be had in the older European countries—he was essentially self-made. Nor was this to be deplored. He was not hampered by prejudices and traditions acquired from associations, which always cling to every student who has spent some time abroad.

Mr. Mathews had a keen sense of humor and a rather caustic wit. It was said of him by those who had been hit by his shafts during the times that he was in journalism that he would sacrifice his best friend for an epigram.

Mr. Frederick W. Root told the writer of the following: Upon one occasion it came in his way to write up a concert in which a pianist played a certain selection after the manner of one who does not feel thoroughly prepared—scrambling and fast, with much use of the damper pedal. Mr. Mathews would not have been willing to seem contemptuous or unkind, but he could not resist this witticism, severe as it was: "Mr. ——— probably felt regarding this selection as Lady Macbeth did upon the occasion of a previous murder, 'Twere well if it were done quickly.'"

### CHARLES W. LANDON.

Those who became acquainted with W. S. B. Mathews' brilliant services to musical journalism when he wrote for *Dwight's Journal of Music* in the seventies realized that he was destined to become a powerful force in American musical education. He strongly advocated Dr. Mason's ideas on *Touch and Technique*, and was a great service in bringing that great teacher's principles to wider public attention. Mathews' articles were always inspiring and helpful to the young musician. The subscribers of THE ETUDE surely owe him a great debt for his liberal practical advice and help. There seemed to be no problem that comes into the experience of the piano teacher that he had not worked out previously.

### EMIL LIEBLING.

My recollections of the late Mr. W. S. B. Mathews date back as far as 1867. At that early period, while professionally engaged at a small school at Georgetown, Ky., I read *Dwight's Journal of Music*, published in Boston, with great interest, and the Chicago letters, signed *Freischütz*, attracted me especially, as they were remarkably bright, breezy and invariably full of valuable suggestions. When I settled in Chicago, in 1872, I met the redoubtable *Freischütz* in the person of Mr. Mathews, and we became very good friends. As a critic he was ever considerate and encouraging. His editorial work was of the highest order and the discontinuance of his magazine *Music* was a real loss to our musical interests. He possessed the rare gift of recognizing the needs of the general public and the ability to supply them by popularizing great problems and valuable information without superfluous technicalities. He was quick at repartee, a good friend, a valiant fighter.

The influence of Mr. Mathews was actively exerted at a time when music in America was in its formative period. He upheld a high standard and lived to see his views vindicated. I always considered him one of our most forceful musical representatives, and sincerely regret his passing away.

### DR. S. N. PENFIELD.

I first met Mr. Mathews in Chicago after returning to this country from a somewhat extended period of study abroad. I learned to know, respect and admire him highly, and I have ever since followed his career with great interest. His rise was steady and rapid, and he achieved and occupied for many years a prominent and unique position in the musical world, and this in spite of certain handicaps. He founded and conducted for years the monthly magazine called *Music*, which discussed musical topics on a genial, lofty and dignified, yet fearless, plane. But Mr. Mathews was perhaps most widely and favorably known as a pedagogue and musical educator. He was a highly successful piano teacher. Few more so than he. Methods







## HOW THE MIND SHOULD GUIDE THE BODY IN PRACTICE.

BY R. M. BREITHAUP.

Translated and adapted from an article in *Die Musik* especially for THE ETUDE by Theodore Stearns.

Two questions, intense and insistent, present themselves: "What shall I practice?" and "How shall I practice?" The normal development of the bodily functions and the gifts with which one is naturally endowed from birth are attained and emphasized by the simplest exercising of natural practice. The child strives at first to satisfy his desires and his will. His consciousness is aroused when he is about three months old, and after the second or third year is passed he has learned to walk, talk and observe fully.

At the age of seven his brain is fully developed—the necessary fertility, of course, coming later. Nature surrounds him in his first stage with thousands upon thousands of delicate, unseen yet powerful threads of influences which arouse the perception, awaken latent instincts, stir the child's imagination and innermost faculties, unnoticed for the most part by those about him, and in general form the character and accustom the body and the mind into a sub-conscious activity, as pronounced as it is, thus early, systematic.

Now this gradual awakening is attended by the heavy sense of strife, effort and work. All routine is, curiously enough, a hard fight. Nature, foreseeing perhaps the far future, early surrounds the child's unconscious efforts with all manner of invisible hindrances to further develop the head, heart and hand. It is not an easy matter to be born and to grow up.

In this, ability to overcome obstacles, lies, thus early, the true gift of being able to practice; and to steer clear through the primitive yet exceedingly complicated childhood paths provided by Nature breeds undoubted success for the after-man. The first baby step, for instance, even the first grip, requires repeated attempts until firmly established into automatic precision—the precision of experience.

And the dangers to the infant mind attending that first step would be gigantic to a grown-up could we but fully understand them. It is a heroic and Spartan training that the invisible mother presses upon her tiny pupils, yet we all passed through it.

Manual velocity, or technique, such as piano playing or singing, is really but a continuation of this early bodily practice of the child. It is a sort of nerve-gymnastic, and the better the body has struggled (that is, the nerves and the muscles) to attain their perfect and responsive freedom, just so the routine of musical practice will be more quickly and perfectly mastered later on in life. Like the lump of ore from the mines, the smelting, hammering and forging process goes consistently on until the final strands of delicate metal work emerge in the shape of full and reproductive artistic results.

### PRINCIPLES OF PRACTICE.

All attempts at musical technique are, at first, purely imitative, no matter whether independently carried out or with the help of others. "Methods," "Schools," practice and custom follow in the natural course of training, either as a pleasure or a duty. An optical impression arouses an impulse to attain something or to reproduce it. This desire is, by a combination of mental and physical force, telegraphed throughout the brain and body, and if the child has learned the Spartan lessons bravely, the man's mind and muscles will respond quickly and good practice immediately results.

The principles of practice consist therefore:

1. In a rapid and correct performance of the optic or acoustic faculties in recognizing tones or sounds.

2. In the perfect working freedom of the various nerve centers.

3. In the correct and sympathetic ability of the muscular action to respond quickly to the task imposed upon it.

The principal trouble with all beginners and with all technical practice is the inability to control the concentration and the consciousness at one and the same time. A further trouble is that of controlling with swift and sure certainty the necessary bodily functions requisite for obtaining the exact movements desired. (The fourth or fifth finger, for example.)

Let a person pick up a violin for the first time and see how excessively awkward he is with it. Only after a long time can he accustom his arms and hands sufficiently to begin to feel at home with the instrument in his grasp. In short, all difficulties may be traced to our inexcusable and lamentable lack of bodily control.

## THE ETUDE

Practice is again handicapped by our conscious and unconscious ignorance of its important purpose. Take, for instance, the singer. With the mere tone production the average absolute ignorance of our simplest and most important bodily function is pitifully typical. Out of one hundred singers, ninety-nine not only breathe incorrectly but also do not seem to know how to utilize their breath to produce a mere tone. They have absolutely no conception of combining the use of their breath with the muscles of the chest, nor do they appear to realize the elastic expansive ability of the latter; yet it is all there—born in them.

Just so with the pianist or the violinist who has never thoroughly mastered his arms, hands and fingers, and who, after repeated weeks and months of hard work with attempt and failure going hand in hand, comes to the conclusion that his awkwardness is not because of the instrument but is really only the awkwardness of never having sufficiently mastered his body and practicing with it to master its wonderfully responsive component parts which have been waiting so patiently to be mastered all these growing years!

In our schools we are clever enough to educate our understanding and at the cost of the freedom and the health of the body. There is no comparison between the training of the intellect and the natural development of the body, and only recently, as is being done in Sweden, are we learning to teach the school children how to practice breathing, how to speak, enunciate and sing correctly, and to train the ear and rhythmatize the body into perfect and artistic control through the medium of music. Sporadically such training is here and there attempted, but not yet is it brought into the universal system that it certainly should merit.

We find that girls take to piano playing better than boys because they are naturally more nimble. Their busy fingers with the needle, their aptitude for grace and elegance, renders them far more susceptible to the requirements of musical motion than boys of the same age who are stiff and bodily less flexible.

### THE PHENOMENA OF PRODIGES.

Wonder-children in music, the *ingenia præcocia*, neither fall from heaven nor are they in any way incomprehensible. They are all, without exception, the product of favorable circumstances. They are trained correctly, have learned, consciously or otherwise, to see their little bodies at an uncommonly early age, and the only wonder about them is their secret strength of the will to master technique and the fertility of their brains at so rare an age.

Yet this temporary mastery works havoc with the physical body later, for such premature development, necessitating strong energetic concentration, spends the capital before it has drawn interest. However, their existence proves our theory. Carefully collected data shows that "wonder-children" have:

1. An undoubted pre-existence with music—born with the actual sharpened musical sense; good examples and splendid training, mostly through the father or the mother.

2. The advantage of facility and rapidity of the perception.

3. A simultaneous great facility and speed in their development through the early practical training of the bodily functions.

The practicability of all practice is therefore facility and utility, that is, freedom of the nerves to coöperate with the highest speed of the muscular action. Over all is the great principle of avoiding cramped and stiff endeavor. All troubles take instant wing the moment we avoid the enslaving nervous tension which strains the entire body into an antagonistic attitude towards the will.

All characteristics such as "pressing," "squeezing," "cramping," "squeaking," and all other similar muscular hindrances are utterly unknown to the body by nature, and great care must be exercised in giving it its free, rightful and natural play.

So much for the physical side of "practice."

SPEAKING of his method of working, Massenet, the famous French composer, tells us: "I work very strangely. To begin with, I never touch a piano. I sometimes spend two years thinking out an opera, and during that time I do not write down a single note. I carry it all in my head, and I compose at all times, even when speaking or dining, at the theater, in a carriage, on a train, everywhere. But my best work is done while I am walking up and down my bedroom, which is my favorite study. Then when the opera is already in my head, I rush off to the country, and there I do write. I write from twelve to fifteen hours a day straight off, without corrections of any kind."

## DRAMATIC MOMENTS IN THE CAREERS OF THE MASTERS.

TOWARDS the end of the year 1824, Beethoven conducted his last, and as many consider, his greatest work, the *Choral Symphony*. The performance of the work was followed by a storm of applause, but Beethoven remained motionless facing his orchestra. At last Mdlle. Unger, one of the vocalists, took him by the hand and turned him towards the audience. For the first time he became aware of the effect his masterpiece had produced. He was too deaf to hear the cheering.

Mozart was one of the most generous of men. If he had money he gave it to his friends. If he had none, he gave them his time and labor. Schikaneder, a Vienna impresario, became involved in debt and appealed to Mozart to write an opera for him. The outcome was *The Magic Flute*, which brought Schikaneder a fortune. He conveniently forgot his indebtedness to Mozart, however, and while the opera was being played to crowded houses, the great composer, in abject poverty, lay dying in a garret, using up the remnants of his strength in a vain effort to finish the *Requiem*.

Few composers have written a work which has made a more general appeal than *The Merry Wives of Windsor*. Yet Otto Nicolai, its composer, died within a few weeks of its initial production, and never lived to benefit by a work which had cost him immense labor.

Like his brother musician Bach, and the great poet Milton, Handel ended his days in blindness. When he conducted his *Samson* in later years, the audience never failed to realize the pathos of the situation when the aria, "Total Eclipse! No sun, no moon!" was being sung. It seemed as though the composer in the days when he wrote the work and was in full possession of his eyesight, must have foreseen the time when for him, too, the sunlight and the moonlight would be mantled in darkness.

The history of music offers no more beautiful example of a mother's love than the devotion of Gounod's mother to her son. She made endless sacrifices to secure his musical education, and all his life she encouraged him and battled for him. His first real success, however, was not attained until the production of his comic opera, *Le Médecin malgré lui*. Gounod's mother died the day after the first performance, and never knew that her son was to be counted among the world's great musicians.

The year 1840 was an unhappy one for Verdi. At the beginning of April one of his two children died. A few weeks later the second one also died. Yet this was not all, for the following June his wife was stricken with acute brain fever. She never recovered, and Verdi was left alone in the world. Yet such is the irony of fate that during the time all this was happening, Verdi was obliged by contract to complete the music of a comic opera.

While Haydn attained a respectable reputation comparatively early in life, it was not until his first visit to London, in 1790, that he completely realized the extent of his own fame. It was a dramatic moment in his career when J. P. Salomon, a native of Bonn and a shining light in the London musical firmament, entered his room one evening with the curt announcement, "I am Salomon of London, and have come to take you away. We will close the bargain to-morrow."

The romantic figure of Ole Bull exercised a remarkable fascination upon his own countrymen. His generosity, his doings in America, his genius, all helped to make him a constant topic of conversation. No one was more affected by the stories and legends which collected round the name of the great violinist than Edward Grieg, then a boy. One day, when Grieg was about fifteen, he saw a stranger galloping rapidly up the road to Landaas. The stranger was none other than the hero of the boy's dreams, Ole Bull. That night Ole Bull listened to the boy's playing, and talked gravely to his father and mother of the future. Finally a decision was reached which must have thrilled the boy's blood like a trumpet call. He was to go to Leipzig!

"A COUSIN of mine in New York, married a French lady in 1855 and brought her to this country. She not only could play the piano but had a piano which she brought with her. She was then considered a kind of marvel but she played little better than do the beginners of to-day. In those days pianos were luxuries. To-day they are necessities and you can hardly find a home in any street or lane but has its piano."—Dudley Buck (related in 1896).

## THE ETUDE

### MEMORIZING MUSIC MADE EASY.

BY DR. ANNIE PATTERSON.

THE difficulty which some experience in memorizing is often due to the improper use and discipline of the memory in childhood and youth. The exhaustive tests of psychologists and pedagogical experts make it very clear that the faculty for memory is very much more active in children than in adults.

This, however, should not discourage the adult, since by following certain plans and by employing certain mnemonic aids the ability to memorize rapidly and with confidence may be successfully attained. We do not refer particularly to numerical or to other systems which have been devised from time to time to help the sluggish or forgetful. There are simple ways and means based upon common sense which any one can apply to his own work with ease and success. We will now consider the most available of these.

For convenience let us divide the subject of memorizing into three parts: Natural, mechanical (or automatic) and developed.

The natural gift for learning music depends upon the peculiarities of the intellect of the individual and upon his sense of hearing, seeing and feeling. If the student has a quick, retentive ear and the capacity for retaining mental pictures of the musical symbols the work of memorizing is naturally made much easier.

The mechanical or automatic memory is that which comes from many repetitions or plodding. The position and movement of the hands following the musical sequences become so fixed by habit that the fingers apparently play automatically. This is easily proven by the fact that one may carry on a conversation or even read a book while playing certain compositions.

The developed or cultured memorizing may combine both the natural and the mechanical, or it may be something quite apart.

It necessitates the knowledge of melodic and harmonic sequence, innate familiarity with "forms" of musical expression, and, above all, the logical sense of order. It also demands the ability to marshal musical thought, which is seldom absent from any really acceptable musical interpretation.

### THE FIRST STEP IN MEMORIZING.

In the case of the young child the teacher's first step should be to train the impressionable ear. The major scale should first be memorized, then the common chord, other less simple sequences and combinations following. Then a little piece—preferably of the folk-tune or rhythmic-melody kind—should be chosen, and the small performer bade to get it "off by heart." The average child will have no difficulty with such tasks. Progressive studies can easily be arranged by an intelligent teacher, all difficulties being graded to suit the capacities of individual children. Most young people, instinctively as it were, soon play their first pieces "without music;" whilst many adults are to be found who know only one or two selections by memory, these having been acquired, well-nigh unconsciously, in childhood.

Automatism no doubt also largely enters into the child's mode of practice, little ones often getting to "pick out" themes and chords by peering among and recollecting various positions of the fingers on the black and white keys. In time this "feeling for" the music becomes mechanical. Indeed the mind must at all times more or less help the ear in measuring distances of stretches, fingering of chords, and so on. It is hard to draw a distinct line where ear ends and automatism begins or supplements. An instance occurs to the writer of a young lady commencing to learn music at twenty-five. Taking a fancy to one of the shorter "Lieder ohne Worte" of Mendelssohn, this pupil, impatient at the task of reading the notes from music, positively committed the phrases, literally bar by bar, to memory upon hearing them played, a natural ear assisting the eye in following sequences of hand-position on the pianoforte. But such a parrot-wise method of memorizing is not to be commended.

The adult learner will best acquire a habit of memory-playing by an appeal to the intelligence. Thus concentration of mind must be cultivated and directed to the task in question, whilst a knowledge of harmony and musical symmetry generally greatly

aids the process. A short fragment should first be chosen for memorization, even if it be but a church hymn or chant. The key and time being firmly assimilated by the mind, the relative position of the opening chords should be taken in with the eye, and then the hands should endeavor to impress on the keys the brain impression thus obtained. A bar or couple of bars should be taken at a time. At first, progress may be slow; but, ere long, with patient perseverance, even the habitually slow pupil will be surprised to note how the memory grows. If often helps to form a mental picture of two or more bars on the music sheet. This, in fact, is what good sight-readers do when "looking ahead."

### SOME SUCCESSFUL FAILURES.

DAME FORTUNE is a fickle jade, and plays sorry tricks on those who woo her. She loves nothing better than to frown upon those whom she intends to favor later. She frowned very severely upon Bizet when *Carmen* was produced, March 3, 1875. Before very long, however, she was willing to smile her sunniest upon the lucky composer. Unfortunately, however, there was a slight misunderstanding upon Bizet's part, and he died—some say his heart was broken by disappointment—three months after the "failure" of his greatest work.

Wagner was made of sterner stuff than Bizet, and when the fickle goddess frowned upon him he was by no means inclined to accept her dismissal. Nearly all of his earlier operas were dismal failures at first. *Tannhäuser* was hissed off the French stage. *Tristan und Isolde* was given up as "impossible" after 57 rehearsals at the Vienna Court Opera. In the end, however, Wagner achieved the customary "happy ending" in his love affair with Dame Fortune and lived happily ever after.

Rossini saw an apparently hopeless defeat turned into one of his greatest triumphs when his *Barber of Seville* was produced at Naples, 1816. Salieri, a rival composer, had organized a cabal against Rossini, and succeeded in smashing up the performance. Rossini, however, was not disturbed by his misfortune, and when the singers left the opera house and went to his hotel to condole with him they found him peacefully enjoying a luxurious supper, apparently in the best of tempers.

Probably the most popular opera of modern times is *Madama Butterfly*. Yet when the work was produced at La Scala, Milan, 1904, the audience simply howled with derision. The storm began after the first few bars, and continued throughout the entire performance. Three months later the work was produced in Brescia in a slightly revised form, and from that day on its success has been universal.

Success seems to be with individuals as it is with operas. Caruso sang for years before he became known as the leading tenor of the day. Paderewski spent a long, long period of probation before he gained his present eminence. Liza Lehmann offered her *Persian Garden* to many publishers before she found a place for it in America, and won a wide reputation with it.

### CULTIVATING A TASTE FOR THE BEAUTIFUL.

BY HERBERT ANTCLIFFE.

HAVE you ever approached from the sea some of the huge overhanging cliffs which fringe the wide oceans? Some when they see such a sight realize the grandeur of it at once, and the only way in which it does not satisfy their souls is that they desire a fuller view and a closer acquaintance with it. All can grow in the appreciation of such a sight, even those whom it at first repels, and those who are at first unmoved by it. And none at first sight can fully appreciate all the detail which forms the full mass of grandeur and beauty.

The same experiences occur with much of the greatest art work. At first the shallower mind is wearied, the sensitive, highly-strung artistic mind, being unprepared, is repelled, and only the rarely sympathetic mind sees at once the greatness and significance of the work. It is only with a larger and a closer acquaintance that we get a fuller appreciation of the works of the more austere thinkers; but as we learn to know and see the beauty of each detail, we also learn how great is the grandeur and beauty of the complex whole.

## CALENDAR OF FAMOUS MUSICIANS FOR JUNE



**Robert Schumann**  
Born June 8, 1810, at Zwickau, Saxony.  
Died, 1856.  
Immortal Composer.  
Best known works: Four remarkable symphonies; "the greatest since Beethoven;" Opera, *Genoveva*; Cantata, *Paradise and the Peri*; imperishable works for piano and many masterly songs.



**Richard Strauss**  
Born June 11, 1864, at Munich, Bavaria.  
Eminent Modern Composer  
Best known works: The symphonic poems, *Till Eulenspiegel*, *Thus Spake Zarathustra*, and *A Hero's Life*; the operas *Salome* and *Elektra*, and many beautiful songs.



**Edvard Grieg**  
Born June 15, 1843, at Bergen, Norway.  
Died, 1907.  
Greatest Scandinavian Composer.  
Best known works: *Peter Gynt Suite*, symphonic dances; a large number of wonderfully characteristic piano pieces and beautiful songs.



**Charles Gounod**  
Born June 17, 1818, at Paris, France.  
Died, 1893.  
Illustrious French Master.  
Best known compositions: The operas *Faust* and *Roméo et Juliette*; the oratorio, *Redemption*; the Messe *Solennelle*; the cantata *Nazareth*, and many successful songs.



**Jacques Offenbach**  
Born June 21, 1819, at Cologne, Germany.  
Died, 1880.  
Famous Light Opera Composer.  
Best known works: The operas *The Tales of Hoffmann*, *La Belle Hélène*, *Orphée aux enfers*, *La Grand Duchesse*, *Madame Favart* and *Barbe-Bleue*.



**Carl Reineke**  
Born June 23, 1824, at Altona, Germany.  
Died, 1910.  
Eminent Teacher, Pianist and Composer.  
Best known works: Excellent piano pieces, several cantatas, an oratorio (*Belshazzar*), concertos for piano and violin, symphonies, overtures, etc.



## Awards in THE ETUDE Contest for Vocal Compositions

Ever since the close of this contest, on March 31, the judges have been busy in going over the manuscripts. In all, there were nearly 1,500 songs submitted, both from this country and from abroad. A most gratifying interest in the contest has been displayed and many excellent songs have been submitted. In fact, there were so many good ones that a final decision as to the songs has been reached with difficulty. We wish to extend our congratulations to those who have been successful and to express our regrets that there were not still more prizes to award. We wish to thank all who have contributed and to wish them all possible success in the future.

The prize winners are as follows:

## CLASS ONE. Concert Songs.

First prize, H. W. Petrie (Freemont, Wis.), "Youth." Second prize, J. Lamont Galbraith (Richmond, Va.), "A May Madrigal."

## CLASS TWO. Sacred Songs.

First prize, Alfred J. Silver (Birmingham, Eng.),

"The Ninety and Nine." Second prize, Carlo Minetti (Pittsburg, Pa.), "I Heard the Voice of Jesus Say."

## CLASS THREE. Characteristic Songs.

First prize, Herbert W. Wareing (Malvern, Eng.), "The Ocean's Pride." Second prize, Mrs. E. L. Ashford (Nashville, Tenn.), "The Changing Sea."

## CLASS FOUR. Mento Songs.

First prize, Bruce Steane (Sevenoaks, Eng.), "Cupid's Conquest." Second prize, C. J. Hueter (Syracuse, N. Y.), "Shine Inside."

## CLASS FIVE. Home Songs.

First prize, George N. Rockwell (Chicago, Ill.), "A Letter from Home." Second prize, Ernst Krohn (St. Louis, Mo.), "When There's Love at Home."

## CLASS SIX. Nature Songs.

First prize, Eben H. Bailey (Boston, Mass.), "Message of the Lily." Second prize, Alfred Wooler (Buffalo, N. Y.), "Flower Maiden."

## Study Notes on Etude Music

By PRESTON WARE OREM

## GRANDE VALSE DE CONCERT—M. MOSZKOWSKI.

Lack of space precludes our giving this splendid new composition in its entirety, but we take pleasure in presenting the first two principal themes. By repeating the second theme after the first, one may obtain the effect of a complete number. In the original the first theme is preceded by a graceful introduction, also in waltz time; there is also a third theme and subsidiary themes. So much of this composition as is given here is sufficient to demonstrate its general excellence. The principal theme is one of those melodies which haunt one after even a single hearing. The second theme is a fine exemplification of the modern treatment of double note passages. Further mention of this piece will be found in other departments.

## ON FAIRY BARQUE—C. J. HUETER.

The composer of this piece is a promising young American writer who has been represented in our music pages but once previously. "On Fairy Barque" is a more pretentious number than the last, but it is exceedingly well worked out. The themes are pretty and graceful, the harmonies rich and many-colored. In studying this piece, careful attention to detail will be necessary. While the technical demands are not great, a certain freedom in execution is requisite. The harmonic structure should be studied out thoroughly in order that due value be given to the inner voices.

## REVERIE—N. SOLOWIEFF.

Composers of the modern Russian school are numerous and prolific. Furthermore, they are nearly all surprisingly good. N. Solowieff is a Russian composer who is little known in this country, but those who play his "Reverie" will, doubtless, wish to become further acquainted with his work. This piece is characterized by a certain grace and daintiness of inspiration. The melody is appealing, and the harmonies, although not extravagant, are distinctive and in original vein. This piece will require a finished, song-like style of execution. It must be taken in a dreamy manner and not hurried.

## PERDITA—G. D. MARTIN.

This is a drawing-room waltz of fascinating character, airy and delicate. Mr. Martin excels in his waltzes, many of which prove very successful. "Perdita" has three well-defined themes, nicely balanced. Waltzes of this type are played more rapidly, as a rule, than those intended for dancing purposes.

## TOCCATINA CAPRICE—G. N. BENSON.

A Toccata is a study in touch and a Toccatina is a little Toccata. This bright and fairy-like caprice will serve as an excellent study in rapid finger work.

With the exception of the Trio in B flat minor, which serves as a pleasant lyric contrast, the movement in sixteenth notes remains unbroken. This piece should not be hurried.

## THE SINGER'S LAMENT—C. KLING.

The general style of this piece reminds us somewhat of one of Mendelssohn's "Songs Without Words," the "Funeral March." The heavy chords in E minor are impressive, lending dignity to the principal theme. The middle section introduces a song-like theme in E major for an inner voice. This must be brought out strongly and smoothly like an alto solo.

## PRAIRIE QUEEN—S. STEINHEIMER.

This is a lively intermezzo in the modern popular style, suggesting the vigor and activity of the great West. The rhythms are infectious, of the sort that set one's feet in motion. Pieces of this type are heard with favor by the untrained listener, and they are always refreshing.

## BAGATELLE—E. J. REITER.

This is a well-constructed piece in the old English style. This style is characterized by a certain sturdiness of rhythm, by diatonic melodies and simple and direct harmonization. The whole effect is refreshing, breathing the true spirit of all out-doors.

## VALSE NOBLE—F. SCHUBERT.

In Schubert's waltzes he has idealized the old German *Laendler*. As written originally many of these waltzes do not lie well under the hands, and they have been rearranged by various writers. The themes in this "Valse Noble," which Dr. Harthan has selected for transcription, are the same as those employed by Liszt in his famous *Soiree de Vienne No. 6*.

## DANCE OF THE VILLAGE MAIDENS—CHAS. LINDSAY.

This is a dance movement in the style of a schottische or modern gavotte. As a teaching piece it will be found useful for early third grade pupils. The passages in triplets should be played very evenly and without jerkiness of accent. The whole effect should be graceful.

## THE FOUR HAND NUMBERS.

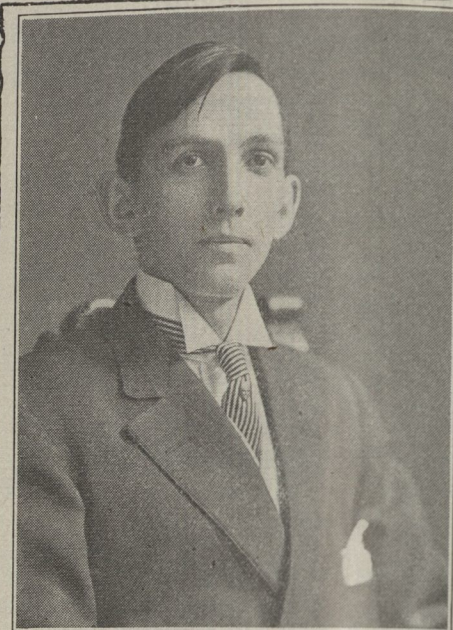
Schumann's "Slumber Song" is one of his most popular shorter pieces. As a duet it is very effective, affording excellent rhythmic practice. The *Secondo* player must watch the time very carefully, giving the requisite rocking motion to the accompaniment.

Carl Koelling's "Marche Militaire" is a stirring and brilliant number somewhat in the style of the marches by Schubert. This is an original four hand piece, but, in addition, it has been arranged by the composer for two, six and eight hands. In all these forms it has proven popular.

## STACCATO CAPRICE (VIOLIN AND PIANO)—H. C. JORDAN.

This is a showy composition by an American writer affording good practice in *staccato* bowing. The pace should not be at all hurried, and the utmost evenness and clarity must be sought. This style of execution on the violin is exceedingly effective when well done.

## Well Known Composers of To-day



CHARLES WAKEFIELD CADMAN.

CHARLES WAKEFIELD CADMAN was born at Johnstown, Pa., December 24, 1881. His parents moved to Pittsburg in 1884, and he received all his musical education in that city, under Walker, Steiner and von Kunits. He also enjoyed help in his orchestral studies from Emil Paur. His earlier compositions were of a more popular type, and he published many songs, teaching pieces, etc., which helped to establish his reputation. Eventually he became very much interested in the music of the American Indians, and in 1909 he went to live for a time among the Indians of the Omaha reservation, Thurston County, Nebraska. The results of his studies at first hand have placed him among the foremost of the younger American composers. His more elaborate compositions include *Three Moods* for symphony orchestra, *The Vision of Sir Lancelot*, a cantata for male voices, some chamber music, and some well-known songs, such as *Absent*, *Lilacs*, *A Little While*, and the piano pieces, *The Revellers*, *On the Plaza*, etc. In addition to his work as a composer he has won distinction as a lecturer, music critic, and as organist of the East Liberty Presbyterian Church in Pittsburg.

## EVENING SONG—C. MOTER.

This is an easy teaching piece of real merit. It exemplifies the device of a melody and accompaniment in the same hand. It is taken from a set of characteristic pieces entitled "Sketch Book."

ADAGIO (PIPE ORGAN)—L. VAN BEETHOVEN. The slow movement from the famous "Moonlight Sonata" makes a very satisfactory organ voluntary. The arrangement by the celebrated English organist, W. T. Best, is effective throughout. It will be noted that the effect of sustained harmonies, attained on the pianoforte by the employment of the damper pedal, is supplied on the organ by the held chords of the left hand. Against this background the triplet figures should stand out slightly, and the melody tones still more so.

## THE VOCAL NUMBERS.

Mr. C. W. Cadman's portrait and a short account of his career will be found on this page. The song "Lilacs" is a fitting musical expression of a very touching sentiment. This song was written originally for low voice, but the present key brings it within the range of many voices. It is a song that good singers will appreciate.

A. L. Powell's "Sweetheart" is a light song, in popular style, requiring flexibility of voice and a brilliant style of execution. This will make a fine *encore* song. It should also prove useful for teaching purposes.

Mr. Carlo Minetti's "I Heard the Voice of Jesus Say" is one of the winners in the contest recently closed, taking the second prize in the class for sacred songs. This fine setting of the familiar and beautiful hymn text will speak for itself. A portrait of Mr. Minetti, with a sketch of his career, will be found in THE ETUDE for December, 1911.

THE ETUDE  
To Dr. W. S. Hawkins  
ON FAIRY BARQUE  
BARCAROLLE

CHARLES HUETER

Andantino cantabile M. M.  $\text{♩} = 56$   
ten.

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# THE ETUDE REVERIE

N. SOLOWIEFF  
*meno mosso*

Andante non tanto M. M. ♩ = 46

*p* *mf* *f* *ritenu*

## VALSE NOBLE

Allegretto M. M. ♩ = 58

FRANZ SCHUBERT  
Arr. by Hans Harthan

*f* *p* *cresc.*

# THE ETUDE

*f* *p* *p dolce* *D. C.*

## EVENING SONG

Allegretto M. M. ♩ = 84

CARL MOTER

*dolce* *p* *Coda*

*cresc.* *dim.* *rall.* *D. C.*



# THE ETUDE

## SLUMBER SONG

### SCHLUMMERLIED

R. SCHUMANN, Op. 124, No. 1

SECONDO

Allegretto M. M. ♩ = 69

*p*

*a tempo*

*ritard.*

*1st time only*

*p*

*Last time*

*Coda*

*pp*

*mf*

*D. C.*

# THE ETUDE

## SLUMBER SONG

### SCHLUMMERLIED

R. SCHUMANN, Op. 124, No. 1

PRIMO

Allegretto M. M. ♩ = 69

*p*

*a tempo*

*ritard.*

*1st time only*

*Last time*

*Coda*

*p*

*pp*

*mf*

*D. C.*

a) Two eighth notes in the time of three. (♩<sub>2</sub> = ♩<sub>3</sub>)



# THE ETUDE MARCHE MILITAIRE

SECONDO

CARL KOELLING, Op. 413

M. M. ♩ = 96

*f* *mf* *p* *ff* *cresc.* *Ped. simile* *Fine* *D. S.*

# THE ETUDE MARCHE MILITAIRE

CARL KOELLING, Op. 413

PRIMO

M. M. ♩ = 96

*f* *mf* *p* *ff* *cresc.* *Fine* *D. S.*



## GRANDE VALSE DE CONCERT

1st and 2nd Themes

M. MOSZKOWSKI, Op. 88

Molto moderato

*p con dolcezza*

*(m.s.)*

*La melodia leg.*

*poco cresc.*

*cresc.*

*espress.*

*ossia*

*con calma*

*Fine*

*p stacc.*

*mf*

*f legato*

*cresc.*

*ff*

*D.C.*

## PERDITA

VALSE CAPRICE

GEORGE DUDLEY MARTIN

Tempo di Valse M. M. ♩. = 63

Vivo

*mp*

*f*

*pp*

*p*

*dim. e rall.*

*Fine*



*a tempo*  
*p*  
*dim.*  
*p*  
*cresc.*  
*Tempo I*  
*mf rall.*  
*a capriccio*  
*mf rall.*  
*dim.*  
*p*  
*D.S.*  
**TRIO**  
*p*  
*mf*  
*mf*  
*p*  
*dim.*  
*rall.*  
*rit.*  
*a tempo*  
*cresc.*  
*f*  
*mp*  
*Tempo I*  
*dim.*  
*rall.*  
*rit.*  
*p*  
*pp*  
*D.S.*

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

## DANCE OF THE VILLAGE MAIDENS

INTRO.

Allegretto con grazia M.M. ♩ = 100

DANCE

CHAS. LINDSAY

*poco cresc.*  
*f*  
*p*  
*delicato*  
*pp*  
*animato*  
*ritard.*  
*Fine.*  
*mf*  
*rit.*  
*f*  
*D.S.*  
**TRIO**  
*mf scherzando*  
*rit.*  
*pp*  
*D.S.*

\* From here go back to § and play to Fine; then play Trio  
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## TOCCATINA CAPRICE

Allegro con spirito M. M. ♩ = 108

G. N. BENSON

*brillante*  
*f*  
*leggiere*  
*mf*  
*p*  
*mf*  
*p*  
*cresc.*  
*f*  
*D. S.*

Allegro non troppo M. M. ♩ = 96

\* From here go back to § and play to Fine; then, play Trio.  
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TRIO *Meno mosso*  
*p espressivo*  
*cresc.*  
*dim.*  
*rit.*  
*pp*  
*p*  
*cresc.*  
*f*  
*poco rit.*  
*rall.*  
*D. S. al Fine*

## THE SINGER'S LAMENT

Gravemente M. M. ♩ = 88

CARL KLING

*ff*  
*cresc. 3*  
*ff*  
*dim.*  
*Fine*  
*pp*  
*p*  
*cantando*  
*rit.*  
*D. S.*

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THE ETUDE

PRAIRIE QUEEN  
INTERMEZZO

## INTERMEZZO

Allegretto grazioso M. M. ♩ = 108

SIDNEY STEINHEIMER

*a tempo*

This image displays a page of musical notation for a piano piece, likely from a 19th-century manuscript. The notation is arranged in six systems, each consisting of a treble and bass staff joined by a brace. The key signature is one sharp (F#), and the time signature is 2/4. The piece begins with a piano (pp) dynamic and includes various musical markings such as accents, slurs, and fingerings. Dynamic markings include pp, mf, ff, and p. The piece concludes with a 'Fine' marking. The notation is handwritten and shows signs of age, with some ink bleed-through visible from the reverse side.

# THE ETUDE

# STACCATO CAPRICE

H. C. JORDAN

Scherzando M. M.  = 144

Trio

VIOLIN

PIANO

[illegible]



# THE ETUDE

This page of musical notation is for a piano piece, likely a sonata or concerto movement. It features a single melodic line and a complex accompaniment. The notation includes various dynamics (cresc., f, mf, p, ff, dim., rit., a tempo, a tempo brillante) and articulation marks (accents, slurs). The key signature is one flat (B-flat), and the time signature is 4/4. The piece concludes with a final chord marked 'ff'.

# THE ETUDE

# BAGATELLE

In Old English Style

ERNST J. REITER

Allegro moderato M. M.  $\text{♩} = 144$

**In Old English Style**

**Allegro moderato M. M. 5 = 144**

*f Con spirito*

*poco rall.*

*Pesante*

*ff a tempo*

*mf legg.*

*p*

*f*

*mf legg.*

*p*

*f*

*Fine*

*p*

*cresc.*

*f*

*mf*

*f*

*dim.*

*e poco rall.*

*D. C.*



## THE ETUDE

## ADAGIO

from the "MOONLIGHT SONATA"

L.van BEETHOVEN, Op. 27, No. 2

Arranged for the Organ  
by W. T. BEST M.M. ♩ = 50

Ch. Dulciana. (Sw. coupled to Ch.)

MANUAL

*pp*

Sw. 8'

PEDAL

Ped. Dulciana 16' &amp; 8'

*pp*

The left page of the musical score for 'The Etude' features a grand staff with three systems. The first system includes a Manual part (treble and bass clefs) and a Pedal part (bass clef). The Manual part begins with a *pp* dynamic and a 'Sw. 8'' instruction. The Pedal part begins with a *pp* dynamic and a 'Ped. Dulciana 16' & 8'' instruction. The second system continues the Manual and Pedal parts. The third system introduces a 'with Voix Céleste' section, indicated by a bracket above the Manual part. The fourth system continues this section. The fifth system is marked 'senza V.C.' and continues the Manual and Pedal parts. The sixth system concludes the piece with a final chord in the Manual and Pedal parts.

## THE ETUDE

The right page of the musical score for 'The Etude' continues the grand staff from the left page. It features three systems. The first system includes a Manual part (treble and bass clefs) and a Pedal part (bass clef). The Manual part begins with a *cresc.* dynamic and a *dim.* dynamic. The Pedal part begins with a *p* dynamic. The second system continues the Manual and Pedal parts. The third system introduces a 'with Voix Céleste' section, indicated by a bracket above the Manual part. The fourth system continues this section. The fifth system is marked 'senza V.C.' and continues the Manual and Pedal parts. The sixth system concludes the piece with a final chord in the Manual and Pedal parts.



## THE ETUDE

senza V.C.

Sw.

Ch.

*pp* Ped. 16' only

*dim.* Sw. *pp*

## LILACS

CHAS. WAKEFIELD CADMAN

Moderato cantabile

*legato e grazioso*

*mp*

*espressivo*

1. Li-lacs from the seen-ted East,  
3. Dost thou miss the night-in-gale?

*dim.*

Ex-iled from thy Per-sian home  
Lo, our thrush's song is sweet:  
Where the sil-ver foun-tain's fall,  
And thine an-cient land is low,  
Ech-oed from the pal-ace wall  
Fa-ded, fa-ded long a-go,

*dim.*

## THE ETUDE

Where the bul-bul's plain-tive call Thrill'd in gar-dens of de-light, Griev-est thou for that far home, O,  
All the splen-dor, all the glow All the glo-ry, all the light. List, the thrush's note is sweet,

*rall.* First time only (2nd Verse below) Last time only

pale, proud flower of the East?  
Oh, for-get the night-in-gale!

*rall.* *mf*

2. Like some prin-cess, East-ern born, Strange a-mong our rus-tic ways,

*mf* Fine. *mf*

*mf*

Heav-y per-fum'd, trop-ic bred, Dusky leaved and nour-ish-ed On the dew which mid-night shed Where old

*rit.* *D.S.*

O-mar watched the night. In our sim-ple West-ern ways Mourn-est thou, O East-ern born?

*rit.* *rall. D.S.*



## I HEARD THE VOICE OF JESUS SAY!

Prize Composition  
Etude Contest

CARLO MINETTI

*Andantino*

*tranquillo*

*p* I heard the voice of Je-sus say

"Come un-to me and rest—Thou wea-ry one lay down—thy head up-on my breast."—I

*cresc.* *dim.*

came to Je-sus as I was Wea-ry and worn and sad, I found in him a—rest ing place And

*p* *f* *f*

*sotto voice*

He has made me glad. I heard the voice of Je - sus say "Be-hold I free-ly give The

*p* *cresc.* *f* *p*

liv-ing wa-ter, thirst-y one, Stoop down and drink and live." I came to Je-sus and I drank of

*f* *mf*

that life giv-ing stream, My thirst was quenched, my soul re-vived And now I—live in him, I

*f* *f*

live in him. I heard the voice of Je - sus say "I am this dark world's light—Look

*p* *pp cresc.* *p*

un-to me, thy morn shall rise, And all thy day be bright"—I looked to Je - sus and I found, I

*f*

found in him my star, my sun, And in that light of—life I'll walk Till tra-velling days are done, And

*f* *f* *f* *f*

in that light of life I'll walk Till trav'ling days are done.

*ff* *rall.* *f p* *rall.* *dim.*







The pupil will need octave études, however, and you will find Horvath's *Melodious Octave Studies*, Op. 43, will please the student. *Selected Octave Studies* by Presser is also an admirably selected collection for the earlier stages of the study.

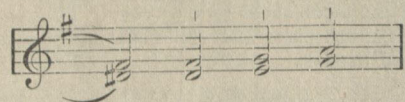
4. Second grade. The simpler numbers in Schumann's *Album for the Young*, Op. 68.

Third grade. Mozart, Sonata in C, No. 1; in F, No. 4; in F, No. 6; Rondo in D. The numbering is according to the Cotta edition. Haydn, *Gipsy Rondo*; Sonatas in C and in D. Beethoven, two sonatas, Op. 49. Variations on *Nel cor più*. Variations in A, *quanto e più bello*. Rondo in C. Schubert, Impromptu in A flat.

Fourth grade. Mozart, Sonata in B Flat, No. 10; in F major, No. 7; in A minor, No. 16. Beethoven, Sonata, Op. 14, No. 2; Op. 14, No. 1; Op. 10, No. 2, Op. 2, No. 1. Schubert, Impromptu, Op. 90, Nos. 1, 2 and 4. Schubert, Impromptu, Op. 142, No. 3. Mendelssohn, Selections from *Songs Without Words*. Fantasies, Op. 16. Caprice in A minor, Op. 33. Schumann, Romance in F sharp, Op. 28, No. 2; Arabesque, Op. 18; Blumenstucke, Op. 19.

#### STACCATO.

- "1. How many kinds of staccato are there, and what are they?"
- "2. Which staccato is used the most?"
- "3. What kind of staccato does the following measure require?"



- "4. If the diminished seventh chord of the key of C is B, D, F and A flat, is it major or minor? Is there not a diminished seventh chord in every key?"

Puzzled

1. Two main divisions of staccato are commonly indicated in music, "short staccato," indicated by the pointed dash, as above, and semi-staccato, indicated by the dot. Some teachers maintain that there is only one kind of staccato, that the effect produced in the effort to differentiate the two is more imaginary than real. Be this as it may, the sharp staccato dash is seen less in modern editions than in the older ones. Beethoven, in a rather careless manner, used the dot interchangeably for either staccato or accent, leaving it to the intelligence of the player to determine which was intended. The terms finger staccato and wrist staccato are much used, but refer more to the manner of execution than to the shortness of the resulting sound. As I have said before, however, the term hand staccato would much more accurately define wrist staccato, as it is produced by moving the hand up and down on the wrist as a hinge. The semi-staccato is used the most, the so-called wrist studies belonging mostly to this class; for example, the celebrated *Staccato Etude* in C major by Rubinstein. The marks over the notes in the example you give in your third question call for the short staccato. Whether correctly or not it would be impossible to say without knowing the context. The probability is, however, that the marks are carelessly placed.

In answer to your fourth question, the chord named is neither major nor minor, but diminished. It is formed on the leading-tone, or seventh degree, of the key of C minor. Although occurring naturally in the minor, diminished sevenths are nevertheless freely used in the major, where they are formed by flattening the sixth degree of the scale, which is the seventh in the chord. The chord may be formed in every scale, but demands different spelling according to the position in which it is found.

#### GRAND PAUSE.

"Will you please tell me what the letters G. P. mean, being placed in a measure containing a whole rest? I have been unable to find it in my dictionary of musical terms."

E. M.

The letters simply stand for "Grand Pause." In cases where it is used, it is the composer's intention that the pause should be much more impressive than the ordinary time called for by the correct counting of the rest, even longer than an ordinary hold over the rest might indicate. You will also sometimes find the letters L. G., or "Lunga Pausa," which means long pause.

If music be the food of love, play on.  
Give me excess of it; that, surfeiting,  
The appetite may sicken, and so die.  
That strain again! it had a dying fall:  
O, it came o'er my ear like the sweet south,  
That breathes upon a bank of violets,  
Stealing and giving odor!—*Shakespeare*.

## BREASTING THE OPERATIC WAVE.

BY FRANK J. BENEDICT.

WHATEVER may be the final effect of the music-drama in its relation to the strict forms of pure music, the present revival has brought a new problem for the vocal teacher. The glare and glitter of "grand" opera have bewitched the young person of both sexes. The old plodding career of church and concert singing is far too tame for the youngster of to-day. Newspapers are filled with the exploits and exploitings of "stars," and every youth and every maiden possessed of a pleasing twitter sees visions of gold and glory. A little study, a little "high C," a little "influence," and they, too, will be heralded far and wide as "song-birds," and their princely incomes and style of living will be the envy of all the lesser fry of church and concert singers.

#### CHURCH AND CONCERT OPPORTUNITIES NEGLECTED.

In the meantime church choirs languish and organists and music committees seek frantically and vainly for singers who have voices and are musicians. For example, a position paying \$1,000 became vacant in New York last season. The work was light, the prestige of the institution unusual. With any enterprise at all, concert singing and teaching would have returned an income of \$5,000, with pleasant social connections and a probability of permanency. An opera engagement would need to offer double the amount, with its roving life, enormous expenses and managerial uncertainty, to be in the same class, even from a purely financial point of view. But although a well-known vocal teacher was given *carte blanche* in the selection, no available candidate was found. Scores of voices were carefully "tried" and the country scoured for hundreds of miles in all directions by the most successful agents, but in vain. A really beautiful, well-trained soprano voice could not be obtained at that figure. Moreover the search revealed only two thoroughly trained and thoroughly satisfactory voices at any price!

Plenty of operatic aspirants were willing to accept the humble salary pending the influx of wealth which they were confidently expecting a bit later. As one young lady naively expressed it, "Oh, I am studying for opera you know, but in the meantime a church position would come in all right." It certainly would have, in her case and many others, but as a prominent organist remarked in my hearing, "Once a singer gets the operatic bee in her bonnet she is of no earthly use in a choir loft." These operatic aspirants all displayed certain fixed disabilities, among them utter absence of musicianship, inexperience, ignorance of sacred song literature. As for tone production, their one idea seemed to be, "Anything to raise the roof." Everywhere conditions seem to be about the same. From every studio transom come fearsome sounds of young, undeveloped tenors coming to conclusions with their "high C" many years too soon; of young and delicate sopranos straining desperately for what? Quality? Execution? Interpretation? No indeed! Just for plain LOUDNESS. Do they know any of the songs of Schubert? No. Any of Schumann? Grieg? Strauss? Debussy? Brahms? Well, yes. They believe they did see a song of Brahms once but they don't exactly remember which one.

#### VERY, VERY FEW CAN SUCCEED.

In the very nature of the case not one-half of one per cent. of these ambitious students, even though talented, will ever secure any sort of an engagement in opera. And failure here is failure indeed. The church or concert singer who fails to reap the big prizes may always fall back on an innumerable array of fair church positions, smaller concert work and teaching, but the budding Caruso or Sembrich who fails to bloom has poor picking of alternatives. The opera chorus master is glad to get them, of course, at a wretched pittance for six months in the year and they have the privilege of starving the balance of the time. No organ loft wants them. For the concert stage they are not adapted. The few operatic artists, even the successful ones, who have attempted concert work were concert singers first and operatic "song-birds" later on, almost without exception. The voice, having been ruined by much forcing, will scarcely justify study in other lines. One chance of success remains—to rent a studio and lure young students into the failure wherewith they themselves have failed.

The problem presented is a very practical one.

How are we to keep the fires of enthusiasm burning while gently directing the pupil into paths of wisdom and common sense? We can afford to be patient with the young person. Footlight glamor calls ever to youth, and when to that is added the narrowing conviction that opera is the highest form of art (being the most costly), it is small wonder that their precious heads have been turned. Let us fortify our toleration with memories of our own first circus and the immediate and mad desire to become a "performer." Just hark back to our own first opera, to the mere nerve intoxication which it induced. The youngster may have his fling at the opera; he will survive, just as we all passed through the circus and other fevers. Let him have his musical measles, but dose him liberally and unceasingly with Schubert and Brahms. Make him grind out the necessary years of apprenticeship at the work bench of vocal control and development. Inoculate him with admiration for a good pianissimo.

When the patient is convalescing we may point out the fact that opera is after all only one-half music, the other half belonging to the drama and, one might add, the other half to Society, with a large "S." Let him notice that mature musicians of deep culture are only rarely seen at the opera but always and faithfully at symphony, oratorio and chamber music concerts and at recitals of all kinds. When the pupil's gifts point unmistakably to an operatic career, the fact should of course be recognized, but the same patient and thorough foundation should be laid as in the case of the church or concert singer.

#### WHEN THE PIANO GETS OUT OF ORDER.

BY AN OLD TEACHER.

SOME people have a habit of sending for the doctor when many times a good mustard plaster would be better than all the doctors in town.

It is the same way with the piano. Many teachers and students run for the dealer and the repairer with imagined injuries when there is really very little the matter with the piano.

For instance, some piano owners will tell you that their instrument has suddenly "lost its tone." An investigation will often reveal that the piano has simply been moved to another part of the room or else placed flat against a wall, so that the acoustical properties of the instrument are altered by outside conditions.

In order to get volume from an upright piano it should not be backed up against a wall. Set it at an angle to the wall even though you have to drape the back with a light silk drape. The silk curtain does not destroy the sound—the wall does. The source of light upon the music desk must, of course, govern the placing of the piano to a large extent. When possible the piano should rest upon an uncarpeted wooden floor.

If the placing of the piano is right and the tone is still unsatisfactory your only recourse then is the tuner. I do not advise "tinkering" with the piano at home. Like home plumbing, home repairs should be limited to the simplest possible matters.

Sometimes the ivory keys come loose. This is usually due to atmospheric changes—too much heat or too much moisture in the room. In such a case the keys will give much trouble until they are securely glued on at the factory. Sometimes the expert repairer will allow two or three days for the glue to set. During this time the key is in a clamp made especially for this purpose. A temporary repair may be made by mixing good glue and whitening together and attaching it to the surfaces, rubbing the ivory back and forth upon the wood until it hardens.

Old tuners have told me that the piano that is tuned at regular intervals lasts much longer. The teacher's piano, when in constant use, should be tuned not less than three times a year. Some teachers have monthly tunings. Few teachers appreciate the effect of the seasons upon the piano. The changes in temperature will have a more appreciable effect upon the instrument than excessive playing. Cold nights and warm days produce expansions and contractions of the metal that affect the pitch very noticeably. The metal in a piano is just as much metal as though it were in a bridge. Consequently, protect your piano from extremes of heat and cold.

Poor music expresses human sentiment but poorly; and for this reason it is bound to die before it goes very far. It comes not from the heart, hence it fails to go to the heart, and for this reason it lacks true life and must pass away.—*Schopenhauer*

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Editor for June

MR. KARLETON HACKETT



[Karleton Hackett was born in Brookline, Mass., October 8, 1867. Educated at the Roxbury Latin School, Harvard College, Class of '91. Studied for four years with Vannucini and Vannini in Florence, with Henschel in London, also in Munich. Settled in Chicago on his return from Europe. Vice-president and director of the vocal department of the American Conservatory. His pupils are now singing in the opera in Europe and this country, with the oratorio societies, and filling concert engagements all over the land. Mr. Hackett is music critic of the *Chicago Evening Post* and a regular contributor to many foremost publications.—EDITOR OF THE ETUDE.]

#### HOW TO GIVE A YOUNG PUPIL AN IDEA OF A GOOD TONE.

IN AN overwhelming majority of cases, when a young student enters the studio to begin lessons he has but the most misty notion of what a good tone sounds like, even when produced by his own voice. He may have excellent taste, may have heard much good singing, and may possess naturally a voice of musical quality, yet have scarcely any standard by which to judge the sound of his own voice. Such pupils lack a standard, and have no means to tell what their own voices sound like; they are completely ignorant. Moreover, they are apt to be both hurt and offended when you broach the subject to them. When you first tell them that they cannot accurately tell what their own voices really sound like, they have the notion that you are somehow accusing them of lack of musical perception. Consequently, the matter must be handled most carefully, for it is vital to successful work that friendly relations be established between pupil and teacher.

How is it that the young student, with a good voice and some talent for music, cannot accurately judge of the quality of his own tone, nor know what is desired? Pure tone depends on perfect vocal adjustment, and not once in a hundred times does a pupil come to the teacher with a freedom in tone emission which has enabled him to develop a perfectly pure tone. His ear has become so accustomed to the quality of tone which he has always heard from his own voice that he considers the quality of it is not only desirable, but distinctively and peculiarly his own—something like the color of his eyes, and not to be changed. But if, as is practically always the case, there is something objectionable in his manner of tone production, something which interferes with his making the best tone of which his vocal apparatus is capable, then the tone to which his ear has become thoroughly adjusted is not the desirable one, and must be changed.

#### CHANGING THE QUALITY OF THE TONE.

Many young pupils know in a hazy way that their voices are not well produced and have come for the express purpose of having their tone production bettered, but they also expect in the same hazy way that this process would somehow not affect the quality of the tone. Now if there was something wrong with the manner in which the tone was made, something which must be corrected if the singer is ever to gain the full beauty of his voice, and the teacher makes a successful start, the very first thing noticed will be a change in the quality of the tone. This at once upsets all the pupil's ideas, setting him adrift like a boat without oars or rudder.

the vowel *oo*. Here, of course, comes in the special function of the teacher, which is not only to tell the pupil to do all these things with perfectly elastic muscular action, but also to know by the tone which the pupil produces whether or not he actually does use the right muscles. If all that was necessary to enable the pupil to produce pure tone was merely to tell him to do so, then indeed the teaching of singing would be a simple matter. The value of the teacher depends almost entirely on his possessing a fineness of hearing which enables him to tell a pure tone when he hears it, if the pupil does not succeed in producing what is desired, and on his comprehending where the difficulty is and how to remedy it. If the tone be not pure, there is always some tension interfering in some manner with the proper elasticity of the tone-producing muscles. The teacher's business is to locate this trouble and remove it.

Supposing the pupil did produce a perfectly pure tone, the result of the proper action of the tone-producing machine, the chances are fifty to one that he will not like it. Here is the perennial trouble in the vocal studio. It is not difficult in normal cases to get a pupil into such a state of elasticity as will enable him to produce a really good tone, but it is exceedingly difficult to make him realize that this sound which he hears is a good tone, one which he is to take for his model, and reproduce with such accuracy as shall fix it in his consciousness as the basis of his future work.

#### THE PUPIL'S GUIDE.

Still the student must have something to go on, some picture in the mind which will guide him, for as he only makes tone in response to a mental or aural picture, without something definite he will not utter a sound; so how shall one go to work to form an image for the pupil? Impress on his mind first of all that pure tone is the result of perfect elasticity in the tone-producing apparatus, directing his attention to relaxing all rigidity in the breathing muscles and in the throat muscles, so that the muscular system may be in normal condition for action. The tension of all the muscles necessary for the production of tone can be relaxed if the pupil is willing to put his mind to it, just as easily as the wrist can be relaxed at will. Then give him the pitch of a tone in the middle of his voice, one that he knows he can sing easily. Tell him to breathe out freely, making the sound of

is of, the youth at his first entrance into a gymnasium of doing the things he sees the old professional athletes do.

#### AVOID SEEKING VOLUME AT FIRST.

The ideal of the young student is nearly always volume, power, the resonance of the big developed voices, while the voice-placing work of the studio must establish conditions of freedom of tone emission which give purity and beauty of tone quality. If the pupil be intelligent and willing to subordinate his wishes to those of the teacher, the conditions of muscular elasticity on which freedom of tone production depend, can be obtained without great difficulty, but the tone quality of the voice then becomes so soft, and possesses so little resonance or intensity in it, that the average pupil is both dissatisfied and discouraged.

#### THE SYMPATHETIC TEACHER.

Herein lies the particular advantage in having a sympathetic teacher. The teacher must make the pupil comprehend why this tone, which seems to the teacher lacking in the desired qualities, but which the pupil has admired in distinguished artists, is nevertheless the basis on which all mastery of the voice must rest. Beauty of tone quality is really another way of saying freedom of tone production, and unless this condition is established in the first place, with the understanding on the part of the pupil as to why it is necessary, there is no chance for the development of the volume, power, and range, which are essential to success.

The young pupil comprehends the means of producing the desired one much more readily through the sensations of ease and freedom in production, than through the effect the quality of the tone produces on his ear. The sensations of ease and freedom he can be brought to understand through the definiteness of physical sensation. Then gradually his ear becomes adjusted to the sound, and he learns to recognize that certain sensations in the production of tone always produce a certain quality of tone. Not until these two cognate facts have become perfectly clear to his mind, has he any true idea of the tone quality which belongs to his own voice. A pure tone is something new to practically every student, something which was not in his voice in the first place, because of some physical or mental misad-



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justment. When he first hears it, the quality is so different from that which he expected, that it is impossible for him to recognize it as the tone desired.

## FREEDOM AND ELASTICITY NEEDED.

If the pupil knew the proper tone when he heard it, or how to go to work to produce it, he would have no need of the voice teacher, since he could do it all for himself. But the desired tone depends on establishing certain conditions of freedom and elasticity in the tone-producing apparatus, which he does not understand how to gain, and is still more confused by the fact, that when these conditions have been established, the tone quality which results is a new thing in his experience, something which left to himself he would not have considered desirable. Giving a young pupil a distinct idea of good tone, when produced by his own voice, is the result of a process of tone placement and voice development. This process takes time, since it means the adjustment of the pupil's consciousness to a tone quality new to his experience. There is no royal road to it, neither is it a something copied from the outside, but the growth of an understanding of certain facts within the inner consciousness of the pupil. Not until all restrictive tensions have been removed, so that the tone comes out with perfect freedom, can the pupil by any possibility know what the true sound of his voice is, for his voice is a thing personal to himself, the result of his peculiar physical and psychic makeup, not like that of anybody else in the world, and he himself can never know what it is like, until those conditions on which pure tone depends, have been completely established. Giving a young pupil an idea of a good tone means, in a few words, the successful achievement of freedom of tone production, for not until he has produced a free tone can he have any idea what it would sound like.

## THE FUNDAMENTAL LAW OF SINGING.

THE first idea that the young pupil must grasp is that all the processes of singing are things attended by nature. Almost all the young students have a more or less misty idea that singing is an artificial act outside of nature's plans, which they must learn in some mysterious way. This idea has been fostered by many teachers of singing, whether intentionally or not cannot be said. The fact remains that the whole subject has been clothed in language giving the impression that it was a secret known only to the chosen few. When the pupil starts with this artificial idea the mental attitude in which he approaches singing is entirely wrong.

The pupil learns certain detached facts, that the breath must be taken just so, the tongue held in a particular position, the jaw in another, the larynx in yet another, and so forth. He has so many different things in his mind which he must remember that he is completely at sea, not knowing which way to turn, nor daring to make a move for fear he will make a mistake. Under these conditions the earnest student and conscientious teacher frequently become so confused and at such cross purposes that neither knows what to do next to unravel things.

## TONE AN IMAGE IN THE MIND.

Tone is first of all an image in the mind. The singer conceives a tone in his brain. Then by means of his will acting on the tone-producing muscles he gives it utterance. This is the primary fact, should be kept clearly in mind by the teacher, and made plain to the student. The tone-producing machine which actually makes the sound is a complicated mechanism, but the motive power which sets it going is an act of will giving expression to an image of the brain. Pupil after pupil has the notion that it is a purely physical function, so each one seeks to comprehend the muscular functions involved, without the slightest comprehension of the psychic laws which lie back of all muscular functions.

Now if you can make the pupil understand that the response of the muscular system to the image in the brain is something intended for man by nature for which she carefully constructed the apparatus, and that it acts in certain definite ways, all in accordance with natural law, then you have given him some grasp on the fundamental principle of singing. With this clearly in his mind he can begin bit by bit to comprehend how the various parts fit together, for he will have hold of the root of the matter from which all else comes in natural growth. The other voluntary functions, such as talking, walking and the various other movements which we perform during the day for the purpose of living or getting from one place to another, were all learned by practical experiment before we were old enough to think, but people seldom study singing until they have reached years when they begin to ask reasons for things. Unless they understand that singing is as much a natural function as talking they have no notion how to approach it, so they ask questions, and wish to know things which are absolutely unknowable.

## SINGING A NATURAL FUNCTION.

There are many pupils who have no idea that the apparatus with which they talk is precisely the same one with which they sing. If they have thought about it at all they have pictured the two things as distinct, the one a natural thing, for of course everybody can talk, while the other, the singing voice, was in their minds a something altogether separate, and as far as their knowledge went, an incomprehensible mystery. To the extent in which the actual mechanism for the production of tone is concerned, anybody, who can speak in a normal tone proves by that very act that he possesses a voice which could be used for singing. Whether or not he will sing depends on that faculty of the brain, which is sensitive to musical impression, and which is commonly called "an ear for music." It is not however, the physical ear, but the faculty of the brain which counts. That the pupil is able to speak excites no surprise, for it is one of the commonplaces of life. He modulates his voice to express many emotions without causing comment, for everybody else can do the same, but the idea that his singing voice is fundamentally the same, moved through the same means, governed by the same natural laws in the same manner, is at first a most astonishing thought.

When you can make the pupil grasp the elemental fact that his singing voice was put into him by nature for the express purpose of being used for singing, and that he will learn how

to do it by practical experiment, in the same way that he learned to swim and skate, then there is an understandable basis on which to work. Young singers, and a good many old enough to know better, have the notion somewhere in the back of their heads that singing is a gift, like Titian-colored hair, and that if they have it the teacher in some mysterious way "brings it out" while they may take their ease as he does the work.

Instead of understanding at the very beginning that they must learn to adjust themselves to the workings of complex but definite laws by nature, they superstitiously seek some secret way, which the teacher has learned in some far-off country, which one day will be revealed to them, when they will find themselves transformed into great artists in the twinkling of an eye, as the fairy-godmother transformed Cinderella. But if they were made to comprehend at the outset that they are dealing with natural laws and bodily functions, they could not delude themselves with any of these pleasing, but totally unreal fancies.

Singing being a natural function, it must conform to law. The only way of telling this is through the result. If you are learning a new movement in skating and fall down, it is painfully evident to you that you did not do it in the proper way, since we understand enough about gravitation to know that if you offend the law you are punished immediately, no matter what you may have intended.

In singing, pupils get a wrong notion in the heads so they keep on time after time, trying it in the way that will not work, permitting the tone to break, and do all kinds of unpleasant things, yet not understanding that they must be proceeding on an incorrect theory. If their idea of making the tone was correct, that is what nature intended, the result would be good, but if it be not, nature is not at fault, they simply are doing the wrong thing. They do not understand that they must conform to natural law, which always works in a perfectly definite manner, but have the idea that singing is artificially acquired muscular control, though they may have "broken" most disastrously on their previous attempts. They feel that if they persevere sometime they will get it. On the plan that having started on the wrong road if you keep going straight ahead in course of time you will arrive at the place you wished to reach, which all the time lay in just the opposite direction.

There was one young man once who felt that he was progressing because when he began his study his throat used to hurt when his voice broke, but now he had reached a point where he could break time after time without any distress at all. This was not so foolish as it might seem. There are at least a great many in his class, going blindly ahead, getting deeper and deeper into trouble all the time, because all their knowledge of the voice is theoretical, not knowing that the whole matter is based on natural laws and must conform to them if any good result is to be attained. Understanding that singing is the result of a natural function, does not make people singers, but it does give them the clue to the truth, which if intelligently followed up will save them from a vast number of the common pitfalls into which so many students tumble, and from which a goodly number are never able to rescue themselves.

## THE TONGUE.

ONE of the most evident causes of trouble to the young singer (and possibly to the rest of the world) is an unruly tongue. Yet as a matter of fact the tongue receives the credit for difficulties where, if the truth were better understood, the blame does not rest on the tongue at all. In a great many cases it is easy to be seen that the tongue is drawn back and all "bunched up" so that the passage through the back of the mouth, which should be open to admit the free outflow of the tone, is almost closed by the tongue. This makes the tone thick and muddy in quality, renders distinct enunciation impossible, and presents a problem which must be solved if the singer is ever to gain proper control of his voice.

But in all this how much is the tongue really to blame? Nine times out of ten the tongue is not to blame at all, when you come to understand the laws which govern good tone production. To put it in language all can comprehend, the back of the tongue forms the front of the throat, so if there be any improper tension in the throat the tongue will be stiffened and unable to perform its functions in enunciation, and will interfere with the free emission of the tone. But the tongue is not causing the trouble, it is merely a visible signpost indicating that trouble exists down below.

The human voice is not produced by a series of detached, unrelated actions, but by one organic whole, with many component actions all interrelated in the closest manner. The vital fact is that the motor energy which produces the tone, is the play of the breath on the vocal chords. If this primary function be not right then everything up above will be badly adjusted, not doing what it should do, yet the fault is not with the bad results up above, but in the real cause down below.

The reason why there is so much misapprehension in regard to the voice is because the vital functions, the interaction of the breath and throat, which actually produce the tone, are hidden away from sight, while some of the bad results that come necessarily from improper breath action are plainly visible. But you cannot correct a fault by fussing over bad results, you must locate the cause of the trouble and remove it. To do this successfully means to thoroughly understand the action of the entire tone producing mechanism.

The young singer can look into the mouth and see with his own eyes that the tongue is all out of place, that instead of lying quietly in the bottom of the mouth so that the passage from the throat is open, it is all bunched up in the way. At once they know that this ought not to be, so they adopt all sorts of expedients to get the tongue forward out of the way, holding the back down with a spoon, even in some cases taking hold of the tip of the tongue with the fingers and drawing it forward by main strength. Meanwhile, so far as correcting the real difficulty is concerned, nothing at all is being done. When the tongue acts in this manner it is simply a sign that there is improper tension in the throat, which must be relieved.

This work with the tongue itself, while there is tension in the throat, is as though when there was a leak in the roof you put a pan under it to catch the water, and called that stopping the leak. That might prevent some damage, but nothing of permanent value has been done unless you

locate the leak and remedy matters where the trouble has been caused. But the bad action of the tongue is visible to any one, while the understanding of free breath action, so that there shall be no tension in the throat to cause the tongue to do the wrong thing, demands a knowledge of the laws of tone production which only the thoroughly equipped teachers have learned. In voice teaching, when the tongue is doing what you know it should not do, the cause lies farther down, and must be remedied there if permanent good is to result.

## ENUNCIATE PLAINLY.

WHY do so many singers enunciate so indistinctly that it is often impossible to tell what language they are using? Usually, because they are not thinking of what the words mean, but have their minds fixed on making what they feel to be a good tone. Of course, if they do not make a good tone nobody will care to listen to them, but unless they use their skill to give expression to the meaning of the poetry and music, they will find that few are interested in what they do. Young singers get so bound up in consideration of the technical side of their work, that they forget that technique is but the means to an end; the expression of beauty is the true purpose of singing. The distinct enunciation of the words is one of the ways in which this beauty is given to the hearers, and unless it is there, the singing will be uninteresting. Put your mind on making the words mean something, then they will begin to come out clearly. If they don't you will be conscious of the fact, and learn to make them expressive.

## KEEPING TIME.

How many singers labor under the delusion that keeping strict time renders music mechanical and detracts from its expressive power? This merely shows that they are young and do not understand the laws of art. You might just as well say that for a poet to express himself grammatically, would detract from his powers of imagination. If you have not had a sufficient drill in music so that you can sing the music accurately, as it is written, then you are hopelessly handicapped in the race, no matter how good your natural voice may be, nor how much feeling you may have for music. Vocally you may be equipped to sing the music, but in musicianship you are so weak that you cannot cope with the complex rhythms of modern expression.

This last season in one of our great opera houses there was a young singer of much promise, vocally, who was given a small part in an opera, to see if she "could make good." While there was not much to sing, what there was of it was both important and difficult. Her musicianship failed her, she could not enter at the proper place with the orchestra, nor keep the rhythm. After one trial the part was taken away from her. This is worth thinking about. Her voice was good enough for grand opera, but she was not a musician, so they had to let her go.

When you arrive at a point that permits you to sing with an orchestra, then the kind of musical training you have had will spell success or failure. Can you enter accurately on the last half of the third beat in the fifth measure of complicated music? If you cannot, then you must go at it in the

manner that will develop your powers, or you will find yourself left behind, no matter what your voice may be. Singing is a profession, in which only those well equipped succeed.

## DON'T FEAR

Don't be afraid to sing. Like everything else in the world, singing is a definite thing, and is learned through the actual doing. Almost all the distinguished artists have done a tremendous amount of singing, and what they know is based on practical experience. Of course, they had to have some theories to proceed on, but they have worked these out from theories into facts which they knew, through long practice in actual singing. Don't be afraid that your voice will wear out, for nature constructed it of the toughest material she knew how to manufacture, and it will stand a lot of work. As soon as you can sing anything at all, do so. Not with the idea that it is perfect, or even very good, but with the view of gaining the understanding which only comes through actual experience. You learned to swim, by swimming, to skate, by skating, and you will learn to sing in the same manner, by singing.

## VOCAL BEWARES.

BEWARE of any exercise that tends to tighten the muscles surrounding the larynx.

Beware of any voice exercise that leads to exhaustion.

Beware of any songs that employ more than one note outside of the most comfortable range of the voice.

Beware of eccentric vocal methods.

Beware of remedies for throat troubles which are liable to prove more violent irritants than the trouble itself. One singer recently ruined her voice by taking a strong solution of carbolic acid because some amateur doctor had told her that carbolic acid was a good throat disinfectant.

Beware of straining your voice while singing in a choir or chorus. Choir singing forms the best kind of practice, but must not be overdone.

Beware of foods that are known combatants. Nothing affects the voice so quickly as an "up-set" stomach.

Beware of teachers who tell you that a complete vocal training may be secured in one or two years.

## WHAT METHOD DO YOU TEACH?

BY J. G. MAIER.

In searching for a vocal instructor, the student's first question naturally is: "What method does he teach—Italian, French or German?" The question is as ridiculous as the answer in most cases. Name and country have little to do with methods. National methods do not exist any more, as teachers of the same country have their own individual ideas and opinions; but tradition holds us fast if we do not break its shackles.

There can be only one way to sing correctly, and that is the "natural way." The fundamental laws are always the same; it is the comparative ability of the teacher to explain them, and the capacity to reach the possibilities of each individual voice which leads to success.

I would emphasize the importance of the stroke of the glottis. But there is a right and a wrong stroke of the glottis, and one should be very careful which he is practicing.—Mme. D'Arona.

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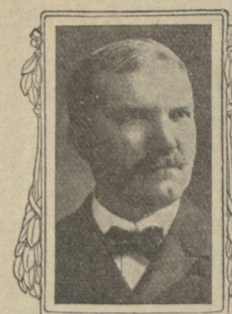
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Editor for June, HERVE D. WILKINS

[Herve D. Wilkins was born in Italy, N. Y. He sung in choirs at the age of five years. His father was a clergyman, as were also his forebears for many generations, the earliest name being that of John Wilkins, Archbishop of Canterbury, and a brother-in-law of Oliver Cromwell.]

Herve D. Wilkins studied solfeggio and theory under the instruction of his father, who was a skilled musician. He spent the years 1875-76 at Berlin studying the piano under Theodor Kullak and A. Loeschhorn, organ and composition under August Haupt, and singing with Ferd. Sieber and M. Koltz, director of the Royal Cathedral Choir. He also attended lectures at the University of Berlin.

Returning to Rochester, N. Y., he became organist at St. Peter's Presbyterian Church and director of the Monday Vocal Society. He has given yearly sessions of organ recitals at various leading churches of Rochester, totaling 250 recitals in Rochester, where he has played the entire Bach repertoire.

Mr. Wilkins has also invented certain ingenious improvements in church organs, among which are a patented swell-action and a device for playing church chimes from the organ keyboard.—EDITOR OF THE ETUDE.]

### ORGAN ACCENT.

In discussing the use of accent in organ-playing certain facts must be premised regarding the nature of the organ tone and mechanism as compared with other instruments, and a clear understanding must be established of the reasons for and the manner of using accent.

The piano is generally regarded as an ideal instrument for accent, on account of the nature of its mechanism, and the fact that the player can, by modifications of the touch, bring into prominence any individual tones, chords or melodies as desired, also on the violin and upon brass instruments a reinforced impulse can be given to any desired note.

While the tone of the organ does not respond to any augmented impulse in the touch as does the piano, the organ still has a great advantage over the piano in that it can sustain a tone with undiminished power, so that the end of an organ tone may be made as energetic as desired, while the end of a sustained tone upon the pianoforte is, from its fading nature, indefinite.

A tone upon the organ can be released with absolute suddenness and definiteness, while the close of a piano tone can never be as percussive as was its beginning.

In the Introduction to the Sixth Rhapsody by Liszt, the master has supplied this lack by a staccato re-percussion of the tone so as to indicate its exact moment of ending, hence the slurred unisons in this piece, which are sometimes mistaken by students for tied notes.

The property of precise and full-toned ending possessed by the organ-tone can be made to contribute most extensively to the purposes of exact phrasing, since the end of each slur or phrase can be as accurately defined as can its beginning.

For the above as a reason the endings of slurs and phrases should receive increased attention on the part of organists, it can easily be discerned that organists are prone to be negligent

in the matter of letting-go, often dwelling unduly on the last note of a slur, or a phrase, or at the end of the piece, to the detriment of clearness and correct expression.

Probably the worst offender in this regard is the player who insists on holding a note or a chord while he is scanning the register-knobs in search of a stop to be drawn or pushed, thus upsetting the musical effect. To pause in silence between phrases, or when changing stops, would often be much better. But it is not only in the ending of a piece as a whole, but also in the delivery of phrases, and slurs, and place in instrumental melodies as well as in vocal music, and also in the delivery of staccato notes and chords, that the accurate release of the final tones is desirable and necessary.

Accents may be divided into two classes, each class merging with the other, since the lines of division cannot be closely drawn.

Rhythmical accents are those which have mostly to do with the time-keeping. It is safe to say that most people when they think of accent have in mind chiefly rhythmical accents, such as would be used in scale practice.

This is one of the most used accents, and is commonly dwelt upon by those who prescribe the use of the metronome, with continually increased speed for piano students. It is safe to say that such accents occur rarely in actual music, except when the scale is measured in octaves, or where successive scale-groups have a change of harmony.

The scales at the end of Weber's *Polacca* in E, and of Chopin's E minor Concerto show the accent on the octaves, but other scales, as in Liszt's *Tannhäuser March* and in Chopin's G minor *Ballade*, are to be played in an even flow without accent. Even the scales in Weber's *Moto Perpetuo*, from his first sonata, and the scales in Bach's organ preludes are without accent.

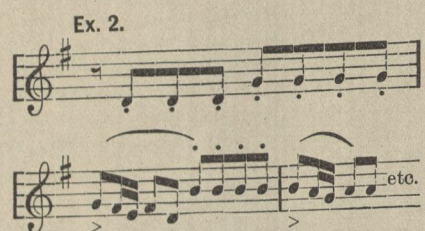
But when we come to figurations of the scale or of melodies in either organ or piano music, we find a prevalence of accents, and these are not only rhythmical accents marking the beginning of the group, or the tone upon which the figure is placed, but they are also melodic, bringing into relief the notes of the melody. Such accents do not require any material or muscular re-enforcement. They are written into the music and become obvious and duly effective when the notes are interpreted correctly.

Melody accents also fall upon the longer notes of a melody or theme. Take the familiar themes to Bach's G Minor Fugue:



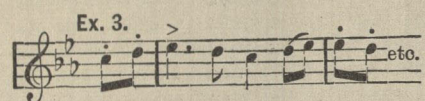
Here again the accents are written into the music falling on the eighth notes, and they inhere in the resolute delivery of the theme.

A sustained tone after one or more staccato tones has the effect of being accented, as in Bach's G Major Fugue



Here, as in all similar instances, there is the effect of an accent on the first note of the slur.

Guilmant's Fifth Sonata shows how a sustained tone after staccatos sounds as if accented.



An accent can be given to the final pulse of a sustained note or chord on the organ by an energetic and exact release of the same. This is especially useful in signalling the entrance of the choir on the first word of a hymn or anthem. If, for example, the singers are to begin on the fourth beat, then the final note of the prelude can be ended sharply on the third beat, thus indicating to the singers the exact instant of their entrance.

Even when the organ has no pause at the entrance of a vocal part a staccato beat can be introduced for the sake of rehearsal and can be discarded when the singers have learned their part.

### EXPRESSIVE RHYTHMS.

Accents have a great deal to do with expressive rhythm. When the music is marked *risoluto* or *marcato*, also in minutes Scherzi and similar forms the right effect must be sought in the phrasing and accentuation. Also in music marked *grazioso* or *maestoso*.

Some pieces have a swinging, swaying rhythm; other pieces have a martial, a resolute or a broad rhythm. Some melodies are tranquil and evenly flowing, others are animated and sparkling, or perhaps fierce and impassioned.

It is for the performer to invest all his playing with the appropriate mood and manner for every phrase, chord and melody. An affectation of nonchalance or of offhanded ease of execution, or any thought or emotion which may detract from the true effect of the music is to be deplored. There can be no meaning to music unless it is conceived and performed with sincerity. No haphazard effect can be worth while. All must be done with a right spirit and purpose. In short, whether music shall have a meaning and shall bring a message to the listener depends upon the skill and the sincere spirit of the interpreter, and if he possesses these qualities he will find in the nature of the organ tone and touch no hindrance to the complete expression of his thought. Since, whatever limitations the organ may have in certain particulars, are more than compensated by the infinite variety and power of its tones, and by the ingenious devices of its mechanism, which are ready to summon them forth at the touch of the master-hand,

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### THE DYNAMICS IN ORGAN REGISTRATION.

HERE are two different and distinct principles which obtain in the management of the stops in organ-playing.

Of these two principles, one has to do with tone-color and the other with dynamics.

The first of these principles is that of dynamics—to play softly or loudly, to increase or to diminish the tone, and to adapt the power employed to the end desired.

The earliest organs had no provision for changing or silencing any of the pipes, all the pipes for each key were continually effective. One of the earliest mentioned organs had ten pipes to each key, and an ancient organ in Winchester Cathedral had forty pipes to each key. In some of the earliest pictures and frescoes of organs the pipes are represented as being silenced by the fingers of the players in touching the mouths of the pipes.

In order to learn to manage the stops with reference to their power, and to practice crescendo and diminuendo on the manuals and pedals, the student must study the tone of all the stops with reference to their power, observing this rule: In crescendo passage to draw the softest of the stops yet undrawn, that is, to add the stops in the order of their strength; and in diminuendo to withdraw the stops in the reverse order of their strength, beginning with the loudest of the stops still sounding.

In making this study the unison stops must be considered first, the soft 4 ft. stops being added after all the soft unisons are drawn, and the loud 4 ft. stops after the loud unison stops have been drawn.

In order to rehearse this a chord may be held on the middle of the swell manual with the right hand, while the pedal coupled to swell holds the bass tone of the chord. The left hand drawing the stops in the following order: Aeoline, swell to pedal and softest 16-foot pedal stop being already drawn, add

- PP. Dolce.
- P. Stopped Diapason.
- Flute, 4 ft. (soft).
- MP. Oboe.
- MF. Open Diapason.
- Jewshorn, 4 ft.
- Bourdon, 16 ft.
- F. Flageolet, Flautoino
- and Dolce Cornett.
- FF. Cornopean.

These stops should then be retired in reverse order, reading upward. Then again added, and then again withdrawn with many repetitions. Thus acquiring facility of handling and a practical knowledge of the dynamic values of the various stops.

On the choir manual, hold the chord with left hand and pedal and follow this order using the right hand:

- Dulciana, choir to pedal and pedal bourdon being drawn, add
- P. Melodia or Concert Flute, 8 ft.
- Flute d'Amour, 4 ft.
- MP. Violin Diapason, 8 ft.
- Fugara, 4 ft.
- 16 ft. stop and 2 ft. stops if present.
- F. Clarinet.

Then retire the stops in reverse order reading upward and *da capo*.

On the great manual the order would be about as follows:

- Soft 8 ft. (dulciana or spitz-ute),

also great to pedal and pedal bourdon being drawn, add

- P. Gamba, 8 ft.
- Flute, 8 ft.
- Flute, 4 ft.
- MP. II. Open Diapason, 8 ft.
- Octave, 4 ft.
- F. Large open Diapason, 8 ft.
- Double Diapason, 16 ft.
- Twelfth, Fifteenth and Mixture.
- FF. Trumpet.

When the swell and great manuals are coupled the stops should be selected from the above lists, according to the rules first given, since there will be a greater number of stops to select from, so that the stops must be drawn now on one manual and now on the other in order that the crescendo may proceed upon both the manuals and the pedal at the same time.

In accompanying singing, whether solo or chorus or congregational, this practice of dynamic registration will be found most useful. The student will soon learn how to proceed or to recede from any grade of power which he may at the moment be using.

When there is a crescendo pedal in the organ it should be so regulated as to bring on and to withdraw the stops just as if it were done by the hands according to the above directions, except that the register-knobs need not be moved by the crescendo pedal.

The crescendo pedal has been heretofore denounced as inartistic by certain writers who would confound the two principles of tone-color and dynamics named above, forgetting that the crescendo pedal is not a combination pedal, although its various gradations may be used as combinations, if they happen to be appropriate.

Regarded merely as a dynamic aid to the player, adding and withdrawing the stops in the same order as if done by hand, the crescendo pedal is no more inartistic than are the combination pedals which aid the performer by adding and retiring the stops in groups.

The crescendo pedal when properly regulated can also be used very appropriately to produce a momentary reinforcement of the tone on either manual, and also to accentuate any desired chords or passages. It may also be used as a full organ pedal, thus completing with all the directions above given, the list of dynamic signs used in music, namely, pianissimo, piano-forte, mezzo-piano, mezzo-forte, crescendo, diminuendo, rinforzando, sforzando and fortissimo.

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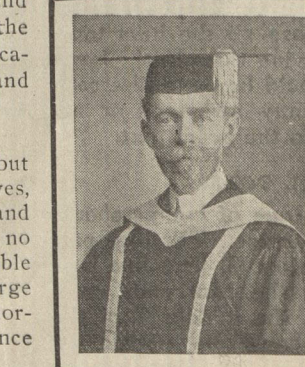
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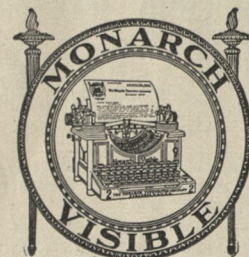
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## THE TECHNICAL STUDY OF HYMN-TUNES.

HYMN-TUNES furnish to the organ student good material for the study of vocal score. The melodious arrangement of voice-parts, the correct distribution of chord-tones, in close and in open positions, and the dividing of the middle voices between the hands.

The four-part harmony as found in hymn-tunes is founded both on the nature of music and the nature of the human voice.

Hymns should, at first, be thoroughly studied without pedal, so as to play each voice-part as written, upon the manual alone. It is often required of an organist to give out the tune in this way, and it should be well done. An organist ought to know all the usual hymn-tunes by heart, so as to render them the most effectively, both in the giving out and in the accompanying of the congregational singing.

### PEDAL OBLIGATO.

Hymn-tunes furnish good material for the study of the obligato pedal, and this study should be undertaken systematically. First, the bass part should be marked for the pedal application, so as to insure a smooth legato.

Hymn-tunes are usually written in short score, so that various ways of marking the pedal are not convenient, there being two parts on the bass staff. The best way is to use numbers underneath the bass clef, thus:

1 = left toe. 1 = left heel. 2 = right toe. 2 = right heel. These markings should be made with ink and a fine pen, so as to give a neat and legible appearance to the page.

The left hand plays only the tenor part. The compass of the tenor part is often limited to five or six tones.

The fingering is found by placing the left hand so as to include all the notes of the tenor part in a five-finger position.

This will also show where the hand may have to be shifted to cover another set of tones, or where a scale-fingering must be used to reach tones not covered by the five-finger position.

It will thus be easy to learn to play the pedal bass, and the left hand independently, since the left hand fingers are placed, once for all, each finger over its proper key.

This study of hymn-tunes is measurably of equal value to the study of organ trios, which is everywhere regarded as the best method of mastering the pedal obligato.

### PEDAL OTTAVA OR 8VA.

When the bass part of a hymn-tune is written rather high the student should learn to supply where desirable a bass part of lower tones, playing the pedal an octave below the written bass.

This is not to be managed by playing all of the pedal tones an octave lower than written, but only a part of them. A very good way is to consider the middle E of the pedal as the limit and transpose all the bass tones above this E, playing them in the lower octave. This should be done discreetly so as to avoid any awkward or unmelodious skips in the pedal part.

### FINAL TONES.

The final bass tone of hymns should be in the lowest octave. The bass part rarely extends below G, first line bass staff. Whenever the bass ends on a note higher than the middle C of the pedal then it should be played an octave lower.

### TRANSPOSITION.

The student should learn to transpose certain hymns a half tone or a whole tone up or down. The organist who has to play in church should decide on trial at rehearsal whether a tune is better when transposed and, having decided this point, should make a memorandum in his hymnal of the key preferred.

Certain tunes, written in F, such as *Hursley, Dennis, Federal, St. Laugran* and some others sound better in the key of F sharp.

Tunes in E or A sometimes sound milder and more melodious in E flat or A flat.

### PHRASING.

Those who have heard the wonderful performances of the Mendelssohn Choir of Toronto will have noticed how much of their perfection consists in the precise beginning and ending of the phrases.

Every voice is heard on the first word of the phrase and, at the end, all the voices cease at the same moment on the final pulse of the final note of the phrase.

The student will note that sometimes, as in the tunes *Hursley, Federal, St. Nicola, St. George's, Bolton*, and others, the same chord is repeated. Such repeated chords should always be repeated in playing hymns, but only when all the notes of the chord are repeated.

The pedal, if played, should at the same time sustain without repeating the bass note. Elsewhere the voices should be played legato, tying all the notes which continue from one chord into the following chord.

When the soprano note only is repeated it should be articulated unless there is a change of harmony sufficient to give the effect of a percussion to the treble note. In such a case the soprano notes may be tied, it is not necessary to articulate them.

Chorales should have a hold of three beats at the end of each line, the third beat staccato, so that breath may be taken and the next line begun without loss of rhythm.

### OMITTING THE PEDAL.

The pedal should not be used when less than four voice parts appear in the score. When one, two or three voices have a rest the pedal should rest also, and re-enter when all the voices resume.

The pedal should also be omitted when there is a line or a measure of unison, as in the Italian Hymn. A hymn may occasionally be announced by playing the soprano part alone for the first line, then continuing with full harmony.

### THE SOLO STOP.

The student should also learn to play the soprano part on a solo stop, the alto and tenor with the left hand on a second manual, and the bass with the pedal.

If the congregation are to sing it is better to play only a portion of the hymn in this way, changing at a convenient point to the usual four-part harmony, so as to end the "giving out" with appropriate fullness of tone.

### TIME-KEEPING.

Hymn-playing offers to the organist the opportunity to show his learning and authority as a master and an expounder of exact and expressive rhythms.

A hymn-tune may be bold or solemn, martial or graceful, majestic or tender joyful or prayerful, just like any other

music, and the organist must discern the true nature of the tune and the import of the words and give them fitting expression.

When the congregation is to sing the proper "giving out" is a wonderful incentive and inspiration to them and tends to make them ready and even eager to join in the singing.

The education of a church organist should have a broad foundation, based on hymn-tunes, just as in Germany a candidate for the position of church organist must show a good command of chorales, so in this country the young organist should make a continual study of hymn-tunes, how they should be played, and how they should be sung. He will thus fulfill the primary duty and office of a church organist, which is not the playing of voluntaries or of other instrumental music, but first of all and above all to lend a helpful and appropriate support and accompaniment to the Sacred Song.

## RHYTHM, THE ESSENCE OF MUSIC.

"RHYTHM, taken in a general sense to include keeping in time, is the essence in music, in its simplest form as well as in the most skillfully elaborated fugues of the modern composers. To recall a tune the rhythm must be revived first, and the melody will be easily recalled. Completely to understand a musical work ceases to be difficult when once its rhythmical arrangement is mastered; and it is through rhythmical performance and rhythmical susceptibility that musical effects are produced and perceived. From these several data I conclude that the origin of music must be sought in a rhythmical impulse in man."—Richard Wallaschek.

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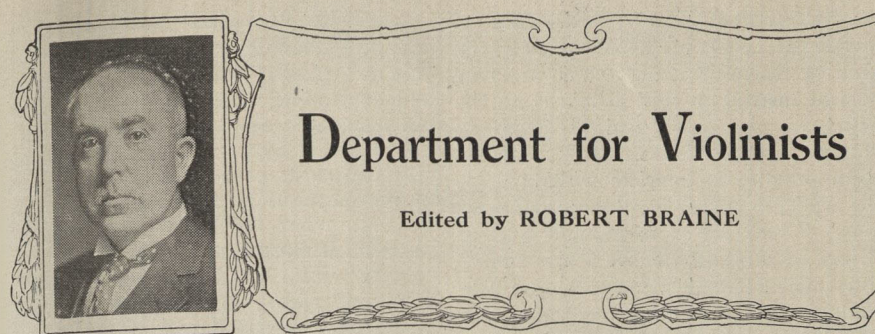
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## Department for Violinists

Edited by ROBERT BRAINE

### THE SECRET OF A GOOD TONE.

A CORRESPONDENT writes: "What causes the violin to squeak or screech? There must be several reasons for it. Would like your opinion."—M. W.

Our correspondent's difficulty is one shared by thousands who have not access to a really good teacher. They cannot produce a good tone but do not know why, nor the remedy. It is impossible without a personal hearing to explain where the trouble lies in the present instance. One might as well write to a doctor and say: "I do not feel well, what is the reason?" Bad tone may spring from a great variety of causes, and I will try and enumerate the most important of them.

Good tone is the foundation of all successful violin playing. Without it all left hand technique is of no avail. A violinist is judged largely by his tone. How often have we heard a great violinist send an audience into ecstasies of delight with a composition like *The Swan*, by Saint-Saëns, which consists of but a few simple notes, at a slow tempo. He conquers by sheer beauty of tone, whereas we often hear the elaborate fireworks of a difficult piece, played by an amateur, fall flat because the tone is feeble and scratchy. There are many singers who can sing as well from a technical standpoint as Caruso, but what other tenor has his golden tone? I once heard a singer say, "I would rather hear Caruso sing the scale, than another tenor sing an elaborate aria."

Tone being of such prime importance, it is strange that the average violin student does not pay more attention to it. Eminent violin teachers force their pupils to spend much time on tone exercises alone, but the average violin pupil seems to think of nothing but notes.

Bad tone is caused either, first, by bad playing; or second, by a poor instrument and bow; or third, by bad strings or poor condition or adjustment of the violin and bow. As regards the first cause it may be said that no instrument requires such extraordinary accuracy of the muscles of the fingers, hands, wrists and arms as is the case in violin playing. To flash the bow across the string swiftly at full length without varying the point of contact on the string is one of the most difficult feats I know. Many jugglers' feats are child's play in comparison. The player must never rest until he can draw the bow at an exact right angle to the string, and keep the point of contact of the hair with the string at the same place, throughout the stroke. To master this precision and all other bowing in fact, much practice must be done on the open strings, since in this case the player has his eyes free to watch the course of the bow. The bow must not be allowed to wobble around on the strings, but must pull steadily against the string at the point of contact. A failure to do this is the cause of much of the bad, feeble tone which is so common. In playing swells and diminuendos the point of contact gradually changes, since, as the tone grows

louder the hair of the bow must approach the bridge and recede as it grows softer; still, these changes are made so gradually and evenly that the continuity of the tone is not broken.

The pressure of the bow must at all times be exactly proportioned to produce the intensity of tone required, and most important of all the distance of the hair from the bridge must exactly correspond with the pressure being used at the time. When the bowing is done near the bridge, great pressure can be applied, producing a loud sonorous tone. Use the same pressure when bowing three inches from the bridge and see what a distressing tone results. Thousands fail to produce a good tone from their failure to observe this important fact. Another rock on which many violin students split is their failure to bow gradually closer to the bridge as the higher positions are reached. If the player bows at the same distance from the bridge when playing in the higher positions as he does in the lower, he will inevitably produce a squeaky, impure tone. From the seventh position upwards the bow must approach extremely close to the bridge, since the string is so much shortened. People who neglect these first fundamental principles of violin playing produce a bad tone and cannot account for it. They often blame the violin, the bow, the strings, the rosin—everything in fact but their faulty playing.

It must, of course, be understood that the comparative beginner cannot at first produce a fine tone, which is the product of years of careful training of the muscles of the arm and wrist. The muscles must be trained to apply pressure, while at the same time they retain their elasticity. The artist applies pressure and a big sonorous tone results, the beginner applies pressure and a hideous scratch is the only answer. The beginner must be content to do much bowing on open strings and slow scales for tone alone, with wrist and arm kept limber, and the joints open and free—the arm devalitized in fact. One of the most successful violin teachers I ever knew did little else during the instruction hour of a beginner than constantly reiterate concerning the bowing; "light," "light," "light." He would not allow any pressure until a perfectly free tone had been achieved with loose muscles and joints.

### PRESS DOWN THE FINGERS.

Another prolific source of bad tone is the failure to press the fingers of the left hand firmly on the strings, thus holding them tightly on the fingerboard. If a tone is loosely stopped with the finger, a clear tone is impossible. Long finger nails interfere with the fingering, which should be done directly on the tips of the fingers, which become callused. Violinists should have closely clipped finger nails.

Often the bad tone comes from a poor violin and bow. A good player can do wonders with a violin of very modest quality, but sometimes violins

are met with of such vicious quality, producing such horrible, raucous tones that a Paganini could make nothing of them. It is useless to try to do good work with such instruments as these. A good bow is also a great aid to tone. The stick should be of Pernambuco, straight and not warped, but with a deep inward curve, so that it will hold the hair taut when screwed up ready for playing. The stick should be elastic and full of life with a good spring, but not too limber. Cheap bows, almost as limber as a willow switch are often met with, which are almost worthless for tone drawing qualities. It is not a good idea to economize on the bow. Professional violinists often spend as much as \$150 or \$200 for genuine Tourte bows and consider the money well spent, for these bows enable them to draw tone of remarkable quality and volume, and have such life and elasticity that it is much easier to execute the different varieties of staccato, spiccato, springing bow, etc. The hair should be fresh, to produce a good tone. The bow should be re-haired by an expert workman from two to four times a year, according to the amount of use it gets. No one can produce a good tone with old hair, yellow with age, worn smooth, with all the "bite" worn out of it.

The rosin should be of good quality, and care should be taken to see that it comes off the cake freely. If the surface of the cake of rosin becomes glazed with grease or dirt it should be scraped with a knife so that the hair will take hold in rosin. A freshly re-haired bow should be treated with powdered rosin before the cake of rosin is used. Care should be taken to see that the hair of the bow and the strings of the violin do not become over-loaded with rosin, as this will interfere with a good tone. Lastly the violin and the stick of the bow should be kept clean. The rosin should not be allowed to accumulate on the violin, especially on the end of the fingerboard, as it is apt to get on the fingers of the left hand and render them sticky.

A good player with a good violin often fails to produce a good tone because it is not in proper condition for playing. Many persons, from a false notion of economy, try to keep their own violins in order, to save the expense of taking them to a good violin maker for repairs. In this they make a mistake since really good violin-repairing takes as long to learn as the profession of law or medicine.

There are many things which may interfere with the tone of a violin. The bridge must be of the proper thickness, and carefully adjusted, and of the proper heights that each string is at the proper distance from the fingerboard. The bass bar and sound-post must be in exactly the proper position to produce the best results. The fingerboard must be perfectly smooth, and if grooves have been made in it by the pressure on the strings of the fingers of the left hand they must be removed. Pegs must be made to fit their holes perfectly, and the nut must be the proper height. Cracks in any part of the violin must be glued shut. Thousands of violin players produce a bad tone because these defects exist in their violins.

The best violin cannot sound well with poor strings. Even the best strings are not dear and it is economy to buy the best, considering how much they improve the tone. The G should be silver-wound on Italian gut, and the other strings of Italian gut. False strings should be thrown away, as soon

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as it is discovered that they are false. Strings of the same kind vary slightly in size, and each violin player should take great pains to find out what size strings sound best on his violin, even if he has to employ an expert violinist to experiment with his violin and determine definitely the proper sizes. These once determined upon, he can always buy the same sizes by means of the string gauge, a little instrument which can be purchased for 25 cents.

In addition to the above causes of poor tone, it will be found that the atmosphere sometimes takes a hand. Violins sound better sometimes than at others. Catgut strings are very sensitive to temperature and to moisture, and the wood of violins, especially very old instruments with thin wood, seems to be affected from the same cause at times. During the summer season in periods of great heat, coupled with much dampness and humidity in the atmosphere, I have often noticed the difficulty of even great violinists in producing as good a tone as usual. Harmonics miss fire, the fingers stick to the strings, the strings become damp and sound dead from the moisture and heat in the atmosphere and the perspiration of the fingers of the performer, and there is trouble generally.

The greatest number of cases of bad tone comes from faulty bowing. For this reason much bowing should be done on open strings or slow scales played from memory, for in this case the course of the bow can be watched and inaccuracies corrected.

#### DEMAND FOR VIOLINISTS.

KUBELIK, the great Bohemian violinist now touring America and Canada, recently told the writer that he finds the demand for great violinists and great violins constantly increasing, and that the interest in the art has never been so great as now. He, however, serves warning on those who would become concert violinists, that the standard of playing is rising as well, and more is required of the concert player than ever before. The solo violinist, who fifteen or twenty years ago could have achieved good financial and artistic success on the concert platform, might not be able to do so now. The violin student who has his heart set on a concert career should look well to his talent and his physical strength, to see if these are equal to carrying him up the steep road to Parnassus. With the fierce competition at the present day, the concert violinist must have more than fair talent, energy and industry; he must have positive genius for the violin.

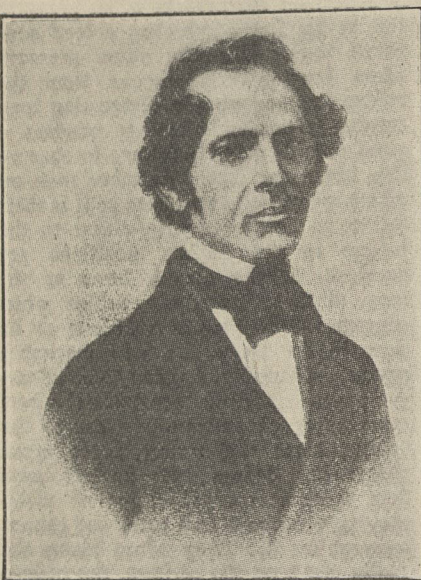
Kubelik is now the owner of the "Emperor" Stradivarius violin, which he recently purchased from the Haddock collection. This is one of the best three Stradivarius violins in existence. The beauty and power of the tone of this violin are almost incredible. I heard it recently in a large concert hall, seating 3,500 people, where an ordinary violin would be all but lost, but this violin filled the big auditorium to the farthest corner. I was much surprised, while visiting Kubelik in the artist's room after the concert, when he told me that he did not have to force the violin at all in order to fill the hall, so great is its power.

In the opinion of Kubelik, the violins of Stradivarius, although they have already reached fabulous prices, will continue to advance. The best of them, which have not been scraped or remodeled by bungling repairers, show no deterioration in tone, notwithstanding their age.

#### SCALES AND ARPEGGIOS.

It must be plainly apparent to every thinking teacher that the technique of every musical instrument rests primarily on the ability to play scales and arpeggios in all keys and all forms. No scheme of violin practice is complete without scale and arpeggio studies in all keys and positions. These can be taken with a great variety of bowings. Minor scales should be practiced in both the melodic and harmonic forms, and all scales and arpeggios should be studied to the extreme compass of the instrument. An exhaustive study of the chromatic scale should be made in all positions, for in the higher positions, especially of the violin, the chromatic scale presents great difficulties.

Scale and arpeggio work is much neglected by many violin teachers, more is the pity, for no form of practice advances the pupil faster. An additional value of this practice is that the pupil learns a great deal of theory in the course of his study.



THE FAMOUS VIOLIN TEACHER,  
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#### CHRISTIAN HEINRICH HOHMANN.

In the little village of Niederwern, near Schweinfurt, Germany, they recently celebrated the centenary of a man who has set more fiddle bows agoing than most any other teacher of his time—Christian Heinrich Hohmann, born March 7, 1811. Over half a century has passed since his death. The highest post he ever held was that of musical director of the Royal Seminary at Schwabach, where for the better part of his life he led an existence even more secluded than did J. S. Bach.

Working quietly and systematically and observing very carefully he succeeded in making a series of instruction books which have stood the one great test of all—the test of time. He was known as a teacher of great gentleness and enthusiasm. His great aim was to make the pupil musical, not merely technically proficient. Of his instruction books in piano playing, organ playing, singing, etc., the one that remains of particular value in this day is his Violin School, which has had an enormous sale and seems to fill the needs of many teachers better than any other book.

Hohmann was a well-trained pedagogue. His first musical instructor was his father Johann Georg Hohmann, and he later attended the Seminary at Altdorf, graduating with high honors. The pedagogical instruction in German seminaries is particularly thorough.

#### THE PLAYER VIOLIN.

WHILE the manufacturers of the "player" piano have been perfecting and developing this popular invention, the makers of the "player" violin have not been idle by any means, and the instrument as at present perfected is one of the mechanical marvels of the age. At first a mechanical violin "player" constituted the sole device, but now a "player" violin has been combined with a "player" piano, so that both are operated from the same roll of perforated paper, thus making the two instruments one, and making the accuracy of the accompaniment to the violin playing absolutely perfect.

In the "player" violin any violin is clamped into the "player," after having been fitted with four steel strings. There is no bow, as the mechanism producing the vibration of the strings consists of four aluminum discs which run through a trough of powdered rosin, and which revolves at a high rate of speed. Each of the discs presses against one of the strings of the violin. The fingering is done by small clamps or fingers, which press against the strings, and which are operated by electro magnets. There is a device to produce the "vibrato," and another for the pizzicato. The instrument can also reproduce "spiccato" and "saltato" bowing effects more or less perfectly.

While the playing of this remarkable mechanical device cannot be compared for a moment to the playing of a good human artist, it is certainly a marvel of ingenuity, and its work never fails to produce unbounded enthusiasm in an ordinary audience. I heard one of the latest improved "player violin-pianos" at an exposition recently, and it excited so much wonder that it was almost impossible to get anywhere near it, so great were the throngs of people it attracted. Besides popular pieces the machine played Wieniawski's D Minor Concerto for violin, several solos by Sarasate, and short pieces by Drdla. While there is an arrangement for increasing and decreasing the strength of tone by varying the speed of the revolution of the discs serving as bows, one misses, of course, the firm attack, strong accents, sonorous tone and infinite shadings of the human violinist; still one cannot but wonder at the marvellous accuracy of the fast passage work, scales, arpeggios, etc. The monotony which goes with all mechanical instruments is, of course, present, and the staccato work lacks the crispness of the human player.

It is remarkable that this invention has not come into more general use, but this may be because of its expense, the price of the combined instruments ranging from \$1,000 to \$1,500. The "Player violin-piano" has been exhibited with great success at many of the expositions in this country and Europe, and is sometimes met with in cafés and places of amusement, but rarely in private homes as yet. It could only be used where there was someone who could tune the violin to the piano, as the steel springs used get out of tune in the same manner as ordinary strings.

One of the remarkable things about the mechanical violin is the fact that it can play passages which would be impossible for the human performer, on account of difficulty of fingering and lack of ability to make great stretches. For instance the mechanical violin can play all four strings absolutely at once, making organ effects or violin quartets. Part of the fingering can be done in the first or other lower positions while other notes are being played simultaneously at the very top of the fingerboard.

## Some Important Questions Answered

A Page of Vital Interest to all Violinists

J. W.—It is not necessary to advance the hand on the neck of the violin, when changing from the key of C major to E major, when playing in the first position.

A. N. M.—1. Your questions about scales would take up too much space to answer here. In order to understand the theory of scales you should take up the study of musical theory, and the history of music. 2. You will find a very good article on "Scales" in Sir George Grove's Dictionary of Music, which you will find in the public library of your city. 3. This harmonic minor scale is the same both ascending and descending; the melodic minor has the sixth and seventh notes raised in ascending, and a semitone lower in descending. 4. The teacher should certainly explain the object of each exercise. 5. Your teacher should be willing to mark the fingering of exercises wherever necessary. Good editions of standard exercises are usually carefully marked, but the teacher will often find it necessary to mark additional fingerings. 6. There is no technical work more necessary and improving than practicing exercises with various bowings, and you can hardly do too much of it. The teachers you speak of who "skip" these bowings are making a great mistake.

You can get prices on all music and books by writing to THE ETUDE.

F. D. P.—There are very few explanations in Sevcik's "School of Violin Technique." The work is designed to be studied under a teacher, who makes all the explanations. 2. In bowing, the stick of the bow is inclined towards the bridge. The effect of this is that in soft passages, only the edge of the hair is used. Where more tone is required, the pressure of the forefinger on the bow brings more and more of the hair into use, until in loud passages the entire surface of the hair is brought to bear on the string.

O. T.—"Col Legno" in violin music means "with the stick," that is, the strings are struck with the stick of the bow instead of the hair. Leonard, in his "Serenade of the Martial Rabbit," makes extensive use of this novel effect. This number never fails to interest an audience.

K. T.—1. The crack in your violin, as you describe it, must certainly affect the tone unfavorably. To sound its best a violin should have no crack in any part. From your description I should judge that the crack would have to be taken off. However, you had better take the instrument to a good repairer. 2.—As a rule the viola is one-seventh larger in its general dimensions than the violin. Its compass is a fifth lower. The four strings are respectively A, D, G, C, with the G and C strings wrapped with wire. The tone of the viola, on account of its larger size, greater length of strings and deeper compass, is less brilliant and penetrating than the violin, but is nevertheless of a beautiful and sympathetic quality. The technique of the instrument is the same as that of the violin, but parts of it are written in the C or alto clef. Learning to read in this clef offers the chief difficulty to violinists in learning to play the viola.

L. E. B.—In playing "ponticello" passages on the violin, the bow approaches very close to the bridge, at a distance of a quarter of an inch or so. This gives the tone a peculiarly shrill, metallic effect. This peculiar quality is caused by the fact that the vibration of the string is partially stopped. It is not often met with in violin music, but is sometimes used by composers for characteristic effects. It is most frequently found in solo pieces for the violin, but Beethoven has used it in a string quartet, in the closing passage of the Presto, No. 5, String Quartet in C sharp minor, Op. 131.

The left hand finger pressure has nothing to do with the ponticello. Its principal difficulty is in keeping the bow accurately very close to the bridge, in bowing. If the bow is allowed to recede from the bridge the "ponticello" tone is lost, and ordinary violin tone is produced.

MRS. T. P.—The issue of THE ETUDE for October, 1911, was largely devoted to self-help in the study of the violin, and you will find much in that number which will be of assistance to you, as it was designed to help violin students who have no available violin teacher with whom to study. Back numbers can be obtained from the publisher.

M. McE.—You will find a very clear exposition of position work for the violin in Herman's Violin School, Vol. II. You might supplement this with Kayser Etudes, Vols. II and III, Op. 20.

B. S.—From what you say as to your present state of advancement, and noting that you are anxious to become familiar with the school of Sevcik, I am inclined to think that it would be best for you to commence with the "School of Violin Technique," Op. 1, Part 1, by Sevcik. This can be followed by Parts 2 and 3 of the same, and finally by the fourth part, although the latter is quite difficult and only intended for advanced pupils. As to Sevcik's "Four Thousand Bowings," it might be well for you to study the celebrated bowing study (No. 2) in the Kreutzer Etudes, with its great variety of bowings, before commencing with the Sevcik bowings.

The Sevcik school is principally intended for those who are studying for the profession of violin playing, and requires much practice to master it. If there is a teacher in your vicinity who has studied with Sevcik, you would find it a great advantage to study with him.

R. P.—It is better to teach the third position after the first and before the second, as the third position is easier, for one thing, and also because in shifting, violin positions run 1, 3, 5, 7, etc. As to the use of pads, shoulder rests, etc., much depends on the build of the pupil. Some seem to be able to retain the proper position without any aid of this kind, while others are compelled to use it. As a rule, the beginner finds a shoulder pad or rest a great assistance in holding the violin in the proper position.

A. E. S.—"Comparisons are odious," as Shakespeare says. It would be easy to name the greatest river, the largest glacier, or the highest mountain. When it comes to eminence in violin playing, however, there is so much difference of opinion involved that it would be extremely difficult to comply with your request for a list, which would satisfy everybody, of the world's greatest violinists in the order of their merit. It would be quite as difficult as choosing great men from the Hall of Fame or books for the "six-foot shelf." Every music lover has a list of his own. However, Paganini is pretty generally agreed to have been the greatest violinist the world ever produced. Among living violinists the following are of high rank: Eugene Ysaye, Fritz Kreisler, Mischa Elman, Cesar Thomson, Willy Burmeister, Kathleen Parlow, Mand Powell, Marie Hall, Efram Zimbalist, Carl Fleischer, Albert Spaulding, Jan Kubelik, Francis Macmillen, Alex. Petschnikoff, Jaroslav Kodan, Bronislaw Huberman, and a very large number of others. No attempt has been made in this list to name the artists in their order of merit.

F. L.—Carlo Bergonzi was a great violin maker of Cremona from 1715 to 1750. He was Stradivari's best pupil, and his instruments are greatly sought after and command very high prices. His instruments have not been imitated so much as is the case with those of Stradivarius, Guarnerius and Amati. Whether your instrument is a genuine Bergonzi or not is a matter for an expert to decide.

R. A. L. W.—From the description and photographs of your violin which you send, it must be an interesting old instrument. If you will reflect a little, however, it will be plainly apparent that it would be impossible to hazard an opinion as to what your violin is without seeing it. With the violin actually in the hand, where all its characteristics can be carefully studied, it is often difficult for an expert to determine the exact school or maker of a violin; how, then, can any one hope to determine the question from pictures and descriptions? No expert in art matters would venture an opinion as to the genuineness of a painting by Raphael or Michael Angelo with only a photograph as a guide, nor can it be done in the case of a violin.

J. T. H.—No, a good bow does not improve with age like a well-made violin, but neither does it deteriorate, if it is properly taken care of. Francois Tourte was the greatest bow maker the world has yet produced. He died in 1835, and yet his bows—many of them over one hundred years old—seem as good to-day as when they left the hands of the maker. Tourte received from \$50 to \$75 for his bows; to-day they command prices of from \$150 to \$300, or even more in the case of especially choice specimens. A bow with a good Pernambuco stick will last indefinitely, if carefully used. The two things to watch are not to let the bow fall on the tip, which is almost sure to break it, and to be careful in loosening the hair after playing, so as not to destroy the curve of the stick.

#### PROF. AUER'S METHOD.

Methods of teaching of great violin teachers are always interesting to violin students and teachers, especially in the case of teachers who have produced pupils of eminence.

Mr. Victor Kuzdö, a Hungarian violinist and teacher of note, of New York city, recently studied for a time with Leopold Auer, the famous St. Petersburg violinist and pedagogue, who has to his credit the production of three such great artists as Mischa Elman, Kathleen Parlow and Efram Zimbalist. Of Prof. Auer's "method" he says:

"Auer has no specific 'system' or 'method.' He simply believes in the ancient and well-tested golden rule of scale practice, the study of the standard works, such as the Etudes of Kreutzer, Rode, etc., and particularly the concertos of Spohr. One must practice all exercises, as well as pieces of technical display, very slowly. It is almost painful to practice in this slow manner, but results from such work are well nigh miraculous, with regard to accuracy, clarity of execution, and purity of intonation. The rhythmic element must also be strictly observed and accentuated at all times. Auer is a tireless worker, patient and amiable, but always on the *qui vive*, devoting the same attention and care to the interpretation of a simple *berceuse* that he would to a great concerto. It is marvelous to observe this Hungarian of sixty-six years, who possesses as much temperament and genuine sentiment as an aspiring virtuoso of twenty."

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## The Children's Page

Edited by JO-SHIPLEY WATSON

### MISS MARSH'S LETTER TO HER NIECE.

NEW YORK CITY, June, 1912.

DEAR RUTH:—

I am sending you the pieces I want you to practice this summer, Schumann's *Arabesque*, the Beethoven *G major Rondo*, the MacDowell *Polonaise* and Grieg's *Sonata*.

There is no use in your coming to New York without the proper preparation. It's quite the same as going to Europe without knowing your scales or harmony, and you can learn them out there just as thoroughly as here and with half the expense.

Your teacher is ambitious for you, so why not follow her to the letter; she has had all of this experience and knows what you need. In your last letter you seem to be choosing the pieces you "like" and you say you don't practice Bach or some of the sonatas she gives you.

Now this is all wrong, my dear. When we hire a mechanic or a plumber we don't meddle or dictate, and if you are to become anything at all in your music you must follow a trustworthy teacher at first. After a while when you have "arrived" you may work out your own ideas, but not now.

You are not likely to forget the things you are learning now. I know that from my own experience and I'm over forty. I'm sure if any one were to awaken me in the night and ask for Mendelssohn's *G minor concerto* or Beethoven's *Sonata Pathétique*, I could go to the piano and play them blindfolded, and these I learned when I was your age. So please, dear Ruth, make your work "concert proof," play so often and memorize so much and try so hard that your music becomes your easiest mode of expression.

That's one great point I observed in Harold Bauer's playing last winter. He walks out and plays the greatest masterpieces with the same ease and deliberation that he would use in putting on his overcoat and hat. There is absolutely no "flub-dub" or fuss about it, and still his playing is magical. Then, you know, I have heard the great master conductor, Nikisch. He is another example of perfect poise. Calm as a mountain peak, he towers above his men, and literally draws the music from their souls.

I don't expect you to understand all I'm saying, but some day you will. It's only by living up to our ideals every day that we can ever hope to attain a place in the world of artists; it's an endless journey too and it means sacrifice and days of toil and disappointment; but the reward is at the end, dear.

You know that your old aunty takes defeat very hard, but this I think is only a matter of temperament. You are young; you must be more elastic and rebound every time until it all becomes as easy as A, B, C. The other day I played the Concert Etude of MacDowell for a young actor, and afterward we were discussing the amount of energy it took to play the piano and the amount of concentration it took to keep in perfect balance, and he said something to me that helped, so I'm going to pass it along to you. "In my profession," he said, "acting becomes

so natural, so easy, that I've been able to do a death scene and wink out of the other eye."

So that's what I'm trying to do with that Concert Etude, but it's awfully difficult to get in the wink.

I'm quite sure when our playing becomes so much a part of us that we can do it anywhere on any piano and under any conditions, then we are truly ready; for we never know under what circumstances we may be called upon to play or sing, nor do we know what great end our music may serve.

Look at the musicians on the fated Titanic; brave souls marching about the decks of a doomed ship, playing operatic airs and catchy tunes, making no effort to save themselves, but doing all they could to cheer the others, and ending it all with a noble hymn. Dear Ruth, do you think we shall be ready to do the same in our own small way?

This is a long, "preachy" letter I fear, but I'm certain it has done us both good to be serious this once.

Your loving  
AUNTIE MARSH.

### MUSICALE—A DAY IN JUNE.

#### PART I. SUNRISE.

##### RECITATION.

"It is the azure time of June,  
When the skies are deep in the stainless  
noon,

And the warm and fitful breezes shake  
The fresh green leaves of the hedgerow  
broke."

DUET, *Spring Breezes*, CALVINI, (ETUDE, August, 1911).

##### RECITATION.

"Sweet spring! thou turn'st with all thy  
goodly train,

Thy head with flames, thy mantle bright  
with flowers;  
The zephyrs curl the green locks of the  
plain.

The clouds, for joy, in pearls weep  
down their showers."

PIANO SOLO, *Morning Song*, Spence, (ETUDE, February, 1911).

PIANO SOLO, *Primroses*, Rolfe, (ETUDE, February, 1912).

#### PART II. MORNING.

DUET, *Feathered Songsters*, D'Haenens, (ETUDE, July, 1911).

##### RECITATION.

"The bobolink has come, and, like the soul  
Of the sweet season vocal in a bird,  
Gurgles in ecstasy we know not what,  
Save June! Dear June! Now God be  
praised for June."

PIANO SOLO, *The Birds in the Apple Tree*, Swift, (ETUDE, December, 1912).

##### RECITATION.

"Summers may come and summers may  
go,

But never another will be, I know,  
So full of greenness and fragrance and  
bloom;

So laden with sunshine and rare per-  
fume,  
So full of its mystic, wonderful lore;  
O, there never was summer like this be-  
fore."

PIANO SOLO, *Fluttering Butterflies*, Braeckmann, (ETUDE, February, 1911).

#### PART III. MID-DAY.

PIANO SOLOS, *March of the Boy Scouts*, Renard, (ETUDE, October, 1911).  
*Frolics*, Greenwald, (ETUDE, November, 1911).

*Song of the Bathers*, Wachs, (ETUDE, March, 1912).

*The Hay Ride*, Crosby, (ETUDE, November, 1911).

#### PART IV. AFTERNOON.

##### RECITATION.

"Clear and cool, clear and cool,  
By laughing shallow and dreaming pool:  
Cool and clear, cool and clear,  
By shining shingle and foaming weir;  
Under the crag where the ouzel sings,  
And the ivied wall where the church-  
bell rings."

PIANO SOLO, *The Babbling Brook*, Far-  
rar, (ETUDE, March, 1912).

PIANO SOLO, *The Trout*, Nolck, (ETUDE, May, 1911).

##### RECITATION.

"Ah, happy day, refuse to go!  
Hang in the heavens forever so!  
Forever in mid afternoon,  
Ah, joyous day of merry June!  
Pour out thy sunshine on the hill,  
The piney wood with fragrance fill,  
And breath across the singing sea—  
Land-scented breezes, that shall be  
Sweet as the gardens that they pass  
Where children tumble in the grass."

#### PART V. EVENING.

PIANO SOLO, *Evening Glow*, Benson, (ETUDE, February, 1911).

##### RECITATION.

"O blith newcomer! I have heard,  
I hear thee and rejoice.  
O cuckoo! shall I call thee bird,  
Or but a wandering voice?"

While I am lying on the grass  
Thy twofold shout I hear,  
From hill to hill it seems to pass,  
At once far off, and near.

Thrice welcome, darling of the Spring!  
Even yet thou art to me  
No bird, but an invisible thing,  
A voice, a mystery."

PIANO SOLO, *The Cuckoo*, Arensky, (ETUDE, December, 1911).

PIANO SOLO, *Slumber Song*, Schytte, (ETUDE, November, 1911).

#### PART VI. NIGHT.

PIANO SOLOS, *March of the Hobgoblins*, Necke, (ETUDE, February, 1912).

*Rip Van Winkle and the Dwarfs*, Atherton, (ETUDE, June, 1911).

##### RECITATION.

"The sun is set; the swallows are asleep;  
The bats are flitting fast in the gray  
air;

The slow soft toads out of the damp  
corners creep,  
And evening's breath, wandering here  
and there

Over the quivering surface of the stream,  
Wakes not one ripple from its summer  
dream."

PIANO SOLO, *March of the Indian Phantoms*, Kroeger, (ETUDE, February, 1912).

##### RECITATION.

"What stands upon the highland? what  
walks across the rise,  
As though a starry island were sinking  
down the skies?"

What makes the trees so golden? what  
decks the mountain side  
Like a veil of silver frown round the  
white brow of a bride?

The magic moon is breaking, like a con-  
queror from the east,  
The waiting world awaking to a golden  
fairer feast."

PIANO SOLO, *Full Moon*, Halzer, (ETUDE, December, 1911).—J. S. Watson.

#### THE PIANO DUET.

THE piano duet is seldom taken seri-  
ously and yet in places where there is lit-  
tle opportunity for orchestral perform-  
ance it is the only means we have of gain-  
ing a knowledge of orchestral and oper-  
atic works.

It is through the now somewhat  
neglected piano duet that the youth of  
our country towns may be given a work-  
ing familiarity with the great master-  
pieces.

A duet arrangement is seldom "hard."  
The duet does not demand advanced  
technic, therefore it is nearly always easy  
to play. Nothing could be simpler, more  
beautiful, or more wholesome than the  
arrangements of some of the string quar-  
tets, such as those of Haydn.

Of all the great composers Schubert is  
probably the one who has given us the  
most for four hands. The *Grand Duo*,  
Op. 140, is very effective. Besides this he  
wrote innumerable four-hand composi-  
tions, seventeen marches, ten polonaises,  
six sets of variations, three ländler, four  
fantasias, a fugue and four separate  
pieces. All of these are masterpieces of  
their kind, yet how rarely do we play them!

Mendelssohn did very little original  
work of this kind, though he arranged  
several of his orchestral works for four  
hands. Schumann and Brahms of the  
modern writers are the most interesting.  
D'Orville, an Englishman with a French  
sounding name, has written some clever  
duets of the salon type, and a little search  
will reveal many interesting compositions  
in this form. Piano duet recitals might  
prove to be something quite novel. At  
least we can learn to be good timists and  
good sight readers by using duets not once  
in a while but all the time.

The following list of duets may be  
found in THE ETUDE of 1910, '11 and '12:  
*March Romaine*, CH. GOUNOD, March,  
1910.

*Anvil Chorus (Il Trovatore)*, VERDI-  
ENGELMANN, March, 1910.

*Banner of Victory*, VON BLON, July, 1910.  
*Two Fairy Stories*, WOLF, August, 1910.  
*Russian Intermezzo*, FRANK, Septem-  
ber, 1910.

*New Virginian Dance*, ATHERTON, Oc-  
tober, 1910.

*March Russe*, GANNE, November, 1910.

*Cujus Animam from Stabat Mater*, ROS-  
SINI, December, 1910.

*Carmen Overture*, BIZET, January, 1912.

*Faust Waltz*, GOUNOD, February, 1912.

*March Militaire*, TSCHAIKOWSKI, De-  
cember, 1911.

*Serenade Berceuse*, GOUNOD, June, 1911.

*L'Angelus*, GOUNOD, June, 1911.

*Violoncello Concerto (Slow Movement)*,  
SCHUMANN, November, 1911.

*Spring Breezes*, CALVINI, August, 1911.

*Feathered Songsters*, D'HAENENS, July,  
1911.

*Daughters of Spain*, ATHERTON, Sep-  
tember, 1911.

*Melody in F*, RUBINSTEIN, October, 1911.

*Harmonious Blacksmith*, HANDEL, No-  
vember, 1911.

*Quartet (Rigoletto)*, VERDI-ENGELMANN,  
January, 1910.

*Morris Dance*, ATHERTON, February,  
1910.—J. S. Watson.

#### GRAND OPERA.

FIND the names of eight famous operas  
in the following:

1. Goethe's most famous poem.
2. A celebrated Swiss hero.
3. The heroine of one of Scott's novels.
4. A much burdened woman of scripture.
5. The early French Protestants.
6. The legendary Greek bard who moved  
the rocks and trees with his music.
7. The hero of the Nibelungenlied.
8. A celebrated phantom said to haunt  
the Cape of Good Hope.—*Elma Iona Locke*.

## Publisher's Notes

A Department of Information Regarding New  
Educational Musical Works

### Music and Machinery.

Are the business interests of the music teacher likely to be affected by piano-playing machines? We have been asked this question innumerable times. Our reply is invariably "No." In fact, we have an idea that it will not only serve to help the teacher's business, but also to raise the standard of musical effort in our country and throughout the world. Millions of dollars are invested each year in piano-players. Some firms of piano manufacturers find that the demand for players increases each year. What is the inevitable result?

Thousands of pianos go into homes where they would never have gone before. For the most part they are purchased by music lovers who hope to find in them some means of making up for a neglected musical education. These people undoubtedly find much pleasure in treading out masterpieces, even though they are unable to comprehend them. We are willing to warrant, however, that every puff of wind they send through the rubber tubes of the player makes them more and more anxious to find out something of the laws that underlie the structure of the art of music. Imagine an intelligent, refined, educated person spending his leisure hours at bricklaying without wanting to know something about archi-  
tecture. The introduction of the piano-player in some homes as a substitute for the abandoned hopes for some particularly stupid child may mean a loss of that one to some particular teacher, but that same piano-player may be creating the desire of the parent to have another child become proficient in music.

For this reason it is very unlikely that our teachers will be "out of pocket" from the incursions of the mechanical virtuosos. The great advantage which may come from these instruments is this. Accuracy of technic, speed and difficulty for difficulty's sake have now become mere matters of machinery. The finer and more musical developments which come through the artistic study of music are still locked up in the brain and soul of the performer. They can be remarkably simulated by a machine, but may never be reproduced with the spontaneous and evanescent effect that hand playing, and hand playing alone, can create. The result will be that teachers will turn their attention more and more to the beautiful in piano playing and lay less stress upon the mere mechanical features. In this way the piano-player has been a benefit to both the business of the teacher and the art of music. Working indirectly, it will create a larger business area and raise the ideals of the pupils themselves.

Music teachers whose work is continued during the summer months should write for our monthly ON SALE packages of new music for teaching purposes; these packages contain music in all grades

(but principally in the earlier and medium grades), and as the music is all absolutely new, there is no danger of receiving old and hackneyed compositions; it is not only a good plan to have the above-mentioned at hand for immediate use in teaching—it is also well to have the music to look over, with a view to its use in the fall after the regular teaching season begins. In placing an order for our summer new music one assumes no obligation to buy, the only certain expense being a small amount for postage. Each season shows a flattering increase in the number of applicants for these novelties, and we are sure that this season will be no exception to the rule; in ordering it is only necessary to state that the summer novelties are desired and to mention whether piano or vocal music is wanted. A postal card request of this nature will receive prompt attention at our hands. The music is to be kept in good condition and any part of it unsold or unused is to be returned in the fall, when we will expect settlement for the portion kept or disposed of. TEACHERS are invited to try this plan for three or four months; there is no requirement as to the ultimate purchase of, or payment for, any definite quantity—just pay for what is kept plus a small amount for postage.

Once each year this house expects a complete settlement of every account. The summer season—June, July and August—has been selected as the time of the year most convenient to the greatest number of our patrons for that settlement. With the statement sent out on June 1 full directions will be given with regard to the settlement and the return of On Sale music. For the benefit of those who desire to make their returns earlier than June 1 we will give a few directions.

We expect complete cash settlement for all regular accounts, and the return of all On Sale music not used and not desired, and cash settlement for what is not returned.

In returning music that has been sent On Sale, be sure that the name and address of the sender is on the outside of every package that is returned. This is permissible whether the package comes by mail or express, and is the most important direction that can be given. The receipt of packages without the name of the sender means the greatest dissatisfaction to both parties.

Small packages should be returned by mail at 2 oz. for 1 cent, no matter from what distance they come. Larger packages should be returned from near-  
by points by regular express prepaid. Packages that have been sent out by printed matter express are entitled to the same rate on the return—2 oz. for 1 cent. Very large packages should be returned boxed, by freight. Prepay express charges, see that the amount is written on the package as having been prepaid, and keep the receipt.

On Sale music which has been received during the season just past, and which is desired in next season's work, may be retained for one more season under conditions to be arranged by special correspondence.

The June 1 statement will contain both the regular and On Sale account of the entire season. When the return package is received the value of its contents is taken and a memorandum of that value is mailed to the sender. This amount deducted from the total of both the On Sale and regular accounts as shown in the June 1 statement is the amount that is due for the music that has been purchased and kept.

The name of the sender must be written on the outside of every package that is returned, in order that credit can be given.

### Summer Mail Orders.

The main business of this house is the supplying of schools and teachers with everything they need in their musical work. Some teachers and almost all schools stop during the summer. This means we are not as busy during this season, notwithstanding vacations and other summer work, as during the balance of the year. This is to impress on our patrons that during the summer our mail-order business receives the very best of attention. Every order is attended to on the day it is received. Let us say that by just complaints and criticisms from our patrons it is possible for us to improve our service.

### Order Early for Fall Work.

It would be a great accommodation and a great favor if our patrons would make up their order for their fall opening work before they leave on their summer vacation instead of after they come back. The reasons are obvious. We can give better attention to the selection ordered, we can have it at its destination on any date and it will not interfere with the tremendous influx of orders that must be attended to at the last minute.

Orders received before August 1 will be shipped in bulk to a central distributing point, and from there by express, thus saving our patrons about half the charges.

We will send a special form with regard to this matter with the June 1 statement. We ask that this offer be taken advantage of to the benefit of all concerned.

### Commencement Music.

Have you made final arrangements for the musical part of this year's Commencement Program? If not, do not delay writing us for an assortment of music from which to select. We are prepared to submit appropriate music of all kinds for examination, including solos, duets, trios, quartets, etc., for all voices and for all instruments for which music of this nature is composed or arranged. Our stock of choruses and choral works for all voices is complete in every branch, and we have long been headquarters for piano music for six hands, two pianos, four or eight hands, and for odd and unusual combinations of players and instruments. We have made quite a study of the wants of those who are required to get up programs for this occasion, and dependence may be placed in our ability to assist materially in selecting suitable music of all kinds. Write at once if music is wanted for this year's program.

### Diplomas.

Diploma form, 21 x 16 inches, without special printing, 15 cents; the same in parchment, 25 cents. Certificate of Award, with or without special printing, 12 x 9, 5 cents. The special printing referred to is to this effect: "This is to Certify that \_\_\_\_\_ has completed in a creditable manner a course in \_\_\_\_\_ music as follows \_\_\_\_\_." Here follows the signature of the school or teacher.

Course of Study Certificate with this printing costs 10 cents; parchment diploma with the printing costs 50 cents.

### Grande Valse de Concert. Op. 88. By Maurice Moszkowski.

This new composition for the piano, which is Mr. Moszkowski's latest production, will be published most likely during the present month. The proofs have been corrected and sent to the printer. The work is being done in Europe, as there will be an edition brought out in every country in Europe. The work is one suited for advanced pianists. It is very brilliant and attractive, and will make a most excellent concert number or graduation solo, and it will repay study by any good pianist. The two principal themes are printed in this number of THE ETUDE.

Our advance price on this composition is 40 cents, postpaid.

### Reed Organ Music.

This house has made a specialty of Reed Organ music for a number of years. We have some very excellent works of instruction and quite a large catalogue of music especially arranged for the Reed Organ. A full-page advertisement will be found elsewhere in this issue. We shall be glad to make selections of this class of music for any of our patrons who are interested. Music sent On Sale is charged at our usual liberal professional discounts.

### Mastering the Scales and Arpeggios.

The test of vitality in any branch of education is real usefulness. The fact that scales and arpeggios still remain the foundation of all modern technic is the best testimonial of their permanent value. Fully ninety-nine per cent. of the great pianists and teachers declare scale and arpeggios the "daily need in music study" despite the fact that hundreds of "fancy" technical systems are continually cropping up. Up to this time no truly comprehensive book upon this subject has appeared. There are many excellent elementary works giving the scales and arpeggios, and there are a few excellent specialized works having to do with advanced scale technic, but no work starting with the very first steps, explaining everything in the simplest possible manner, giving adequate practice material designed to carry the pupil to the highest point of technical excellence. The forthcoming book, "Mastering the Scales and Arpeggios," by James Francis Cooke, is the result of over seven years' special study of the subject. The first exercises are so simple that any child may learn all that is to be known about the major and minor scale theory and the different keys in a few weeks. They prepare the way for the additional exercises which lead up to the ability to play scales at the rate of one thousand notes per minute. No teacher can afford to miss this book in her next year's work. It will throw new light upon the whole subject. The special introductory price until the date of publication will be 30 cents.



**The Pennant.** Irresistible tunes, amusing situations, a charming setting, pretty girls and a group of good fellows of the real college type combine to make "The Pennant," a new operetta by Oscar J. Lehrer and Frank M. Colville, a very desirable work for those in search of a bright, taking, easily produced playlet with music. The college spirit pervades the entire work, and the music is so light that the audience cannot fail to like it. The introductory price during the current month will remain 35 cents, if cash accompanies the order.

**On the Playground.** This is a set of By M. B. Willis. genuine first-grade pieces published together in one little volume. They are by a writer who has had much success in this particular line, and they cannot fail to please young students. The pieces are all in the treble clef, each hand remaining in the five-finger position. It is astonishing what pleasing results the composer has attained with such limited material. These pieces may be used as the very first to assign to the new beginner. As the work is now ready, the special offer is hereby withdrawn, but we shall be pleased to send a copy for examination to anyone who may be interested.

**New Gradus ad Parnassum, Double Notes.** By I. Philipp. The volumes of this series previously issued have all proved successful. The new volume, now under way and devoted to double notes, is one of the most important of the series. A good double note is so essential in modern pianoforte playing. The studies selected for this book are the best of their kind in existence.

For introductory purposes during the current month the special advance price will be 25 cents, postpaid, if cash accompanies the order.

**Echoes from Childhood, Nursery Songs in a New Musical Dress.** By Mortimer Wilson. In this attractive volume the composer, who is an accomplished American musician, has taken the texts of most of the well-known nursery songs and given them original and artistic setting. The music is delightfully characteristic, both as to the voice part and the piano accompaniment. The songs are not such as will be sung by children, but they are more particularly intended to be sung to children or to older people. This book is a decided novelty and we recommend it to the attention of all singers.

For introductory purposes we will offer the work for a short time at the special advance price of 20 cents, postpaid, if cash accompanies the order.

**First and Second Grade Study Pieces for the Pianoforte.** By E. Parlow. This is a volume of short and easy studies or pieces by the well-known and successful composer. The volume may be taken up by pupils who have advanced sufficiently in first-grade work to be able to play the easiest music written in both clefs, and the book may be used well into the second grade.

The pieces are so musical and so melodious that they can hardly be considered studies, but they will be appreciated as pieces.

The special introductory price on this book will be 20 cents, postpaid, if cash accompanies the order.



## A Mid-Summer Carnival ETUDE August, 1912

A Novel Holiday Issue—Worth Waiting For

The August "Mid-Summer Carnival ETUDE," an absolute novelty in American musical journalism, will bring the wholesome vacation relaxation which everyone welcomes.

### The Carnival Spirit

Once a year the German musical magazines issue a "Fastnacht" (Shrove Tuesday) number, devoted to a refreshing relief from all conventions and pedantries. Wit, caricature, irony, real fun and whimsicalities make these issues so fascinating that they are eagerly awaited long before they appear. Our *Mardi Gras* issue will come in August when we shall give up part of THE ETUDE to the brighter side of musical life.

### America Loves a Holiday

America, the land of the strenuous, yet always ready to enter into a good time, will find genuine delight in our gayer, brighter, lighter issue—a vacation issue filled with good-humored American holiday spirit, an ETUDE so fascinating that our readers will be eager to urge their musical friends to secure it. Of course, the sound educational features will be preserved, but the entire August ETUDE will be spiced with so many piquant novelties that every purchaser will have lots of hearty laughs.

### Fun That Elevates

THE ETUDE educational cartoons were immensely appreciated because they carried a message under their humor. In our August issue we shall poke some innocent fun at our American musical foibles and we shall turn the sharp weapon upon some of the evils that deserve ridicule. As "many a true word is spoken in jest" the Mid-Summer Carnival issue may bring you the most important educational lesson of the year. You will surely want this "so different" ETUDE. No one has ever contradicted the old saying:

"A little nonsense now and then  
Is relished by the best of men."

## Important Announcement

Mr. Louis C. Elson to interview.  
Beethoven, Haydn and Mozart

Mr. Louis C. Elson, the distinguished and witty Boston critic, teacher and author, has arranged to sail on the Trans-Universal Dirigible Airship "Polyphonia Limited" going direct to the Vienna of 1790. There he will meet the well-known composers, Herr Ludwig van Beethoven, Herr Joseph Haydn and Herr Wolfgang Amadeus Mozart and interview them especially for THE ETUDE Mid-Summer Carnival issue. The entire expense of the expedition is defrayed by THE ETUDE. This is only one of many similar features.

## A Three Months' "Summer Opportunity" Subscription

The Summer months offer the very best opportunity to get acquainted with the great advantages of THE ETUDE. We know that our coming Summer issues will be especially fine and we want those who have not been subscribing regularly for THE ETUDE to let us send them the July, August and September issues for the special "Summer Opportunity" price of 25 cents. Send us the amount now and we will put your name on our list at once. This also offers the enthusiastic ETUDE friend a splendid chance to make an economical musical present to some other musical friend or some deserving pupil who ought to have THE ETUDE regularly.

**Virtuoso Pianist.** We omitted last month to announce the "Virtuoso Pianist," by C. L. Hanon. This work has been delayed somewhat on account of pressure in our engraving department, and we owe those who have subscribed for the work in advance an apology, but the work will positively be ready during the summer months. It is now being engraved and we shall push it to completion as soon as possible. The work is too well known to need any comment here. In previous issues of the journal mention has been made of the value of the work. It is one of the leading works in technic and has been introduced largely in the leading conservatories of Europe, and especially in Russia. The advance of publication price is 40 cents, postpaid, if cash is sent.

**Marchesi. Op. 15.** We will publish during the coming summer 20 Vocalises of Marchesi. This work is one that is used very largely in vocal culture by many of the leading teachers, and it is one of the most standard works in voice culture published. This edition will contain all of the improvements that have been added to the original. It will be published in the Presser Collection. Our custom of offering works in advance of publication will be in force with this work during the present month. The advance price will be 25 cents, postpaid, if cash is sent.

**Grieg's Lyric Pieces.** This volume of Op. 43, Book 3. Grieg's contains his most popular compositions. This work will appear in the Presser Collection during the present month. Pieces like "The Butterfly" and "To the Spring" are taken from this volume.

Our advance price is 15 cents for this work. After this month the special offer will be discontinued.

**The New Beginner's Method.** The "New Beginner's Method" is well advanced toward completion. The work is done entirely in this office, under Mr. Presser's special supervision, and can only be taken up when the pressure of business will permit. It is the aim of the publishers and author to make this work one of the most standard they have ever issued. The material that goes into this work has never appeared in any instruction book before. The presentation will be along entirely new lines. The work will be as close to a kindergarten method as it is possible to make it. This work will appear in a number of volumes, but this first volume, upon which we are now at work, will contain the veriest elements for a piano player and will go up to about the beginning of the scales; or it will afford material for the first nine months of a child's musical instruction.

Those desiring to procure a copy of this work at a very low rate will do well to send in their orders as early a date as possible, as the work will soon be withdrawn from the special offer. Our advance price is but 20 cents, postpaid.

**Technical Exercises** We will soon issue this important technical work by the well-known technician, Carl A. Preyer, whose "Six Octave Studies" are widely known. The work is original and covers a field of piano technics not heretofore sufficiently supplied. There is a blending of the musical with the technical that makes the work par-

ticularly attractive. The grade of the work is from five to seven in the scale of ten. A number of the studies are taken through all the keys. Each particular study is an exercise in a special difficulty. Thus No. 11 is a wrist study, No. 13 is a chord study, No. 20 is a chromatic study, etc. The work is a serious one by a mature musician and will be an excellent addition to our teaching material in the higher grades. The work will be issued in a short time, and the advance price will be 35 cents, postpaid.

**Ten Duets for Teacher and Pupil.** This volume contains four hand arrangements of some of the most popular nursery rhymes, such as "Little Bo-Peep," "Curly Locks," etc., arranged so that the pupil plays the right hand in octaves while the teacher supplies the harmonies in the left hand. The right hand is not at all difficult, while the left-hand part is quite elaborate with modern harmonization. This makes a very effective duet, suitable for a pupil's first appearance in public. The advance price is 25 cents, including postage, if the order is received before the date of publication.

**The Fairy Shoe-maker, School Operetta.** By A. H. Hall and T. J. Hewitt. We will continue during the current month the special offer on this Operetta. As we are anxious to have the work used extensively, we are making an especially low price for introductory purposes. It is one of the best operettas of the kind that we have ever seen. The music is very pretty, full of catchy melodies and jingling rhythms, and the text is bright and entertaining. The work is not at all difficult of production and it cannot fail to please both participants and listeners.

The special price during the current month will be 20 cents, postpaid, if cash accompanies the order.

**New Anthem Book.** We will continue during the present month the special offer on our New Anthem Book. It has been our custom from time to time to issue such collections, and we have now a series of anthem books, all of which have been wonderfully successful. The new book will be fully up to our standard. It will be a collection of anthems for general use, melodious, attractive and well written throughout. All within the range of the average choir and every number well worth singing. The special advance price during the current month will be 15 cents, postpaid, or two copies for 25 cents. If charged, postage will be additional.

**Operatic Album for the Pianoforte.** This book is now ready and the special offer is hereby withdrawn. There is always room for a good collection of operatic melodies. Some of the best musical ideas of the great composers are to be found in their operatic works, and piano transcriptions of these will always be popular. We shall be pleased to send this work for examination to all who may be interested.

**Vocal Studies.** This book is now on the market, but we will continue the special offer during the current month, after which it will be withdrawn. These studies are about as melodious and pleasing as it is possible to find. They are intended to be

used for promoting style and flexibility and for improving one's execution. Each study has a characteristic text, so that it is possible to sing it as a song; otherwise the syllables or vowel sounds may be used. Vocal teachers in search of new and interesting material should not fail to give this book an examination.

Our special advance price for introductory purposes is only 25 cents, postpaid, if cash accompanies the order.

**New Parlor Album** There is always a demand for a collection of this sort. We have published a number in times past which have proved very popular, and we anticipate that the new one will meet with equal or greater favor. We always aim to make these books as attractive as possible and to use new and entertaining material. No dull or hackneyed piece will be found in this volume. It will be suitable for players of the third or fourth grade.

Our special introductory price will be 20 cents, postpaid, if cash accompanies the order.

## Special Notices

RATES—Professional Want Notices five cents per word. All other notices eight cents per nonpareil word, cash with orders.

**CORRESPONDENCE LESSONS** in Harmony. J. M. Robertson, Flagtown, N. J.

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**CORRESPONDENCE LESSONS** in Harmony and Counterpoint. Stanley T. Reiff, Mus. Bac., Lansdowne, Pa.

**POSITION WANTED** by Pipe Organ and Piano Teacher. Graduate. 8 years' experience. Address D, care ETUDE.

**CONSERVATORY GRADUATE** desires position as teacher of piano. Experienced. Address Box 238, Spring Hill, Tenn.

**"MEMORIES."** Exceedingly pretty new piano reverie. 25 cents, postpaid. Boulevard Studios, Painesville, Ohio.

**DEBUSSY REVERIE DU SOIR.** The Piano Piece of the Decade. Special, 20 cents. Catalog. Teachers' rates. Washington Music Co., Washington, D. C.

**EXPERIENCED PIANO TEACHER** desires position. Leschetizky method. Normal and theoretical training. Best references. Address G. L. W., care of THE ETUDE.

**FASCINATING PIANO NOVELTIES.** "Topsy Turvy," exactly the same played backwards. "Pomp and Pageantry." 25 cents both. Novelty Music Co., Buffalo, N. Y.

**POSITION WANTED.** Conservatory graduate (woman), experienced. Piano, pipe organ, harmony, musical kindergarten. Testimonials. Address W, care of THE ETUDE.

**SPECIAL TRAINING** for music teachers by mail or private instruction. A new and novel method of class teaching for beginners. Mrs. Cora A. Beels, 903 Park Ave., Norfolk, Nebr.

**FOR SALE.** A Steingway Pianola. Cost \$1,500 three months ago. Perfect condition, absolutely guaranteed. Must be sold at once for best spot cash offer. Apply R. C., care THE ETUDE.

**TUTELA'S GREAT SUCCESSSES.** Serenade, Potpourri, Violin and Piano; Angel's Prayer, Piano; Broken Heart (Italian-English) Song. 15c. each. Tutela, 217 Hunterdon St., Newark, N. J.

**OPPORTUNITY.** For Sale, Conservatory of Music in flourishing condition, and one of the oldest in New York State. Opening for vocalist, pianist or violinist. Address Opportunity, care of ETUDE.

**POSITION WANTED** by young man as teacher of violin, some school or conservatory; also German and French. Ten years' experience. Address Music, 495 G St., S. W., Washington, D. C.

**MUSIC TEACHERS** can earn additional "pocket money" selling to their pupils our Automatic Sheet Music Player. Send business card and ten cents for sample to Leo Peist, Peist Bldg., New York, N. Y.

**WANTED—A POSITION** as head of Music Department in college or university. Experienced man. Teaches Piano, Harmony, Theory. Conductor Symphony Orchestra four seasons. Conductor of Oratorio. Best references. Address, M. F., care ETUDE.

**WANTED.** Piano instructor and concertist of European training desires to locate in good-sized town offering musical opportunities. Address "B. E. H. I." care THE ETUDE.

**MUSIC SCHOOL FOR SALE.** Chicago. Thoroughly prosperous. Ideal opening, piano and voice teacher (preferably man and wife). Director's income \$300-\$400 monthly, expenses low; choicest residence section. \$750 cash, balance from first season's income. P. O. Box 91, Chicago.

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**VOICE PRODUCTION.** The Open Throat Method taught by mail. Four lessons mailed on receipt of \$1.00. A. Francke, Voice Builder, 512 Kimball Hall, Dept. "E," Chicago, Ills. "The most practical I've ever seen."—F. J. McCarthy, Voice Teacher, 5 Prince's St., St. John, N. F.

**ELIZABETH KELSO PATTERSON,** teacher of singing, announces a special course of lessons for singers and teachers of singing, beginning June 3d and lasting until July 15th, at her resident studio, 257 West 104th Street, New York City. Miss Patterson has spent 15 years abroad studying and teaching, being a pupil of Madame Matilda Marchesi in Paris and of Sir Charles Santley in London. Correspond freely.

**LOUIS ARTHUR RUSSELL** will hold his usual Summer Session for Teachers and advanced students. Special. Address: RUSSELL METHOD Normal Classes including a five-day session, morning and afternoon, July 1, 2, 3, 8 and 9th. Summer School (classes and private), June and July, for Vocalists, Pianists and Class Teachers; Theory, Pedagogy, Composition. Address: Russell Studios, Carnegie Hall, Manhattan; or Music Hall, Newark, N. J.

**RUSSELL BOOKS FOR SINGERS.** "Plain Talk with American Singers," 25c; "Some Psychic Reflections for Singers," 25c; "The Singer's Body and Breath," 40c; "Singer's Essential Practical Material," 50c; "Popular Course in Sight Singing," 30c; all postpaid on receipt of price. Address ESSEX PUBLISHING COMPANY, Carnegie Hall, Manhattan. Louis Arthur Russell also author of "English Diction," \$1.00; and "Commonplaces of Vocal Art," \$1.00; both published by Ditson.

**THEODORE VAN YORX WILL KEEP HIS STUDIOS OPEN THIS SUMMER** for those who find it difficult to study in New York during the winter. His professional work as tenor soloist for the great orchestras and his broad experience in recital and concert work make his services especially desirable for students. Twenty years as soloist in leading churches has led Mr. Van Yox to make a specialty of training church singers. Voice trials by appointment. Studios 434 Fifth Ave., New York. Tel. Murray Hill 3701.

**LISTEN.** Have you heard the "Indianola" Two-Step by F. M. Rehfs? The piece that was recently revised, fingered and re-arranged by the composer, strikes a new chord of melody and harmony so fascinating that when given for a lesson pupils enjoy the practice hours. Special price, 10 cents. We also just published a new Mazurka entitled "Golden Thoughts," by M. B. Rehfuss. Genuine inspiration and improved talent are the fundamental qualities of this beautiful composition. We are offering here what we believe will become one of the great favorites in piano music. Include this in your order (on approval at 12 cents, if desired), and if in your judgment it is not all that we claim, you simply owe us nothing. Otherwise special price for both copies with order, 20 cents. Phoenix Music Pub. Co., La Crosse, Wis.

**A RECORD TO BE PROUD OF.** Pessimists who declare that music in America is going backward should secure the little 32 page illustrated booklet issued by the Victor Talking Machine Company this month and sent free to all who address a postal application to the Camden office. In this booklet are announced no less than fifty-five new records of acknowledged musical masterpieces made by a corps of about thirty of the best known musical artists of the day. Possibly the most interesting of all new records is the Caruso, Tetrizini, Journet, Amato, Jacoby, Bada *Seizette from Lucia*, said to be one of the finest ensemble records ever made. However, the records of Padewski (Lissa Schubert *Waltz*, *March*, *Polka*), Liszt, Buschmann, (Chopin *Nocturne Opus 15*), Kreisler, (*Arabesque Provencale*) or the famous *Farmhouse Scene* from Martha interpreted by Caruso, Alda, Jacoby and Journet will have special admirers. Who says that music is going backward in America when there is a strong demand for records of this kind?

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JUNE, 1912

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10140 Lord! Thy Glory Fills the Heaven, O. M. Schoebel.	3	.05
10167 Yea, Thou I Walk Thro' the Valley, P. D. Bird.	3	.15
296 Moonlight, E. Fante.	4	.05

#### WOMEN'S VOICES

6193 O'er the Meadows Tripped Sweet Kitty, J. B. Grant.	3	.15
6192 My Mother Bids Me Bind My Hair, J. Haydn.	3	.10

#### MEN'S VOICES

172 Over the Ocean Blue, H. W. Petrie.	3	.15
171 Sun Had Set, The, A. U. Brander.	3	.10



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## The World of Music

All the necessary news of the musical  
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## At Home.

We regret to record the death of Enrico  
Alberi, teacher of Italian at the Chicago  
Musical College.

The cost of the Metropolitan Opera pro-  
ductions for one season is said to amount  
to \$1,700,000.

ONLY two operas were given in Washing-  
ton during the past season. These were  
*Aida* and *Natoma*.

The Society of Music Teachers of Iowa  
holds its sixteenth annual convention this  
month at Grinnell College, Grinnell, Iowa.

T. SCOTT BUHRMAN, of New York, gave the  
inaugural recital on the new Moller organ  
at the Methodist Episcopal Church in  
Waynesboro, Pa.

MRS. FANNIE BLOOMFIELD-ZEISLER has re-  
turned after a brilliantly successful tour in  
Europe. No American pianist is more widely  
appreciated than she.

The Richmond Festival has proved a very  
successful affair and Victor Herbert and his  
orchestra together with the soloists engaged,  
have good reason to be pleased with them-  
selves.

FOLLOWING the success of the recent re-  
citals of *Pianoforte* and *The Mikado*, lovers  
of Gilbert and Sullivan opera will be given  
an opportunity to hear *Patience*.

There is a possibility that Prince Joachim  
Albrecht of Prussia will make a tour of  
America with his orchestra. He travels un-  
der the name of Count Hohenstein, and has  
produced some worthy compositions.

ANOTHER American singer has been en-  
rolled on the staff of the Metropolitan Opera  
Company. Paul Althouse, a tenor and a na-  
tive of Pennsylvania, has signed a contract  
for four years to sing only leading roles.  
He is American trained entirely.

THE opera impresario, Henry W. Savage,  
has promised to produce two of Wolf Per-  
tini's operas in English. The works will be  
particularly interesting as a gala perfor-  
mance of Victor Herbert's *Natoma* will be  
given in the open air on a stage to be erected  
in the polo grounds. A sacred concert will  
also be given in the open air Greek Theatre  
of the University of California at Berkeley.

MRS. FREDERICK EMERSON FARRAR, one of  
the leaders in musical education in Nash-  
ville, Tenn., died on the nineteenth of last  
April. Together with her able husband she  
did much for the musical advancement of  
Nashville.

AN old square piano, formerly owned by  
James Penmore Cooper, is on show in the  
windows of its maker in New York. The  
piano is one which was in the famous  
novelist's home in Cooperstown, N. Y. He  
was in the habit of naming his furniture  
after historic characters, and the piano was  
christened "Nero V." The name is found  
in the right-hand corner of the piano, and  
has been pricked on with a pin.

AMONG the novelties to be presented by  
the Metropolitan Opera in New York next  
season is a new opera by an American com-  
poser. The work is an operatic setting of  
Rostand's play, *Cyrano de Bergerac*, and the  
libretto will be by W. J. Henderson, music  
critic of the New York Sun, while the music  
is of the work of Walter Damrosch, conductor  
of the New York Philharmonic Orchestra.

The National Chorus of Toronto has ar-  
ranged for a three days' festival of music,  
to be held January 14th, 15th and 16th,  
1913, in conjunction with the New York  
Symphony Orchestra, under the direction of  
Walter Damrosch. Two concerts will be  
given in Toronto and one in Buffalo, New  
York.

A SERIES of students' recital programs re-  
ceived from the College of Music of the Uni-  
versity of South Dakota all indicate a very  
high standard maintained by Mr. Ethelbert  
Grabill, whose gifts as an educator have  
frequently been manifested in his able writ-  
ings.

STOKOWSKI, the conductor of the Cincin-  
nati orchestra, has been "dismissed" by the  
management. As he had repeatedly asked  
to be released from his contract, owing to  
the many difficulties which have been placed  
in his path, it is not quite easy to see where  
the "dismissal" comes in. His work with the  
orchestra has been highly praised by all com-  
petent critics.

THERE seem to be no limits to the possi-  
bilities of modern surgery. Alexander von  
Skibinsky, a violinist in Georgia, had the  
misfortune to have his left hand injured in

a dynamite explosion. It became neces-  
sary to amputate half the index finger, and  
it seemed as if the violinist's career must  
be at an end. The injured member has been  
replaced by an artificial finger, however, and  
Mr. von Skibinsky is now able to play as  
well as ever.

VLADIMIR DE PACHMANN has made what he  
announced as "his last appearance in New  
York for all time." De Pachmann is so  
much an institution in the musical world  
that it is difficult to remember that the  
weight of years must fall upon him, too. In  
spite of all his mannerisms, he remains one  
of the great pianists of the age, and in stop-  
ping down from the concert platform while  
in full possession of his powers, de Pachmann  
is acting wisely.

THE much heralded visit of Arthur Nikisch  
and the London Symphony Orchestra has  
now taken place, and the organization has  
been heard in several important music cen-  
ters. Nikisch still retains his old methodism,  
and those who remember him as conductor  
of the Boston Symphony will not be sur-  
prised to learn that he has lost nothing of  
his old time mastery. The orchestra has  
also come in for a full share of praise and  
is comparable with, though it does not sur-  
pass, the finest orchestras in this country.

A RATHER unique benefit performance was  
given at the Metropolitan in aid of the rela-  
tives of the victims of the Titanic disaster.  
The program included a memorial address by  
Bourke Cockran; the singing of *The Lost  
Chord*, in English, by Caruso; and Brahms'  
*Requiem*, by the Oratorio Society, accompa-  
nied by the Philharmonic Orchestra. Mar-  
coni, the wireless discoverer, was presented  
with a gold tablet of honor. The concert  
was under the patronage of President Taft  
and the Duke of Connaught, Governor-Gen-  
eral of Canada.

ANDREAS DIPPEL, the General Manager of  
the Chicago-Philadelphia Opera Company,  
announces that he has completed final ar-  
rangements for the production of grand opera  
in six Pacific Coast cities: San Francisco,  
Los Angeles, San Diego, Santa Barbara,  
Portland, Ore., and either Vancouver or Ta-  
comah. The visit to Santa Barbara will be  
particularly interesting as a gala perfor-  
mance of Victor Herbert's *Natoma* will be  
given in the open air on a stage to be erected  
in the polo grounds. A sacred concert will  
also be given in the open air Greek Theatre  
of the University of California at Berkeley.

THE Mendelssohn Club Company of Cleve-  
land, Ohio, offers a prize of thirty dollars  
for an *acappella* setting of William Cullen  
Byrd's *To a Pinnaid Gentian*, and seventy  
dollars for a setting of *The Divine*, by Victor  
Hugo. The conditions are the composer  
must be a resident of the United States.  
The settings are to be for mixed chorus.  
*The Divine* may have piano accompaniment  
for either two or four hands. The judges  
are Wilson G. Smith, James H. Rogers and  
Johann H. Beck. Further information may  
be obtained through the director of the  
Club, Mr. R. E. Sapp, Cleveland, Ohio.

A "SYMPHONY MANDOLIN ORCHESTRA" has  
been formed in Chicago, in which plectral  
instruments have been substituted for the  
violin family, while the woodwind and brass  
remain the same. This is a novel experi-  
ment, and it will be interesting to see how  
it will turn out. The combination ought to  
prove at least as effective as the "military  
band," which substitutes extra wind instru-  
ments for strings. The violin family, how-  
ever, will never be eliminated from the or-  
chestra, as there is no other group of in-  
struments which combines beauty of tone  
with such a wide variety of color and tech-  
nical possibilities.

THOSE who may have looked upon Franz  
Léhar, the author of the *Merry Widow*, as  
a composer of superficial attainments will be  
surprised to know that Brahms and Dvorak  
were both very much impressed with his first  
works. At twenty he was the youngest  
bandmaster in the Austrian army, in which  
he served for over twelve years. When it  
is realized that most of the continental  
bands are made up of players who are able  
to play string instruments as well as brass  
instruments when it becomes necessary to  
have an orchestra instead of a band, it is  
not surprising that Léhar acquired a knowl-  
edge of orchestration which amazed all those  
who heard the *Merry Widow*.

HERE is the latest piano selling dodge. A  
man residing in a New York East End ad-  
vertised that he would sacrifice his late wife's piano  
for a song. The buyer went to the flat with  
the song, which was about one hundred dol-  
lars. The man with the piano tearfully  
begged the good lady to take the instrument  
away at once and spare his breaking heart.

The next day the same advertisement ap-  
peared and the lady who had bought the  
piano sent her married daughter to investi-  
gate. The same forlorn widower was ready  
to sell his wife's prized piano for a mere  
pittance of one hundred dollars. The police in-  
vestigated and found that if the piano gentle-  
man had had a wife for every instrument  
he had sold he would have put Solomon to  
shame. They gave the lachrymose widower  
six months.

MR. HENRY K. HADLEY, the conductor of  
the San Francisco orchestra, has been hav-  
ing an exciting discussion with the cus-  
toms authorities as to the value of an  
opera of his. The work had been in the  
hands of various agencies in London, and  
was later ordered returned by the composer.  
The authorities appraised the value of the  
work, and gravely decided that it was worth  
\$10,000, and therefore subject to a duty of  
\$2,500. Mr. Hadley is inclined to place the  
value of his work nearer to \$50,000, but as  
the work is a native production, he felt he  
was justified in refusing to pay any duty  
whatever. After further cerebral activity,  
the customs authorities decided to admit the  
manuscript duty free. It is not known  
whether this decision was arrived at because  
the customs officials concluded that, being an  
American opera, the work must necessarily  
be valueless.

THE mandolin craze, which seemed to have  
died out some years ago, because the ten-  
dency was to devote the instrument solely  
to the most superficial kind of music, is ap-  
parently gaining an entirely new kind of life  
through the study of better music and the  
improvement of different forms of the in-  
strument itself. The plectral principle in  
musical instruments is really very delightful  
when properly applied. The old mandolin  
orchestra of fifty to one hundred instruments  
used to raise a racket like a thousand tin  
cans tied to the tails of a thousand dogs.  
Now, the intelligent mandolin performers  
are continually working to form orchestras  
devoted to the finer interpretation of good  
music. One enterprising Western artist  
making instruments of seven different types  
corresponding to the different instruments of  
the violin family for what they call the  
Mando orchestra. The Russian Ballalaka  
performers, who produced wonderfully artis-  
tic results, certainly set a new standard  
for the mandolin orchestras of America.

## Abroad.

A FRENCH paper tells us that Caruso will  
sing the rôle of *Lohengrin* in Berlin this  
season.

RACHMANINOFF has had a call to become  
director of the royal opera at St. Petersburg.

MAX REBER has been appointed conductor  
of the Meiningen Orchestra, the body which  
obtained such fame under Hans von Bülow.

HJALMAR THUREN, a young composer of  
Copenhagen, has died. He has accomplished  
some excellent work relating to folk music.

THE Amalgamated Musicians' Union of  
England now has a vocalists' section.  
Russian singers in England have hitherto been  
entirely at the mercy of the managers.

MR. BASSETT W. HOUGH, of Richmond,  
Va., has been appointed organist and choir-  
master of the American Church in Berlin,  
to succeed Mr. E. Metter Davis, who has re-  
turned to his home in Brooklyn, N. Y.

THE much-talked-of stage version of Men-  
delssohn's *Eliahu* has now been produced at  
Liverpool, England, by the Moody-Manners  
Opera Company. The work appears to have  
created a great impression.

THE famous old London music publishing  
firm, Chappell & Co., has celebrated its cen-  
tenary. The original partners were Samuel  
Chappell, F. T. Latour and John Baptist  
Cramer, the composer of the famous *Studies*.

A WONDERFULLY impressive performance of  
Verdi's *Aida* was given a few weeks ago in  
the Great Pyramid of Cheops in Egypt.  
A huge wooden stand was erected for the  
accommodation of an audience of over four  
thousand people of all nationalities, and the  
performance itself took place on the base of  
the pyramid.

MISCHA ELMAN has received a scarf pin  
with the Royal arms in diamonds, with a  
warrant permitting him to wear it, from the  
Empress of Russia. It is terrible to think  
what would have happened if the warrant  
had been omitted, and Elman had been forced  
to keep the ornament locked in a secret cabi-  
net.

THE death is recorded of Henry Trotté,  
the English composer. His family name was  
Trotter, which he changed for professional  
purposes. He was born in London on Christ-  
mas Eve, 1855, and died on April 10, in  
London. He was the composer of the popu-  
lar songs, *In Old Madrid*, *Once for All*,  
*Astoria*, etc.

A NEW Roumanian opera, *Le Cobzar*, the  
music of which is by a lady, Mme. Gabrielle  
Ferrari, has just been successfully produced  
in Paris. The music is stirring and passion-  
ate, but well planned. Many characteristic  
Roumanian folk-songs and rhythms are em-  
ployed.

THE new opera, *Die Brautwahl*, by Fer-  
uccio Busoni, has been given a hearing in  
Berlin. It was received with applause, but  
catcalls and hisses were also in evidence.  
The disapproval of the audience, however,

was probably mainly on account of the weak-  
ness of the plot and the poorness of the li-  
bretto, as the music is said to be tuneful  
and artistic.





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E Etruscan gut.....	4	.25
A Russian gut.....	2 1/2	.25
A Best German gut.....	2 1/2	.25
A Genuine Italian gut.....	2 1/2	.25
D Best German gut.....	2 1/2	.25
D Genuine Italian gut.....	2 1/2	.25
G Best German gut, covered with silver-plated wire.....	2 1/2	.25
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## New Books

*Tristan and Isolde and Meistersinger.* Edited and with introduction by W. J. Henderson. Published by Dodd, Mead & Co., New York. Price, 60 cents, each, net.

Wagner's texts for his operas have brought grey hairs to the heads of many scholars, who have pondered over them with great erudition. The two small, red-bound volumes before us contain nothing more nor less than the German librettos to *Meistersinger* and *Tristan* side by side with an English translation. The introductions by Mr. Henderson deal discursively and interestingly with the operas given, and add much to the value of the books.

*The Composer.* By Agnes and Egerton Castle. Published by Doubleday, Page & Co. Price, \$1.50. 289 pages.

This exhilarating romance of operatic life in Europe will surely find a large audience among musical readers as well as the coterie who "read everything the Castles write." *Sarolta*, the heroine, is a fine etching of the ideal prima-donna temperament, and the figure of Lothar, the composer, is drawn with classic outlines which are difficult to forget. It is not *The First Violin*, but it has certain literary values which will doubtless make it quite as popular. The death of Reinhardt is a fine piece of realistic writing. The writers are to be complimented upon the praiseworthy manner in which they have preserved the musical atmosphere—that is, the real life and breadth of the opera stage, the student life and the orchestra *Probe*, without attempting to include those details of insignificant import with which so many authors attempt to create a musical setting, which in the end proves ridiculously artificial to those acquainted with the technicalities of the art.

*Diction for Singers and Composers.* By Henry Gaines Hawn. Published by the Author. Price, \$2.00, net. 172 Pages, bound in cloth. (Enlarged Edition.)

The new edition of Mr. Hawn's interesting and helpful work contains some valuable additional matter. The book is particularly useful for singers who realize that the average audience is quite as much interested in the words of a song as in the music. In fact, people want to know what the words are all about. The singer who reads this work will have little difficulty in making his meaning clear. There are many well-selected notation examples.

*The Wind Band and Its Instruments.* By Arthur A. Clappé. Published by Henry Holt & Co., New York. Price, \$1.50 net; by mail, \$1.60.

This little guide to the instruments of the wind band is one which will be greeted with enthusiasm by all players of wind instruments, for outside of the regular pedagogic works on instrumentation—in which the wind section is usually treated as subservient to the strings—no such work exists. Mr. Clappé was trained at the Royal Military School of Music, Kneller Hall, London, and has been a teacher at West Point, and was formerly editor of *The Dominant*. He has read widely and has had a great deal of practical experience, and these advantages are apparent in the skill with which he has accomplished his work.

## What Others Say

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

I was so much pleased with the copy of "First Months in Pianoforte Instruction," by Rudolph Palme, that I want another copy for a young music teacher who is just starting on her first season of teaching.—*Edna Farnham, Mississippi.*

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Might I add that whenever your selections have been used by my singers we have never failed a hearty encore. I thank you most kindly for your early response to my request for selections and assure you that I could have done no better had I been within your establishment.—*H. O. Townsend, New York.*

The November (1911) issue of THE ETUDE was a triumph in its fund of inspiration and instruction, weighed by the standard of the needs of teacher or of student, professional or amateur. The material is of greatest value, the forceful original musical writings along theoretical and technical lines being full of knowledge and inspirations. Only the editor of a magazine who has at least at heart the interests of a multitude of needy people could prepare such a magazine, and, personally, I am proud of it.—*Fay Simmons Davis.*

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I am perfectly delighted with THE ETUDE. I look forward to its arrival every month with pleasure. Al who have seen it like it very much. I hope to enjoy it even as much next year as I have this, and my time will have been well spent in securing subscriptions for it.—*Mrs. Mauda Mathison.*

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IV. Don't postpone a day taking up your supplementary studies.

V. Seize every occasion that offers for playing or singing before people.

VI. Never lose a chance of listening to good music.

VII. Don't forget when you go to a concert that, although you may not care to listen, it is just possible your neighbor may.

VIII. Don't expect to get through your studies without periods of profound discouragement and depression. If you were not subject to these, it would be because you were not of the genuine artistic temperament.—*From an address to the students of the Peabody Conservatory of Music by the director, Harold Randolph.*

## Questions and Answers

Helpful Inquiries Answered by a Famous Authority

MR. LOUIS C. ELSON

Professor of Theory at the New England Conservatory

Q. I find "Old Hundred" printed in some music books in half notes in two-half time and in other books I find it in quarter notes in four-quarter time. Does the form of note chosen have any significance as to rapidity of movement—that is, does, say, four-four time indicate faster movement than two-two time? In singing or playing is the musical accent different in four-four time as to stress that it is in two measures of two-four time?  
I. A. D.

A. The form of note chosen does not, in this case, indicate any difference in rapidity. The larger notes are more old-fashioned. In the middle ages the notes used were called maxima, longa, brevis, semibrevis and minima, each being half the value of the preceding one. England keeps these names in the note (double whole note), semibreve whole note and minima (half note). As these were the shorter notes of old times, the custom of writing sacred music in them is secular music, which had its growth later, took the smaller notes. Thus a sacred work should be taken at a suitable pace, whatever the value of the notes used; but any change in value in the same piece should be duly respected.

In four-four time the chief accent is on the first beat and a lighter accent on the third, but in two two equal accents, one on the first beat of each measure.

Q. It is often stated that certain keys are in keeping with certain moods or emotions, and that the key of the movement or composition should be carefully chosen with this idea in view. Is this due to the fact that custom and usage have given certain characteristics to certain keys as a result of the tempered scale?—S. J. Q.

A. It is true that the different keys have a different character, but the simple reason that quality differs with pitch. This will be evident if a piece is transposed up or down an octave without change of key, and it is true in less degree for smaller intervals. Thus there would be little difference to the ear between the keys of C and D. In fact, as pitch has grown higher with the lapse of time, a work of classical times written in D would now sound like the old D, or even a little higher if the composer could hear it on our instruments. The connecting of different emotions with the different keys results from their difference in quality, but the same key may cause wholly different feelings in different composers, and is largely an individual matter. It would be wholly so, like the association of colors with keys, except for a few general rules for smaller intervals. Thus there would be little difference to the ear between the keys of C and D. 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By JOSEPH

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ten equator is a vast distance. Who  
ever wondered why the Esquimaux  
have never produced an opera, or  
why the Zulus have never created a  
symphony? Is it a matter of race or  
of temperature? When we come to  
think of it very little of the world's  
greatest work has been done very  
far from the temperate zone of the  
northern hemisphere. Glance at the  
equator on any map and see how  
little the countries through which it  
has passed are distinguished for  
great achievements of any kind.  
Notwithstanding this, it is interest-  
ing to remember that in the torrid  
climate of Egypt, India, Babylonia  
and Assyria the human race reached  
some most brilliant attainments.  
In fact, civilization seemed to start  
in warm temperatures and march  
northward. Compare the marvelous  
attainments of the Aztecs of Mexico  
with the best that the Northern In-  
dians were able to produce.

Despite these very convincing  
facts that great things may be done  
in warm climates, our American stu-  
dents often make the fatal mistake  
of thinking that the only time of the  
year in which real study may be  
done is the winter time. If this had  
been the case the greatest accom-  
plishments of Demosthenes, Cicero,  
Pythagoras, Ptolemy, Dante, Virgil  
and Homer would have been impos-  
sible. Those who have visited the  
Mediterranean countries and mar-  
veled at the remains of the classical  
civilization everywhere apparent  
never question whether art may  
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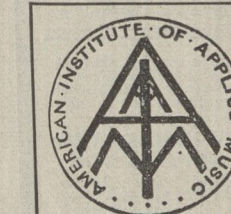
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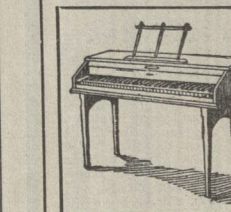
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## PLAN AHEAD.

The teachers who teach in Summer are usually splendid men and women filled with the true educational zeal. The indifferent teacher never teaches in Summer. Some teachers have found the Summer season so desirable that they raise their rates in order to prevent being overrun with pupils. Possibly the best plan is to arrange with the teacher a week or so in advance so that some special course may be decided upon. Often the student will find it desirable to make a specialty of some one composer, Chopin, Schumann, Beethoven or Liszt. Four Summers spent in this way would revolutionize the student's work. This is a particularly good plan for young teachers who are wondering how they may increase

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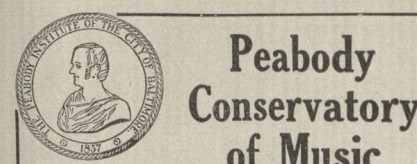
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## Summer

HOW WILLINGNESS AND CON-  
CENTRATION LEAD TO  
MUSICAL PROGRESS.

BY AMBROSE FRANKLIN FOSTER.

Two ingredients are needed in the mak-  
ing of a musician. He must be willing to  
learn, and he must be able to concentrate  
his mind on the things he is learning.

Willingness to learn is one of the rarest  
of gifts. All are willing up to a certain  
point, but there comes a time with a very  
large number of students when they feel  
that they "know it all," and further ex-  
planations are unnecessary. Such people  
rarely "amount to anything." It is al-  
ways the ones who are willing to listen to  
the explanation—even if it is one with  
which they are already familiar—who get  
beyond the elementary stage. It is a pos-  
itive benefit to have a thing explained  
twice, as it serves to implant small details  
in our minds, which are otherwise only  
too readily, and disastrously, forgotten.

Willingness to learn implies another  
thing. It implies willingness to practice.  
It is of little use to grasp a thing in one's  
mind without having it in one's fingers  
also. Of what use is a lesson if prac-  
tice is neglected in the days that follow?  
Remember the old story about von Bülow?  
A friend of his once remarked that he  
supposed von Bülow had little need for  
further practice. "If I miss practice one  
day," said von Bülow, "I know it; if I  
miss three days, the public knows."

Concentration is even more rare than  
willingness to learn. It is, in fact, the  
next stage of development which follows  
willingness. As soon as a person wants  
a thing badly enough, he concentrates all  
his energies on getting it. Not only pu-  
pils, but many teachers cannot concentrate  
their minds on one thing. The pupils, for  
instance, get their lesson, look it over, and  
hunt up the composer's history if it be un-  
familiar to them, but few really buckle  
down to work, concentrating their minds  
upon the task of learning a piece, and  
learning it thoroughly. Often they prac-  
tice for a while, and then switch off to  
something more pleasing to the ear.  
Franz Schubert died when he was only  
thirty years of age, yet he left more music  
behind him than scores of composers who  
lived twice as long. Much of this music  
is of incomparable beauty. How did he  
do it? He concentrated all his efforts, all  
his energies, all his knowledge of music,  
and all his thought upon how best to ex-  
press his musical ideas.

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