

The Etude

A MONTHLY JOURNAL FOR THE MUSICIAN, THE MUSIC STUDENT, AND ALL MUSIC LOVERS.

Edited by JAMES FRANCIS COOKE

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THEODORE PRESSER CO.,
1712 Chestnut Street, Philadelphia, Pa.

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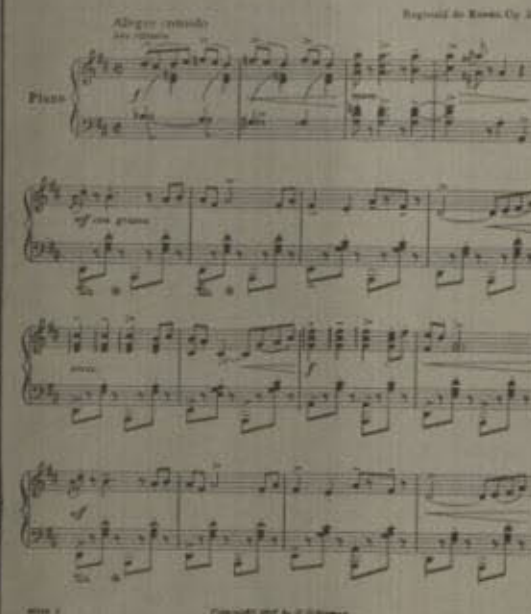
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THE ETUDE

MAY, 1912

VOL. XXX. No. 5



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DOES MUSIC CURE?



JUST a little while after Amerigo Vespucci discovered that this wonderful continent of ours was not Asia, but really a *Mundus Novus*, several thinkers in Europe were troubling their minds about the curative powers of music. In fact, as early as 1535 a Swiss doctor and philologist published a letter on "Sciatica Cured by Music." It should be remembered, however, that this man, Conrad Gessner, was simply following in the footsteps of that very David who by the magic of his harp playing refreshed the mind of Saul so that "the evil spirit departed from him."

In a very interesting article by Dr. Frederick Niecks, published in the English *Monthly Musical Record*, our attention is called to the fact that Hippocrates (460-359 B. C.), the Greek physician, known as the father of medicine, and Pythagoras (582-527 B. C.), the mathematician who devised the seven-stringed lyre, are both credited with having made cure of diseases by means of music. But the most remarkable fact which Dr. Niecks brings forth is that no less than sixteen works appeared between the years 1535 and 1807 which have to do directly with the therapeutic value of music.

We assumed that the discussion of this subject was of far more recent origin, and had associated it in our minds with the activity shown by Christian Scientists, New Thought Workers and the scientists in universities who have been devoting their time to the phenomena of hypnotism, psychology, etc. It seems somewhat astonishing to note that the whole field had been explored by other investigators, however pseudo-scientific, and that these investigators had been thoroughly convinced of the healing power of music.

Centuries of limitless endeavor on the part of the brainiest and best trained of men has done much to determine the therapeutic action of drugs. Nevertheless, the physician who would guarantee the action of a certain drug in all cases would be put down as a quack at once. With the tremendous pharmacopoeia of mineral and vegetable drugs, to say nothing of the bacteriological remedies, the modern doctor can doubtless prescribe with much more accuracy

than did, for instance, those physicians at whom Molière pointed his merciless wit. Nevertheless, all this scientific experience has not resulted in an infallible method of cure in all cases.

Knowing the often disappointing results of the ages of sincere pharmaceutical investigations, sensible people will be long in placing their faith in the ability of the physician who attempts to prescribe rhythms and harmonies for lumbago or gout, or who tells you that a Chopin *Mazurka* is a panacea for the tic douloureux or a Liszt *Rhapsodie* a cureall for floating kidneys.

It is very easy, however, for anyone to realize that by distracting the mind from the thought of suffering, certain kinds of nervous and mental disorders might be more readily relieved. Thus music may become a most beneficial remedial agent. The only danger is that the charlatan with an altogether empirical experience may employ this fact as a means for amputating the pocketbooks of the unwary.



THE PROFITS OF PERSEVERANCE.



WHEN Richard Wagner's autobiography appeared last year, we were very forcibly impressed by the fact that Wagner's immortal triumph as a composer was due quite as much to his wonderful perseverance as to his genius. His original mental territory was obviously very limited. There exists a little minut written by Wagner in his early years which, under microscopic critical examination, hardly reveals the smallest germ of his subsequent greatness. Starting in this circumscribed and provincial musical domain he commenced to venture out into new and unknown lands with the bravery of an explorer. Persevering he finally touched the poles of his sphere.

Perseverance is really a kind of combination of industry and courage. The student who is confronted by difficulties and problems that seem insurmountable needs a strong will and a strong heart to keep up the journey. After all it is only a test. The strong are those who reach the goal, those who keep on, working more and more intelligently, fighting more and more valiantly. There is not a piece in your possession that you could not play if you persevered. Most of the difficulties in the way will be found to be imaginary ones. Working in the right way one may overcome almost any difficulty.

The hardest kind of perseverance is that which must be developed in the face of undisputed failures. If you will study the careers of great men you will find that failure only quickened their perseverance. The story runs that Carlyle loaned the precious manuscript of the *French Revolution* to a friend. The friend's servant mistook it for waste paper and tossed it into the hearth fire. Carlyle immediately started out to re-write the work, a task that demanded four of the best years of his life. Have you the courage, the perseverance of a Carlyle, a Wagner, an Amundsen? If you have, you possess something far more valuable than talent. The profits of perseverance are wealth, fame, victory and best of all the opportunity to be of real service to your fellow man. George Eliot, herself a remarkable example of perseverance, has left this beautiful little sermonette in verse:

Say, never falter; no great deed is done
By falterers, who ask for certainty.
No good is certain but the steadfast mind.
The undivided will to seek the good;
The that compels the elements, and wrings
A human music from the indifferent air.
The greatest gift a hero bears his race
Is to have been a hero. Say we fail!
We feed the high tradition of the world.
And leave our spirit in our children's breasts.

THE ETUDE

Musical Thought and Action
in the Old World.

By ARTHUR ELSON

MUSIC NEAR THE ARCTIC CIRCLE.

IN a recent Society of International Music Monthly Review, Hjalmar Thuren writes on Eskimo music. This is a continuation of a previous article (mentioned in these columns), describing the work of Herr Thalbitzer and his phonograph at the East Greenland musical centre called Ammassalik. There, it seems, the Eskimo music flourishes as a native school, uncontaminated by the European musical influence that holds Western Greenland in base thrall.

To begin with, the records have been transferred to metal cylinders. A study of these shows, first of all, that the songs are not based on our scale. In fact, as in much of our Indian music, all pitches are declared free and equal. To a European ear this seems primitive, but the records reveal unsuspected artistic power. The two investigators adopted for a standard the hundredth part of a semitone. The tones were then transferred to our staff, but with each note goes a figure to show by how many hundredths it is flat or sharp of our scale-tone. This system proved that the music was not based on loose inaccuracy of pitch, but that each singer, having chosen his own intervals, would use them with absolute correctness as the true expression of his style. This argues a high degree of ability. Our scale, therefore, exerts no particular appeal to Ammassalik; in fact, European tenors seem only to arouse laughter.

The Eskimos show much taste in music and poetry, both of which play a large part in their lives. The infant, swinging in a bag on its mother's back, hears at first the simplest of lullabies—one long note merging into another. More complex songs come later. When the child has learned to talk, he is taught fables, about the birds, beasts, and fishes of the North. Salmon, whale, mink or raven play a part fully as interesting as the stories of European spirits or "Reinecke, the Fox." There are also nature songs in praise of the moonlight, etc.

The chief instrument seems to be the drum, a flat, wooden frame, with a skin stretched over it. This is struck (or rubbed) on the frame and not in the middle. Like the Indians again the Eskimos have a keen sense of rhythm. They will keep up a well-marked recurring figure on the drum while singing in a wholly different rhythm. Now and then they will skillfully let the two rhythms blend for a few seconds only to keep them independent until the next point of union. As Europe had a counterpoint of melodies, so here we find a counterpoint of rhythms.

Music is more than an amusement with the Eskimos. The Angakok, the Medicine-Man who can commune with spirits, makes some use of it, though he is more given to groans and wild cries. The ring of spectators and the darkened room in which he operates suggest a meeting of more civilized spiritualists. There are songs to ward off various evils, with slight, but definite, pitch-changes for different words.

More interesting, however, is what may be termed the legal use of music. When an Eskimo has been ill-treated or injured by another, he does not knife his enemy in the back, or fill him full of buckshot, as is done in civilized vendettas. Nor has he any such doubtful institutions as law courts, with their writs of error and reversals on appeal. He simply challenges his enemy to a musical duel. On this momentous occasion, before a large audience, he indulges in a musical accusation, singing his case publicly instead of pleading it. He employs all sorts of invective, true, half-true or wholly false. The accused man may not respond until the complainant has finished, but then he may reply in kind. The musical duel may extend over many different meetings and sometimes friends on both sides join the fray. But eventually one or the other weakens and is held in contempt ever after. Public opinion and a guilty conscience have much to do with this weakening.

The women, too, have their musical duels, often dealing with very slight issues. Such an affair, for instance, was brought about by the visit of a certain

Sarak to a neighboring lady, who labored under the title of Pigisartok. Sarak afterwards voiced her feelings thus, of course, in song:

"Visiting Pigisartok,
I hoped to have an excellent dog-soup.
Now I am sadly enlightened.
Visiting Pigisartok,
In the soup the meat was tough, and I noted
That Pigisartok had no man in the house.
Visiting Pigisartok,
After the soup I felt something sticking in my
throat."

The dame with the name countered as follows:
"Sarak lies. Ah, this Sarak! When she married
people gave her a man's clothes, nicely painted, so
that her child should sometime be able to go whaling."

"But she has no child! She has none! In spite of
her marriage, in spite of her painted clothes!"

NEW CHORAL WORK.

In the Monthly Journal, Herbert Thompson writes of Bantock's recently performed work, *Atlanta in Calydon*, and speaks of it as practically a new form—at any rate, a new departure. It is called by the composer a "Choral Symphony for unaccompanied voices, in four movements." It has little to do with the swift-footed heroine of mythology, for the text consists merely of four choral odes taken from Swinburne's tragedy on the subject. First comes the song, beginning with the line,

"When the bounds of Spring are on Winter's traces,"

which is filled with rare descriptive beauty. The second poem deals with the making of man and the mixture of good and evil, joy and sorrow. The third is a short excerpt praising the purity and innocence of love. Last comes an ode of protest against the gods, full of defiance and revolt, and much like the book of Job in some places. The composer has suggested certain effects of lighting to enhance the impression of the work. For the first movement, green lights are advised, to give the atmosphere of spring. The second movement demands a dim, misty gray. White, turning to rosy pink, is the third scheme, while the fourth movement is given with red lights, evidently as danger signals. No doubt the block system will be used, and semaphores will operate after the chorus reaches certain points.

The first movement has the themes, development, recapitulation, and coda of the sonata form. It is for male voices alone, which makes it the least varied part of the work. The second part, for mixed voices, is the slow movement. Part three is a brief scherzo for female voices, while the finale brings back the full chorus. The style is original, and the technical demands suited to the excellence of the great English festival choruses. Twenty parts are found in the score, but usually not more than eight are used together. The second and fourth movements have six-part and eight-part double choruses. The first part has four trio groups of tenors, baritones and basses, while the scherzo brings similar treatment of sopranos, mezzo, and altos. The work shows contrasted masses of tone, rather than intricate polyphony, and the voices are grouped like instruments in a score. The many different combinations and antiphonal contrasts give the work much variety and subtlety of color, while the themes are original and striking, especially in the impressive finale; so that the work, if not absolutely a new form, is certainly a *tour de force* in an old field of composition.

D'Albert was properly polished off in last month's opera article, but his new comic opera, *Die Verschenkte Frau* had its first performance recently and deserves mention. The plot introduces twin sisters, Beatrice, wife of the jealous Italian innkeeper, Antonio, and Felicia, who ran away from her father, Luigi, to marry the traveling comedian, Zaconetto. When the troupe returns to Felicia's native city she learns from another sister, Teresa, that Beatrice has left home with the monk, Fra Angelico, to pray at St. Anne's chapel for the improvement of her husband's temper. Felicia then dons a dress of Beatrice and lets Antonio mistake her for his wife. When he shows temper she returns his abuse with interest. At last she is caught flirting with Zaconetto, to whom Antonio now insists on presenting her wholly. Afterwards he feels his loss, so that when the real Beatrice returns he receives her penitently. Felicia at last gets her father's blessing, and Teresa marries a member of the troupe.

The music shows d'Albert's richly colored orchestration, fine detail strokes, beautiful effects of rhythm and harmony, and masterly handling of dialogue; but there is too much that is operetta rather than opera. The good points are the music of the ever-hungry and thirsty monk, the rhythmic entrance of the comedians, Felicia's defiance of Antonio, the song to St. Anne, the child's song by which Felicia moves her father, and the "forlana" finale. The last is a gondolier's dance, of which an example is found in *Le Donne Curiose*, by Wolf-Ferrari. D'Albert is now at work on a new opera, based on Guimera's drama, *The Daughter of the Ocean*.

Other new operas include Van Den Eden's *Rhena*, a story of Italian intrigue; Durand Bochi's *Charlemagne*, very successful at Marseilles, and *Der Paria*, a one-act affair by Albert Gortler, that was highly praised at Aix. *The Children of Dan*, by Joseph Hollbrooke (first part of the Celtic Trilogy, *The Cauldron of Antena*), will be given by Hammerstein, who is now a copious source of European news. *L'Aigle*, by Jean Nongues, includes scenes giving the rise, climax, fall and death of Napoleon.

For orchestra, Stanford's seventh symphony is highly praised, and the same is true of *Tanzscenen*, by Richard Wetz. Ravel has published the ballet *Daphnis and Chloe*, and some of his *Children's Dances* are now worked up into another ballet, *Ma Mère L'Oye*. Bruneau's *Bacchantes* is in this form, too, so that in Paris, at least, the ballet stands on an excellent footing.

THE GOLDEN MEAN IN PRICES.

By CHARLES F. WATT.

IN America there has grown up a shoddy aristocracy in the music teaching profession, which continues to exist even in the face of numberless hard knocks given by the unappreciative and business-like public.

A few great teachers there are who, not only having a wide publicity through personal appearance in concert and splendid pedagogical ability, but also because of unusual training and favorable environment, can ask, and do receive, what might be termed a "fancy price" for their lessons.

One woman in America fills a few afternoons of each available week with "classes" of piano pupils, in which each pupil pays ten dollars for the afternoon, and the total of six to ten pupils in the class nets her sixty to one hundred dollars for the half day's work. She is worth every cent of it, for her personality is so rare, her experience has been so exceptional, and her knowledge so limitless that, if a pupil be but "ready" for her, she can impart an immense amount of instruction in one single lesson.

While this great artist may assume such an attitude as regards price, and while a few others may approach the same fee, yet it must be remembered that the vast majority of teachers are not worth anything like this amount. To assume too great a worth is pure affectation. To ask more than a reasonable price for lessons is the worst possible business policy, and can come from no other motive than the assumption of a worth which does not exist.

Suppose you are a graduate from several schools. Suppose you have had fine teachers, and also that you have been exceptionally fortunate in the extent of the repertoire of high grade pieces you have acquired. Is not all of this merely what you should have to be a good teacher in any first-class locality nowadays, and if you are strictly honest with yourself, does it entitle you to an excessive price for your lessons? Is it not true that you have assumed this importance merely because you want to emphasize your personal belief that you are "as good" as the very best? And if such be your contention, can you prove it? And if not, don't you realize that the public will inevitably strip off your pretense and either offer you what you are really worth, or else let you severely alone?

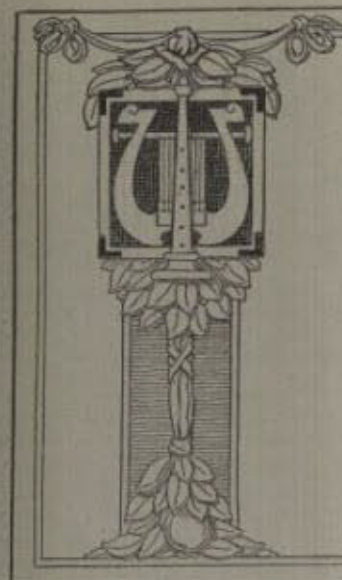
No one would for a moment think it wise to attempt to compete with the very low prices which prevail in some parts. No one who has the real musical welfare of the country at heart wants anything but good prices to become standard. But, even allowing all this, there must still be taken into consideration the over-estimation of their own importance which has injured many who in past years have adopted the policy of asking as much "as anybody."

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Musical Taste in Modern Times

By the Distinguished French Master

CLAUDE DEBUSSY.



THE sense for the mysterious is gradually disappearing in these days in consequence of the irrepressible desire to prove everything, to explain everything; yet there is something which will always remain mysterious—and that is Taste. Be it understood that here "taste" is used only in its application to music—a subject already difficult enough, for the question of taste enters into close contact with innumerable feelings and nuances in feelings which are one with, and inseparable from, the word "Taste." In most cases the question is evaded with the usual assurance that "about taste and color it is impossible to argue." This argument is just as vain as when someone pounds his fist on the table in support of his pet view.

Lucrece, the first who unrolled the papyrus on which a Greek writer had copied the treatise of Epicurus, from which he learnt "the manifoldness of things, and the usefulness of thinking," said: "I would rather have taste than genius." A beautiful African enchantress, who still found him to possess too much genius, gave him a love-draught (according to the legend told by Father Hieronymus). Having swallowed this draught, the poet forgot all the Greek words which were on the papyrus. He became demented, and experienced for the first time the taste of love; and, as he had drunk poison, he also experienced the sensations of death. Probably only a man who dared to go into similar adventures could teach us the value of the word "Taste," if he had not previously paid with his life for the candor of his opinion.

BEETHOVEN AND MOZART.

Beethoven is another of those men whose genius is an absolute certainty, and yet he had not taste. To make this assertion is, of course, to expose oneself to the anathema of all his devotees. But it is impossible not to observe that Beethoven, in pursuit of a faultless form, was often led to neglect the contents. In his works it may frequently be seen how the intense gradation of a period ends with a noisy dissolution into a soothing banality. It is not the intention here to diminish the fame of Beethoven. In such cases it is only a malicious trick of the fairy "Good Taste," who had not been invited to the christening. However, where Mozart is concerned, this same fairy—these rare ladies are privileged to be capricious—never failed to make her appearance. Mozart never falls into the error with which we here reproach Beethoven for, in addition to his wonderful gifts, he has the precious instinct of choice in his thoughts.

Many will find that the whole matter is of little importance. Perhaps they will go so far as to use the word Byzantinism, which comes so readily to one who does not want to understand what is in question. We are not of that opinion. Genius can certainly do without taste, but it may be permitted us to deplore the fact when it is lacking. Anyway, it is easy to place the genius of taste which was peculiar to Mozart in opposition to the sinister genius without taste of Beethoven, since it is possible to satisfy one's insatiable desire for classification just through this peculiarity which is existent

in Mozart and which is non-existent in Beethoven. How else would discussion be possible?

THE INFALLIBLE BACH.

Let us give a moment to the work of Johann Sebastian Bach—this charitable god, to whom all musicians should offer a prayer before they sit down to their work in order that he may save them from "sin" and guard them from mediocrity—that colossal work which we do not thoroughly know yet, and in which can be found all music, from a capricious rhapsody to those wonderful religious effusions which have never been surpassed. It will be in vain to look for an error in taste in Bach, either in the *Preludes*, where the surest fantasy plays without effort with the rules of the strict setting, or in the *Passions*, the beauty of which has the austere quality of a majestic forest.



CLAUDE DEBUSSY.

Shakespeare's Portia speaks somewhere of the music which each person has within him. "Woe to him," she says, "who hears it not." Because Bach listened continually to this inner music he became the greatest among the great, and retained that position in spite of the gnawing work of centuries. Others have gone without any one knowing why they really came, because they did not observe this rule, because they did not hear their inner music; but only listened to that which was dictated by the fashions of the day. This is a delicate-point which we touch here, but we shall illuminate it further, without fear.

PREJUDICE AGAINST BARBARIC MUSIC.

There were—there are still, in spite of all the destruction which civilization has wrought, peoples and tribes who have learned music, no one knows

how. They know no conservatories, no music professors, no composers. We may be sure that we should never admit that their music is charming and musical. A rather ugly European feeling prevents us from appreciating it. We treat this art as bizarre or barbaric. That saves us the trouble of understanding it, and we preserve our prejudices for our own music.

Notwithstanding, the Japanese music observes a counterpoint which is found again in similar manner in the masses of Palestrina and Orlando Lassus.

The Anamese present a sort of embryo of lyric drama after a tetralogical formula with the most elementary means. There it is enough to have a small clarinet and a tom-tom, in order to guide the sensations, to depict the situation. . . . It is not necessary to have a specially furnished playhouse nor a hidden orchestra. Only one instinct, desire for art seeks for means—to satisfy itself; and here there is no sign of bad taste!

Is it possible that the members of the musical profession ruin the civilized countries, and that the complaint is sent to the wrong address when it accuses the public of loving only light or even bad music?

MORE MUSICAL FREEDOM NEEDED.

Accurately speaking, there is neither light nor heavy music. Every music has to find its right for existence in itself, whether it borrows its rhythm from a waltz or a symphony. It is the specialists who arbitrarily declare certain kinds of music as more musical than others.

Nevertheless, it will always be true that a waltz, even in a *café chantant*, may contain more true music than a symphony with official stamp and seal. The cause of the public's bad taste can be found much more readily. First of all, it should not be said that the cause lies in a greater or lesser education of the people. A people is not educated. It is conquered by force. It is made to bow down to beauty as the wind makes the stalks in the field bow down to earth. It may at times revolt and grumble on its way home—the success has been attained in spite of it.

BEAUTY AND MYSTERY ONE.

No. That which entertains had taste is mediocrity—is that music which falsely adopts the name of great music, and the fee of which is supported with all the blast of trumpets of *réclame*. How can it be expected of a people that good taste should find its way among the booths of this fair, where each one is crying his own wares and praises his bridge-playing or his five-legged rabbit? The noise drives people mad. They do not know whether they go nor what they hear. They even believe that they are amusing themselves. How are these people to guess that so near to these noises of the fair the pure springs of melodic music rush forth under the great trees of the forest? Must not the help of the mysterious Taste be welcomed as a philanthropist, as a saviour for the preservation of future beauty?

And if a definite stand is to be taken, and an opinion voiced, so that it does not seem as if one were simply juggling with subtly-colored words, then this can be said: The beauty of a work of art cannot exist without mystery. That is, it cannot be

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accurately ascertained in a work of art "how it is done." . . . Let us preserve this particular charm to music, at any cost. By the very nature of its art, music is more sensitive to this than any other form of art, for everything in it is mystery. We know nothing about its beginning. Learned savants claim that man sung before he spoke—that song existed before speech. This opinion seems too poetic—altogether too contrary to the barbarism of primitive ages. Let us rather accept the theory that it was the warbling of the birds which first gave man the thought of music.

MUSIC AND MYSTERY.

When the god Pan listened to the wind among the reeds, and bound together the seven pipes of his flute, he first imitated the long drawn-out, melancholy note of the toad complaining in the moonlight. It is most probable that not until much later did he vie with the songs of the birds. Even for the Olympic god the lyre was difficult to master.

As is seen, music has the right and even the duty to preserve something of mystery. Do not let us try to rob her of it; on the contrary, let us strengthen it with the divine piety of "Taste." It is the only natural barrier which can protect art as well from the barbarians with their coarse fists as from the civilized with their learned spectacles. May Taste remain the protector of sacred Mystery!

CONQUERING THE STIFF WRIST.

BY ERNST VON MÜSSELMAN.

A MENACE to tasteful musical expression, a detriment to the fulfillment of advanced execution, the constricted muscular action of the wrist can, and does, absorb a very large per cent. of the technical evils in piano playing. The harsh, strident tones, the irregular tonal quality, the uncertain control, an undue fatigue—all these common faults may rest their cause largely upon improper wrist action, though often the reason is assigned to a weak finger and its defective action. The wrist, and its proper action, is so vitally important that its special exercises are as essential as the daily routine of scales, and with proper attention to this feature, many difficulties might be avoided.

No one is exempt from the need of carefulness, especially when one is striving for pianistic honors, and a little watchfulness has saved many a prospect. Often in reaching for added brilliancy, the able technician may feel a touch of muscular constraint, but such a condition is immediately passed off owing to his careful attention to such matters. However, it is not always so with the ambitious youngster. Often reaching out and entirely beyond his ability, the latter may attack something that would tax a colossal technic, with the result that a sufficient strain is made in order to meet the demands, and all else is forgotten. The result is a rigidity that is demoralizing, a tonality that is brutal, a technic that is bound within itself by the iron tension of constriction—and but very little, to be commended, is left.

When such conditions come to the teacher's attention, whether they be from natural causes or are acquired, the first important step is in the securing of normal muscular control, and not until then will a progress be noteworthy. This elasticity can only be secured by sets of exercises tending toward maintaining a pliability of the wrist, together with the alertness necessary to keep that idea in the mind. Very little, if any, actual playing should be indulged until a reasonable elasticity is reached, and even then the numbers should be well guarded so as to come well within technical scope.

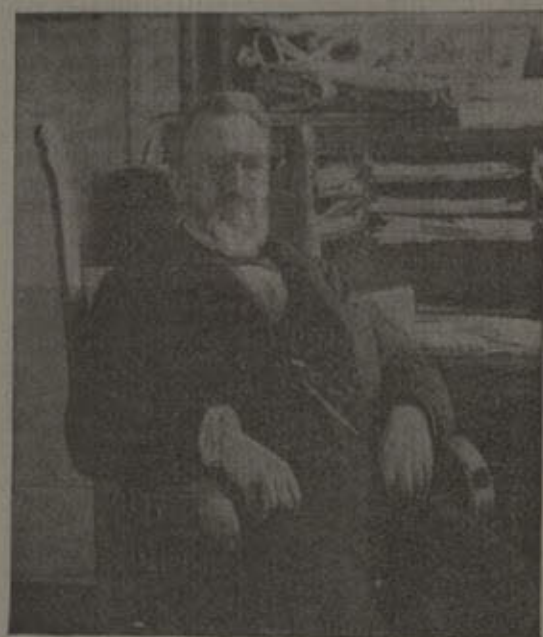
In the matter of exercises for this condition of the wrists, and even the hands, it has been our personal and favorite method to employ, primarily, the two-finger exercises as advocated by the late Dr. Mason, carrying them through the intervals of seconds, thirds, fourths, fifths and octaves. Interspersed, one might well remember various hand-culture movements. Following the successful accomplishment of these exercises, the scales come next with every variety of finger stroke and touch, and generally when the course is entirely finished, one is happy to see the complete reconstruction of wrist action, as well as the long-looked-for betterment in tonality.

THE PASSING OF W. S. B. MATHEWS.

It has been the painful duty of THE ETUDE during the last five years to record the deaths of many eminent musicians. In this time America has suffered several serious losses. Dr. William Mason, Dudley Buck, B. J. Lang, Edward MacDowell and others have started upon the long voyage which Macanlay reminds us "cometh soon, or late to every man upon this earth."

It is given to few men to go their way hand in hand with the grim brother of sleep, with a fuller knowledge of work accomplished than W. S. B. Mathews. Truly it may be said in the words of Kingsley that he strove to "do great things, not dream them all day long, and so make life, death and that vast forever one grand sweet song."

William Smythe Babcock Mathews was born at London, New Hampshire, May 8, 1837. He commenced music study at the age of ten and when thirteen years old played as an organist in the local church. Later he studied music in Lowell and in Boston, Massachusetts, so that when he was fifteen he was appointed teacher in the Appleton Academy at Mount Vernon, New Hampshire. In 1857 he was appointed Professor of Music at the Wesleyan Female



THE LATE W. S. B. MATHEWS.

College at Macon, Georgia. This work was interrupted during the Civil War. It was his custom to relate how he was kept in the South with a musical library consisting of Bach's Fugues and Beethoven's Sonatas. Determined not to waste his time he set out to master the better part of these works through self-study, and benefited enormously by doing so. After the war he devoted his energies to writing and teaching, and had many successful pupils, most of whom became teachers.

In 1867 he settled in Chicago, becoming organist of the Centenary Methodist Episcopal Church, where he remained for over a quarter of a century. Mr. Mathews was an excellent organist. He will be best remembered as a writer and as a journalist. In 1859 he became a contributor to that remarkably excellent publication known as Dwight's Journal of Music, which unfortunately went out of existence with the passing of its master spirit, John Sullivan Dwight. Mr. Mathews contributed to this paper under the pseudonym of *Der Freyschütz*. In 1869 Mr. Mathews became editor of the musical magazine entitled the *Musical Independent*. Two years later the great fire of Chicago swept this publication out of existence, although it was revived for a short time by Robert Goldbeck.

In 1877 Mr. Mathews became the music critic of the *Chicago Times*, and thereafter served upon the *Record-Herald* and the *News* in the same city. In 1891 he founded the excellent musical magazine entitled "Music" (now unfortunately discontinued), he

was also the foremost contributor. As long ago as 1885 Mr. Mathews became associated with THE ETUDE as a contributor, and for over fifteen years he edited the department known as *Letters to Teachers*.

As a writer Mr. Mathews is widely known through his books, *How to Understand Music*, *Music: Its Ideals and Methods*, *Dictionary of Music*, *The Masters and Their Music*, *Studies in Phrasing*, *One Hundred Years of Music in America*, *The Great in Music*, *A Popular History of Music*, *Outlines of Musical Form*, and numerous other smaller works, to say nothing of the editing of innumerable other musical works.

THE PERSONALITY OF THE MAN.

Mr. Mathews had the power of continuous and prolonged application upon great tasks. Through his natural gifts for making technical subjects interesting and even fascinating he did an unmeasurable amount of good in musical educational work, for which the American public should be very grateful. He was a most facile writer and could produce articles under disturbing conditions with very great rapidity. He was never conscious of his remarkable talents in this connection, and never estimated the important part he played in moulding musical taste—particularly in the West. He made a most interesting companion, as he was widely read and had a very original manner of expressing his thoughts. He was generous to a fault, and devoted hours of extra time to the work of his pupils without receiving adequate recompense. He was associated with many able teachers at different times, and did much to promote the publicity of such masters as Godowsky, Dr. William Mason, Theodore Thomas and others. He was a peculiarly American figure in our national musical history. Self-taught to a large extent, it came his way to create and invent new technical means and new modes of expression, which have given him the foremost rank in the work he chose to do. He will always be remembered as one of the most distinctive and beneficial forces in the development of musical art in this country.

Mr. Mathews died on April 1 at his residence at Denver, Colorado, after a trip from Dallas, Texas. He is survived by a widow, two daughters and two sons, one of whom is a professor in the University of Chicago.

KEYBOARD REFLECTIONS.

BY C. W. FULLWOOD.

The scales in sixths and tenths are not only necessary technical practice, but they are also useful as a means of ear-training, the blending of tones is tuneful and a hint as to chord building.

There is an individuality in tempo as well as of expression. Have you heard two players alternately playing the same composition? The tempo was correct in both instances, and yet there was a difference in the treatment of the presto, moderato and ritard passages.

Be yourself as a musician, not a copyist of some virtuoso's methods and manners.

In dealing with the beginner, put yourself in his place. Remember your stumblings and gropings at the beginning of music study.

Minds differ. Some will assimilate a quart of instruction, while others can only take care of a pint at a time. Do not measure all pupils' mental capacity by an arbitrary method.

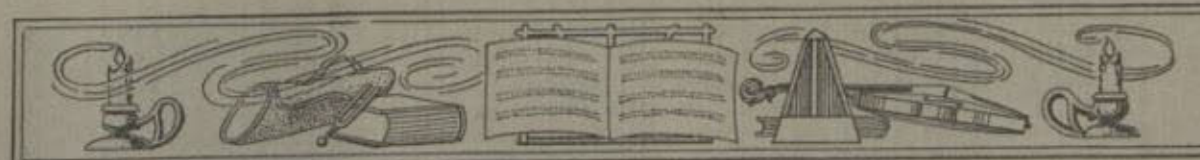
Make the pupil's work as if it were play. Give the scales and other trite instruction in story form. You will enjoy it as well as the child.

Teacher, get the habit of cheerfulness. It will smooth and accelerate the pupil's progress. Of all men and women the music teacher needs to be an optimist.

Many men have ideas, but the man worth while is he who can put his ideas into concrete form for general use.

Nothing is unimportant that concerns or helps your work as a teacher. Be careful of the little things. The men and women who do things are those who follow up an idea from its inception to the practical working of that idea.

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Important Points Frequently Neglected in the Study of Pianoforte Works

By A. J. GOODRICH

(Editor's Note.—A. J. Goodrich, the well-known American educator, who has been engaged in teaching in London and Paris for some time, is one of the best present-day examples of the musician who has attained success with little direct instruction. Except for a few lessons from his father Mr. Goodrich is self-taught. He is the author of many very valuable books on the theory and interpretation of music.)

PRELIMINARY OBSERVATIONS.

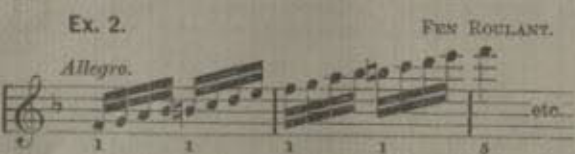
BEFORE attempting to perform a new etude or solo it is advisable to go away from the piano and examine the work carefully. In this way many details may be observed that would escape the attention in a first or second performance. Berlioz and other masters acquired most of their musical understanding in this way. Note all the outward signs, clefs, mensural signature, tonality, etc. Then the leading motive: What are its main features? Does it ascend or descend? Is it a scale, a chord or a mixed figure? Also observe if the repetitions of the motive are literal, transposed, or in free sequence order.

FINGERING.

Before attempting even a slow performance of the notes, determine upon a logical method of fingering, and indicate this with a pencil, scales and chords, form the basis of correct fingering, the main object of which is to facilitate easy execution. A skilled pianist can run the scale of F \sharp beginning with the thumb, instead of the index finger, but this unusual procedure is not recommended to the inexperienced. The general aim should be to keep the hands in a favorable, easy position, so that the keys to be touched will be as much as possible under the fingers. For instance, the figure 1 is difficult of execution according to (a), whereas the fingering at (b) renders the passage easy.



At the second group (a) the hand is out of position, and this necessitates an awkward arm-movement. The fingering at (b) removes this difficulty by keeping the hand in a natural position. Another fact to be borne in mind is, that the thumbs extend only slightly beyond the knuckle joints. Thus, when the fingers are projected they are apparently much longer than the thumb. For this reason the scale of B \flat is much easier than the scale of C, because the former conforms to this discrepancy between thumb and fingers, the latter being extended over the black keys, while the thumb will fall naturally upon B and E. This is illustrated in the following from an interesting piano duo by J. B. Duvernoy:

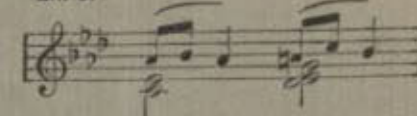


SEPARATE PARTS.

As a general rule the parts should be studied and practiced separately. If the l. h. part contains a mere chord accompaniment the pupil should be able to supply this from his knowledge of harmony. Thus one is able to memorize a piece in a short time. In such morceaux as the Presto by Pescetti (a most excellent study) the l. h. part has a harmonic outline in form of a counter-subject. Hence this part should be made quite prominent and very

The small notes (not to be played) show most plainly the relationship between melody and harmony. If the 8th rests were omitted we would have the regular form of *anschlage*:

Ex. 5.

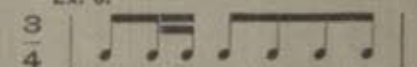


Each harmonic note is therefore preceded by two unrelated notes. This necessitates a slight accent upon the last 8th note in each group of Ex. 3, because these are essential tones.

RHYTHM.

This is a comprehensive term in music criticism. It refers, (1) to the actual value or arrangement of notes in a measure; (2) to the uniformity of movement; (3) to rhythmic groups, either large or small, usually indicated by a connecting slur. This general definition should be understood, though frequently a specific application is indicated, as when one refers to the castanet rhythm of the bolero. This is merely the arrangement of notes rhythmically marked by the castanets, thus:

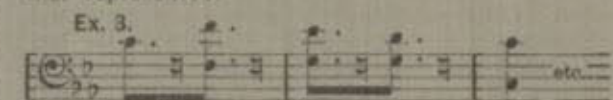
Ex. 6.



If these be played allegro we will have the movement as well as the rhythm of the popular Spanish dance. In the Presto by Pescetti the subdivisions are mostly four-measure rhythms. (See the slurs in Presser Edition.) All the tones within these rhythmic groups are to be connected (legato), and the beginning of each group or rhythm is to be distinctly marked. This is true of all rhythmic groups—whether small or large. In pieces of this character the object of slurs and rhythmic accents is to define the outlines of the music structure. In other words, to make the composer's meaning clear. These considerations are somewhat independent of dynamic tone quality. Whether the passage be forte or piano, the rhythmic accents are equally essential. Observe in this connection that the first rhythm of this Presto is marked *f*; the second one, *p*. Play the latter as though it were assigned to different instruments and of a softer quality. This is for the sake of contrast, if for no other reason. When a piece like this has been mastered technically, the young pianist should place himself or herself in the light of a reader who by proper enunciation, necessary accents on important words, punctuation and inflection of the voice endeavors to present the poetic thoughts and suggestions so intelligently that every auditor will receive the benefit of the poet's message and comprehend all its ideas and phrases. Nearly all music of the harpsichord epoch (Frescobaldi, Scarlatti, Haendel, J. S. and P. E. Bach, Purcell, Paradisi, Pescetti, Corelli and Galuppi) is to be performed in rather strict tempo, with very slight accelerandos, and an occasional poco ritardando at the final cadences. The emotional element does not enter prominently into thematic music, and hence all attempts at tempo rubato are morbid and inconsistent in this contrapuntal style. The nuances come from touch and tone quality, not from hurrying or retarding the movement. Even this little Presto by Pescetti requires painstaking care, while excluding everything in the nature of sentimentality.

THE DAMPER PEDAL.

Before attempting to use the damper pedal every piano student should pause to inquire: What is the action of this pedal, and what can it do that cannot be done by the fingers? Very little of the old classic music requires the aid of the damper pedal. This is especially true where scale passages predominate. Since the dampers, when raised by pressing down the pedal, leave all the strings free to vibrate indefinitely, it is plain that every tone in a scale will be heard in simultaneous vibration. Let the student play a scale in the base or low treble compass with the pedal pressed and held down and listen to the effect. He will then realize how the listener is sometimes disturbed by such jargon. All these sonant matters must be referred to the auricular faculties. Experienced artists frequently play scale passages



The 16th rests indicate slight disconnections, and this style serves to articulate the melodic outline in the bass part. In such instances the player must have a care not to use the short staccato touch. But where the movement is fast the terminations of slurred groups may be played short, especially where punctuation seems to be required. It is not well, however, to follow an arbitrary rule in this matter because it must, in many cases, be applied with great discrimination. See Theory of Interpretation, Chapters III, IV, V, VI.

HARMONIC DESIGN.

Where rapid scale figuration occurs it is not always easy for the student to separate the harmonic from the melodic design. Passing notes, appoggiatura, gruppetti and other unrelated notes must be temporarily eliminated from the passage in order to see the related or harmonic notes. This presupposes that the student has a practical keyboard understanding of all the principal chord formations. If a passage be founded on a given tonic chord, for example, G, then all notes, excepting G, B and D, are to be eliminated from the harmonic deductions. Passing notes are most common, and these are easily distinguished since they occur unaccented, and do not belong to the prevailing harmony. But suspensions and appoggiatura, direct and inverted *anschlage* notes, gruppetti, etc., are more obscure in certain passages. Many strange combinations are easily explained according to the theory of related and unrelated tones. For example, the following *anschlage* sequence from the 2d subject in Beethoven's F minor Sonata, Op. 21:

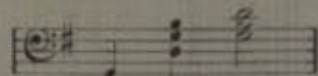
Ex. 4.



THE ETUDE

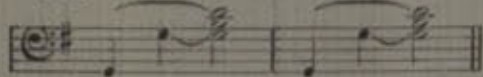
with the dampers raised, but they change the pedal often, and their good taste naturally saves them from the danger of perpetrating musical offenses. Such examples as this

Ex. 7.



require the pedal, because the L. h. must play the G. staccato in order to be in position for the chords above. This (without the pedal) would cause the low tone to sound so short and abrupt that even an ordinary listener would notice the defect. So with the following:

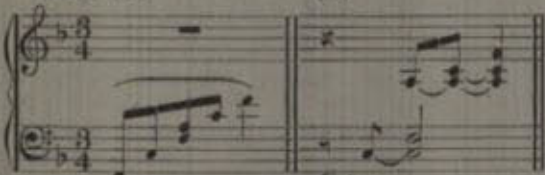
Ex. 8.



It would be very difficult to play this satisfactorily without the pedal.

Arpeggio and broken chords nearly always require the damper pedal in order to represent the chord as a harmonic unit. The prevailing methods of notation are deficient in this respect, since a chord written as at (a) is usually intended to be heard as at (b):

Ex. 9. (a) (b)

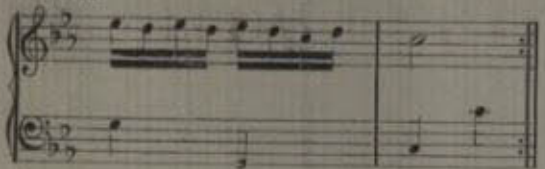


By means of the pedal the effect at (b) may easily be produced. Even by the L. h. alone. The Pescetti Presto and pieces in that style do not require any pedal; but if more sonority is required by means of raised dampers, then have a care to change the pedal with every changing harmony. Having pressed down the pedal at the commencement of the first measure, release it exactly at the beginning of the second measure and then press it down immediately after the first note has been sounded. It is presumed that the student is familiar with this form of syncope pedal manipulation. If not, it will require separate practice in exercise form. Otherwise the correct manipulation of the damper pedal will prove difficult and confusing. The pedal may be used similarly in Paradisi's toccata; but the first two-part invention by J. S. Bach and the Solfeggio by P. E. Bach would better be played without pedal, except in the broken chord passages. The two-part invention XIII (one of the best) admits of pedal treatment because it is composed mostly of chord figures. At the close, however, scale figures are introduced, and here one must be very careful as to the pedal—if it be used. One measure has four changes of harmony, and this would require as many changes of the pedal.

MUSICAL FORM.

The Presto by Pescetti is a single form of two extended periods, each repeated. If the second period be repeated (from measure 24) the termination or the stretto ought to be omitted the first time. Otherwise the form is unequal. Besides, a termination of stretto cannot, with good effect, be played twice. Hence the repetition should occur after the first trilled cadence, measure 31 of the second period. In this case omit the three following notes, which belong to the termination (sometimes called coda), thus:

Ex. 10.



In the repetition, play as written to the final close. If preferred, one may repeat from measure 45 of the second period, leaving the stretto (last 5½ measures) for the last ending. This stretto is final and should not be heard more than once. Nothing can come after this. It is the end. A more noticeable error of form occurs in the *Grandmother's Minuet*

by Grieg. In all recent editions the coda is included in the repetition. This is a palpable error, and I am positive that Grieg never marked the repetition of the second period. Even that, however, would not make it right. Recurring to the Presto, the student is advised particularly to notice the repetitions of phrases. Since the second phrase is similar to the first, an octave lower, it is sufficient to learn one. Then the other can be played from memory. Afterward include the dynamic distinctions, measures 1 to 4, *f*; 5 to 8, *p*. In the second period the same eight measures are transposed to the relative major. Knowing this, the eight measures in E-flat ought to be played without reference to the notes. This is excellent mental discipline. But as the same relationships between major and minor are observed in these instances, the task is really a simple one if the student has learned how to apply musical theory in actual practice. All thematic and polyphonic music of the harpsichord epoch requires intelligible phrasing, clearly defined rhythm and generally strict movement. The student is here referred to Chapters XIX and XXX in the Theory of Interpretation for a fuller explanation of the Thematic style and Epochs in music.

MASTERS WHO HAVE TRIUMPHED BY SELF-HELP.

BY CAROL SHERMAN.

In the October issue of *THE ETUDE*, which was devoted to "Self-Help Progress and Uplift," the stories of the lives of several composers who were obliged to fight their own way were told. The following is the conclusion of this series.

SIR EDWARD ELGAR'S MIRACLE.

Probably the most remarkable of all examples of self-help in all musical history is that of Sir Edward Elgar. His father was a violinist and organist but was so busily engaged in a prosperous music selling business which he founded that he could give only very little attention to his son's instruction. The boy seemed to absorb music from all of his musical surroundings. He led a small orchestra in his home town and attended all concerts and choral meetings. When twenty years old he went to London and studied violin for six months. These were the last and almost the only regular lessons he ever had. For over five years he held the post of bandmaster in a county lunatic asylum—the band being composed of the inmates. This was a case of good fortune rather than bad, for he was obliged to explain each instrument with the greatest possible detail. This gave him a knowledge of the instruments, which has served him ever since. He held several other positions, and in 1885 went to London with the hope of becoming successful in the great metropolis. He could not hold his ground, however, and was obliged to return to the provinces. For a number of years he lived at Malvern, teaching and conducting—working and waiting. Finally one of his compositions was shown to a great London critic with the note that it was the work of an English composer who had never studied on the continent. "Ah, then he is a graduate of Oxford or Cambridge," said the critic. "No," replied his informant. "Then he is a graduate of the Royal Academy or the Royal College." "He has never studied in either institution," was the reply. "Then," said the critic, "he is a miracle." After the production of *King Olaf* in 1896 Elgar's road was easy.

THE PIANO CLERK WHO BECAME A VIRTUOSO.

John Field (1782-1837), greatest of Irish pianists and originator of the *Nocturne*, was the son of musical parents who in turn had been the children of musical parents. In his youth he was forced to practice by his grandfather, until he actually ran away from home. When the love for music came in later years he was without means to carry on his education, so he became an apprentice to Clementi, who at that time was engaged in selling pianos in London. Clementi gave him regular lessons in exchange for his services as a clerk in his piano warehouses. Clementi, it is rumored, did not treat his apprentice any too well, for the youth was kept in seclusion and dressed in clothes he had long outgrown. When a purchaser came into the sales-rooms Field was marched out like a piece of machinery and made to show off dozens of different instruments. This period of privation lasted many years, but Field grew to like it, and in later life attributed much of his success to things he had learned as a piano salesman.

CARL GOLDMARK'S STRUGGLE.

Carl Goldmark came into the world in May, 1830, at Keszthely, Hungary, as the son of a poor Jewish cantor in the local synagogue. His father was too poor to pay for the boy's musical education but he was wise enough to realize that the child had marvelous musical gifts which should be developed. By trying in every possible way the boy was finally provided with the rudiments of a musical education through the goodness of the local schoolmaster, later he was sent to Vienna for further study. This was interrupted by the Revolution of 1848, when the boy was thrown upon his own resources, and his great advancement in the musical world was largely the result of persistent self-study. For a time he played in a theatre orchestra and gave pianoforte lessons for a ridiculously low price. This, however, sufficed to support him, and by dint of unending industry and perseverance his star of fame led him onward to great success.

A SELF-TAUGHT OPERA COMPOSER.

Heinrich Marschner (1795-1861), whose operas and music are so nationalistic in their character that he is comparatively little known outside of Germany, was, like Adolph Jensen, entirely self-taught in his early youth. It was not until he became a law student in Leipzig that he undertook the serious study of music. Even then he had but a comparatively few lessons. He gained his operatic experience by becoming joint capellmeister of an Italian opera company with C. M. Weber. His operas are frequently performed in Germany.

A SELF-TAUGHT THEORIST.

Although the late Ebenezer Prout studied the piano under Charles Salaman for a short time, he was chiefly self-taught in those branches in which he became especially famous. As an organist, piano teacher and editor he was exceptionally successful, but his great work in life was to be in connection with musical theory. He became a Professor of Harmony at the Royal Academy of Music and later Professor of Music at Dublin University. His books upon theory have had a very wide sale.

RAFF'S HARD WON SUCCESS.

Joseph Joachim Raff, owing to reduced means, was unable to secure a teacher. However he persisted in piano, violin and composition until Mendelssohn was attracted by his compositions. This, however, only opened the door to innumerable hardships which would have discouraged most men. Raff, however, continued to follow his ideal although he was compelled to support himself by means of writing "pot-boilers." In later life his worth was recognized and he received a very lucrative post as a teacher in Frankfurt am Main. In all he published nearly two hundred and fifty compositions. His instruction in composition was so slight that the biographical dictionaries make no mention of it.

WAGNER'S SLIGHT MUSICAL TRAINING.

As a boy Richard Wagner showed no aptitude for music. His great love was the Drama, and in order to supply music for his dramatic ideas he took a few lessons from Gottlieb Müller and studied Logier's "Thoroughbass" largely by himself. Later he studied composition with Theodor Weinlig—the course covering a little less than six months. In fact it may be said that Wagner had but about six months in the way of direct musical instruction. Wagner said of Weinlig: "Weinlig had no special method, but he was clear headed and practical. Indeed you can not teach composition, you may show how music gradually came to be what it is, and thus guide a young man's judgment, but this is historical criticism and can not directly result in practice. All you can do is to point some working example, some particular piece, set a task in that direction and correct the pupil's work."

Those who have traveled abroad know how very convenient it is to have a passport. Gottschalk was always getting himself into difficulties owing to his negligence of these important papers. On one occasion, when on a pedestrian tour through the Vosges mountains, he entered a small town, and on account of his failure to produce a passport was taken to the police station. While there he noticed one of the police reading a paper in which his last piece was announced. By this means he established his identity, and was finally invited home to breakfast by the mayor of the city, who was charmed with his distinguished guest.

THE ETUDE

From Beethoven to Wagner

Third and Last Article in the Extremely Interesting Series upon

The Ten Most Important Epochs in Musical History

By PROF. HERMANN RITTER

Of the Royal Conservatory at Würzburg

THE PERSONIFICATION OF THE BEST IN MUSIC.

And now to Beethoven! There is hardly an educated person who in reading or hearing a work of Beethoven is not involuntarily reminded of the highest conception of music—reminded that it is the powerfully affecting language of the deepest human emotions. And, truly, the name of Beethoven has become the personification of the highest and noblest ideals of music.

With Beethoven, the history of his life and the development of his compositions go side by side, and are especially interesting to us. In him we come in contact with an exceptional character, who requires us to consider not only the purely human, but the deeply religious, the political and the moral aspects of existence. The two chief chapters in the life of this great musician and great man are:

From 1770 to 1800. This period covers the time of study and preparation, which was influenced by the manner of Haydn and Mozart.

From 1801 to 1827. In this period Beethoven's creations became wholly original. His greatness reaches its climax in his instrumental music. For Beethoven's music did not exist merely because of the sensuous beauty of its sounds; it was, on the contrary, an ethical power. As proof of his attitude we have his own dictum: "Music is a higher revelation than all of wisdom and philosophy."

The epochs or periods into which Beethoven's compositions fall are:

1. The period in Bonn and Vienna, till 1800 or 1802 (the youthful Beethoven).
2. The period from 1800 (1802) to 1814 (the middle period).
3. The time from 1814 till his death (the later Beethoven).

Beethoven is already a child of the nineteenth century whose impassioned spirit makes itself felt in his creations. So his style is deeply emotional as compared with Haydn and Mozart. Beethoven demands of music that its style and idea shall correspond (expression shall be characterized). Quite in contrast to the music of Haydn and Mozart, the music of Beethoven expresses the personal, the individual feelings. It is the utterance of the feeling of personal freedom. As with Haydn and Mozart, so also with Beethoven, the idiom of the folk-song was the basis of his music. The art of these three heroes of music-history grew out of the deep longing to give expression to something which could not be said in words. Music was for them not the slave of the lower pleasures, but a freeing, liberating power, the comfort of mankind. And truly, in these days of the division of labor, the man who comes out from his one-sided business pursuits into the influence of music, feels himself once more a whole and complete man; through her the oppressed may throw off his burden, and herein consists her liberating power.

THE SONG AND FRANZ SCHUBERT.

7. *The Song and Its Classic Master, Franz Schubert.* The culminating period of the German folk-song, which flourished from the fourteenth century to the beginning of the eighteenth, was followed by the development of the art-song and the chorus (art-song of the people). The song developed especially in the German nation. It was a particular growth of German musical life, and is found in such comprehensive and manifold forms in no other nation.

After Bach, Gluck, Haydn, Mozart and Beethoven had made the first beginnings of the art-song came Franz Schubert (1797-1828).

To this is really due his important position in music

history. His songs can be counted by hundreds, and they group themselves in four divisions, which include every style of song.

Group 1. Those songs which are closely related to the folk-song in imitating its form and simple expression; the form is as in the folk-song in strophes or stanzas. Examples are *Sylvia*, *Haiden Röslein* and the *Wiegenlied*.

Group 2. Songs with extended forms, the so-called ternary song-form.

Group 3. Those songs which take their musical form from the form of the poem. These songs show a wealth of resources. The piano accompaniment is important in rhythm and harmony.

Interesting melodic forms and characteristic modulations distinguish these songs. Examples are: "*Acht um deine feuchten Schwingen*," several of the Miller's songs, songs from the "Winterreise," the songs from "Fraulein vom See," and the great "Waldesnacht."

Group 4. The ballades and kindred songs. In this group belong, for instance: *Die Erlkönig*, *Die Burgschaft*, *Gretchen am Spinnrad*, *Der Wanderer*, *Der Zwerg*, *Gruppe aus den Tartarus*, *Die junge Nonne* and *Das Meer*.

Group 5. Those songs of Schubert's in which the so-called instrumental melody does not dominate, but rather musical speech—musical declamation, founded on the prosody of the words of the text. Examples are: *Orest auf Tauris*, *Der entthronte Orest*, *Freiwiliges Versinken*, *Der Doppelgänger* and *Grenzen der Menschheit*.

As has been said, in Schubert's songs are comprised all forms of the song (*Lied*), from the simplest, the folk-song, to the lyric recitative—musical speech.

THE MUSICAL ROMANTICISTS.

8. *The Musical Romanticists.* (Schubert, Spohr, Weber, Marschner, Mendelssohn-Bartholdy, Schumann and Brahms (nineteenth century).)

The songs of Schubert have already been recognized as marking an important epoch in the history of music. But in this next division we must consider Schubert yet again, with reference to his works in general. With Franz Schubert begins the series of great composers of the nineteenth century, whom we designate as "Romanticists." In their compositions the peculiar tendencies to each, the individual, the personal, come more and more into the foreground, while the productions of the classicists of the eighteenth century chiefly sink the personal into the general and conventional. The struggle against the conventional, the stamp of the personal quality, is the distinguishing mark of the musical compositions of the period which opens with the nineteenth century. We observe in the creations of the (tone-poets, Schubert, Spohr, Weber, Marschner, Mendelssohn, Schumann and Brahms, an entirely new emotional content, which grows out of a new fundamental tendency of thought, and this had been termed "Romanticism."

Romanticism appears at the end of the eighteenth century, and in the course of the nineteenth as a tendency of human thought. In its influence there grew up a school of poets, of which the representative names are the two Schlegels, Ludwig Tieck, Wackenroder, Novalis, Schenckendorf, Matthiessen, Arhim von Arnim and Clemens Brentano. In painting, for example, Moritz von Schwind, is a true romanticist, and the friendship of Schubert for this artist is to be traced to the similarity of their ideals.

It was a peculiar characteristic of human thought that it should return to that period from which the romantic idea first sprang—the time of the crusades, of chivalry, through which a new world—a world of miracles—was opened to the western countries of the Orient. Here suddenly was an unlimited field offered

to the range of the imagination. The abstract, the immaterial, the indeterminate, became the subjects to be represented in the arts of the romanticists. The Christian miracles had no small share in preparing the mind of the people to receive the ideas of the romanticists. The murmuring of the brook, the rustling of the forest, the rolling of the thunder, became "romantic" through the new conception of their origin. To music a field for new expression was thus opened. New forms, new ideas in color and dynamics came from the composers of this romantic period. Compare, for example, simply the dynamics and instrumentation (coloring) of a composition by Haydn, Mozart or Beethoven with those of a work by Weber or Mendelssohn.

That the spirit which ruled the romantic poets influenced also the composers of this period is shown by the composers from Schubert to Brahms. Even Liszt and Wagner must also be reckoned as belonging to this period, in that they derived much of their material from romantic sources. (Schubert, the opera *Alfonso und Estrella* and *Pierrabras*; Spohr, the operas *Der Berggeist*, *Die Kreuzfahrer*, *Zemire und Azor* and *Jes-sonda*. With Weber romanticism appears in his three chief works, *Freischütz*, *Euryanthe* and *Oberon*. In *Freischütz* we see romanticism in the guise of the people (folk-lore); in *Euryanthe* we see it in the guise of the poetry of the middle ages, which tells of chivalry and knight-errantry (tales of chivalry); and in *Oberon* as the pure play of the imagination set free from all restraints of earth. Marschner, the operas *Der Vampyr*, *Templer und Jüdin*, *Hans Heiling* and others, Mendelssohn, the cantata *Walpurgisnacht*, music for the *Midsummer Night's Dream*, Schumann, *The Pilgrimage of the Rose*, *Paradies und die Peri*, the opera *Genoveva*, Brahms, the cantatas *Rinaldo* and *Fingol*, Liszt, *Die heilige Elisabeth*, Wagner, *Tannhäuser*, *Lohengrin*, *Tristan und Isolde* and *Paraisal*.

PROGRAM MUSIC.

9. *The Development of Program Music as an End in Itself.* (Special types, Berlioz and Liszt.)

Hector Berlioz (born 1803, died 1869), like Liszt, is important in the history of music, because he broke the bonds of formal expression wherever the expression required such freedom. Berlioz, like Liszt, and Beethoven, in his latest period brought music to a height of expressiveness in depicting a situation which had never before been known. Words joined with music in the symphony, as in Beethoven's Ninth, and the "Symphonic Ode," arose. Berlioz is to be considered the founder of modern orchestral technique. To realize that with him a new principle of musical style has come into existence, one needs only to examine the *Symphonic Fantastique*, the symphony with viola obbligato; *Harold in Italy*, *Romeo and Juliet*, *The Damnation of Faust*, and to read the programs of the *Fantastique* and the *Harold* symphonies.

Franz Liszt (born 1811, died 1886), the friend and contemporary of Berlioz, built further on this new principle of musical style in his symphonic poems, as well as in his two great symphonies with chorus, the *Faust Symphony* and the *Dante Symphony*. If we inquire what is the difference between the symphony as it developed from Haydn to Beethoven, and the symphonic poem created by Liszt, the answer is: The symphony is a composition in several movements, based on general types of emotional life; the symphonic poem is composed in one continuous movement; it receives its form from a poetic idea which is set forth in a program. The symphonic poem, therefore, has not grown out of a pre-established form, but it is the direct product of poetic thought. The symphonic poems of Liszt, which have been a great inspiration to modern musical life and have found many imitators are: 1. *Ce qu'on entend sur la montagne* (Bergsymphonie); 2. *Tasso* (Lamento e trionfo); 3. *Les Preludes*; 4. *Orpheus*; 5. *Prometheus*; 6. *Mazeppa*; 7. *Festklinge*; 8. *Héroïde Funèbre*; 9. *Hungaria*; 10. *Hamlet*; 11. *Hunnenschlacht*; 12. *Die Ideale*.

RICHARD WAGNER.

10. *The Creator of the National Music Drama, Richard Wagner (1813-1883).*

The culmination of the last great period of music history is marked by Richard Wagner and his influence on the development of music. Wagner is the creator of the drama as a product of the combined arts. His music dramas have only the externals—the materials, in common with the previous operas. The musical innovations which we find in them are—new harmonic devices, new effects of instrumentation, musical declamation, and the *Leit motif*. In general, the antique drama was Wagner's model of form, while as poet

he drew his material from the German myths and the German legends of the middle ages. Musically, he was influenced by the compositions of loftiest inspiration, from Palestrina to Beethoven. The essentially human was the idea which Wagner sought in the material of his music dramas—the eternal struggle of light with darkness, the contest of freedom, of love and of faith, with the evil powers of the world. From *The Flying Dutchman* to *Paraisal* through all the operas runs as a leading idea the theme of redemption. Wagner devoted his art to the themes of the highest moral ideals of humanity and because it is a source of the highest education it may be regarded as the sister of religion. Therefore Wagner's stage is no theatre in the ordinary sense but a temple. From the union of poet, musician and thinker (philosopher) arose Wagner's art work for which he took possession of all man's powers. Song is the speech of his characters who are not individual limited separate beings in the historical sense but types of nature and of humanity as these were embodied in the German myth. It would carry us beyond the limits of this sketch to trace the ethical and ideal content of Wagner's music drama. According to him the realization of the incompleteness of life and of a loveless world led to a visitation which pointed the way to those high moral ideals which the master expresses in his music dramas. From the *Flying Dutchman* to *Paraisal* they depict all-pitiful love in its unselfishness and deep sympathy. Love in all its forms is according to Wagner the one effective power for the redemption of man and this view gives to his art a widely human significance. Wagner's compositions comprise: *Rienzi*, *Der fliegende Holländer*, *Tannhäuser*, *Lohengrin*, *Tristan und Isolde*, *Die Meistersinger von Nürnberg*, *Der Ring der Nibelungen* and *Paraisal*.

THE LAND OF SONG

We have come to the end of our journey through the centuries. We have seen that music, especially the art of song arose from Italy. In Italy took place the evolution from the universal to the individual form of expression in song—music combined with words. Song was quite distinct from absolute music. The province of vocal music comprised the following forms: the melodrama, the song in its many modifications, the mass (for church use), the oratorio, the opera, and the music drama. Word and tone were each the complement of the other, and mutually assisted toward more definite expression—the word as the bearer of thought, and tone as the direct utterance of emotion. As the word gives to thought a certain definite expression, no tone supplies an especial significance in opera and music drama, as well as in song and oratorio. We have learned that Florence and Naples were the two cities which gave rise to the opera, the drama with the addition of music. Polyphony, which in the church music of the Netherlands had become a ruling influence in Italy, met a counter influence in Florence—monody and recitative; in Naples, the aria—the melodic style, which gave an extraordinary impetus to individual, personal expression. It was a strong influence which the opera, originating in Italy, exerted on France, Germany and other countries of musical importance. The art of singing first began to flourish in the opera of Italy, fostered by the climatic influences in this land of beautiful voices. In Germany, less rich in natural voices, instrumental music developed to its highest technical perfection.

The Italians, as a rule, sacrificed truth of expression in the opera to sensuous beauty of tone and virtuosity. These tendencies were, as we saw, reformed by Gluck. From Gluck, through Mozart and Weber, down to Wagner, opera made such tremendous advance that in Wagner's time it had lost all its distinctively Italian characteristics. We have seen Germany receive her inheritance after the decline of music in Italy—an inheritance which she used in her own ways. At the very beginning of the great German movement stand the masters Bach, Handel and Gluck; Bach as master of the lyric form, Handel of the epic, Gluck of the dramatic. In their works are the germs of all the music of great significance which has been written since, whether absolute music or vocal, whether in Germany or in other countries. Their great successors, Haydn, Mozart and Beethoven, developed the fundamental characteristics of instrumental music, and Schubert, Mendelssohn and Schumann perfected the art-song, in which no people is so rich as the German nation. For besides the symphonies of Beethoven, the symphonic poems of Liszt and the music dramas of Wagner, it is the art-song which, through Schubert, marks an epoch in the development of music at the

beginning of the nineteenth century. If, in Italian opera, music was degraded and made only the servant of language; in the German song, she has become a true comrade. In the songs of the great German masters we can perceive how great a capacity for expression music has acquired in the course of nearly two thousand centuries of growth. How much has she been able to intensify, to make truly impressive, the language of poetry! It is probable that in Wagner's works the union of language and music has reached its highest possibility. No wonder, then, if this master is, of all composers of our time, the one most beloved of the people. But all of us, as we stand, rapt and wondering before this last giant of our art, desire to heed and to honor all the many other outpourings of art, especially all honest and sincere music. Let us not be narrow-minded; let us belong to no party, but to Art. So shall we share in the blessings of this great kingdom, which, like a vast garden, contains a wealth of flowers and fruit for him who comes in need!

THE MENTAL EFFECT OF TONES.

AN appreciation of the mental effects of certain tones when played together is the first requisite in music study, apart from technical skill upon an instrument. A real understanding of music is impossible unless some notion of tone relationship goes with it. Each of the seven tones of the scale has its own particular characteristics when considered in relation to the rest. It will be found that if the first, third and fifth of the scale are played together—C, E and G, for instance, in the scale of C—the effect is one of strength. Any other notes combined with the C would sound weaker, if not actually discordant.

The realm of music divides itself up into two parts—consonance and dissonance—in other words, harmony and discord. A consonance is a combination of two or more notes which sounds perfectly satisfactory in itself. Thirds and sixths are consonant, and when played together produce a "sweet" effect, as you may have discovered in playing the scales in sixths and thirds. Perfect fifths are also consonant and sound "strong." A scale of fifths would by no means be satisfactory, as you may readily discover by playing the scale of C with the left hand, at the same time playing the scale of G with the right. Perfect fourths are also consonant, but are said to be "negative" in effect.

A dissonance is a combination of two or more notes which under all ordinary circumstances demand to be followed by a consonance before the ear is satisfied with them. Thus F natural and B natural sounded together produce an unpleasant effect. If, however, B and F are followed by C and E the unpleasant effect is entirely removed. Dissonances include all seconds and sevenths, and all augmented or diminished intervals. It must not be supposed that dissonance is necessarily objectionable. On the contrary dissonance helps to make music beautiful.

Music made up entirely of consonance would be unbearable. It would sound very pretty at first, but would get terribly sickly after a while. Wagner's later operas are, in a sense, made up of discords throughout. In *Tristan und Isolde*, for instance, the ear never gets any rest all through the prelude, in fact all through the opera, he "keeps you guessing" as to what is coming next, so that your interest is kept alive all the time. It is only at the end of the acts that the music comes to a satisfactory close. It was this that upset the critics so much. They were not accustomed to music which did not come to a comfortable resting place at the end of every eight bars or so. *Tristan und Isolde* starts right off with a discordant passage. The passage keeps recurring all through the opera and represents the longing and yearning of the lovers in a way that could not otherwise be done. Here is the passage:



Notice the terrible discord at *, and observe that even at the end of the passage the D keeps up its discordant effect. Notice also the yearning effect of the treble part as it rises by semitones from G sharp. Notice also how the alto leaps from A to F natural, then falls by semitones to D natural.

Bright Ideas in a Nutshell

Saving
Time in an
Emergency.

ONE DAY ONE OF MY PUPILS had the misfortune to break her arm. She was a bright little girl and did not want to give up her work. Consequently I sent to a music house and got a lot of left-hand pieces and gave these to her. Then I had her play the melody parts to some interesting duets, I playing the accompaniment. By the time her arm was out of the sling her left hand had advanced wonderfully. In fact it had sort of independence that none of my other pupils had. This did not leave her and still remains as a kind of reward for the suffering she went through. It taught me the necessity for more thorough left-hand work.

ELIZABETH C. COBB.

A Pupil
Didn't like
Technic.

I ONCE HAD A BOY PUPIL who mostly always announced as he came in, "Oh, dear, I wish I didn't have to do technical exercise." Knowing that if I found the seat of his trouble I could turn his prejudice to enthusiasm, I waited my opportunity. It came one day when I found him at my door repairing his skates. Then I knew he had a taste for the mechanical. The next time he came I took him to my old grandfather's clock and showed him how the wheels went round and had been going round for years and years. Then I told him of the immense importance of machinery in the modern world, leading eventually to the mechanics of music. He never forgot that lesson.

MISS L.

Mind's
Eye
Pictures.

ONCE I WAS HAVING VERY GREAT DIFFICULTY in memorizing a certain passage that my teacher had given to me. It seemed as though I would never get it. My teacher told me that it was due to lack of concentration. That didn't help me much. My father had just given me a camera and told me how the image of the picture became fixed on the film. Then it came to me. "Why not let my eye be the lens and photograph that music in my head?" I tried this by looking at the music and then shutting my eyes and seeing a measure or so with my eyes shut. I told this to my teacher and he said that I ought to let my ear be a lens also and play the music and then hear it after I had played it. The plan works out simply great. I don't have a bit of trouble remembering now.

PUPIL IN FOURTH GRADE.

Talking
Too Much.

FOR A NUMBER OF YEARS I taught privately with considerable success. Then I received a fine position in a girls' college in the middle West. After I had been there a week or so the President, who was a motherly old lady of sixty-five, called me to her office and said, "Miss —, I think that you talk altogether too much at your lessons. At the lesson I attended last week you mentioned your experiences as a student in Europe no less than four times and made several other references which surely took the student's mind away from the work." At first I was indignant at the rebuke, but then I realized that the President was right and resolved to stop. I made it a strict rule to make the whole lesson music and nothing but music, with the result that my pupils really did advance at a surprising rate.

J. DE L.

The Psychology of Blunders

By MARY G. MARTIN

FROM the beginning of history nothing has been less disputed than the fact that offenses are bound to come. It is also true that there is "Woe to him by whom the offense cometh." We may make especial application of that scriptural saying to our own professional work as teachers, for who does not recall the face of some sensitive child; quivering under the impatient correction of an irascible teacher—who knows just enough to detect the fact of error, but not enough to point out its causes or the means leading to correction.

It is a question whether we have a claim to the title of teacher before we have made a reasonably careful study of the ills likely to hinder our pupil's progress as well as of his normal course of development. The physician finds pathology as needful as physiology and as interesting, but our sensitive ears will not endure the presence of discord, and we sometimes blame the patients whom we should try to cure. So many serious defects are wholly preventable, so many egregious blunders may be the result of one slight misapprehension that it is almost criminal carelessness on the part of the teacher not to place his own mature powers of thought and analysis completely at the service of the struggling beginner. The pupil does not enter your studio to be blamed for not curing himself, but to receive the benefit of whatever knowledge and skill you may chance to possess.

Many teachers of piano, while having a good understanding of the subject matter of their work, have so vague a conception of the art of instruction and so vast an ignorance of psychology that they would not be tolerated for a month in a well-managed public school. It is small wonder that a discriminating student sometimes holds the piano teacher somewhat in contempt, as he contrasts more manual dexterity with clear thought and logical statement.

Far be it from me to make the charge that the great majority of musicians are narrow and ill-equipped, but it is undeniable that too many teachers such as I have described are still in the profession. Still, no matter how thoughtful and conscientious the training, I suspect that we all have our moments of discouragement when we ask, almost in despair, why our pupils falter and hesitate, work havoc with notes and rhythm, and, after hours of practice, make the same old blunders in the same old way.

A COMPLEX TASK.

It seems to me that one of the most serious difficulties lies in the apparent complexity of the pupil's task. He sees his teacher's facile and brilliant execution and is dazzled by it. Thus the countryman, in a great city for the first time, sees only confusion and feels only bewilderment. Little by little he discovers that all things are moving with system and regularity. He becomes familiar with locations, customs and usages, when he discovers at length that living has grown simpler and easier in the midst of convention than it could be on the prairie or in the forest.

To render the maze less intricate, to direct the wavering eye toward some one clearly defined object, is the first duty of the teacher. To make one simple statement clearly and to see that one simple thing is done accurately is enough at first. As more is added connect it with the simple thing already known or done. No matter how far he may progress, if the training has been sound and substantial, every inch he travels should be on solid ground. No matter how difficult the passage, some one slight thing is the key to the situation. It may be a turn of the wrist; it may be the shifting of a finger; it may be the perception of a harmonic change. Your pupil cannot see it. If you can, you may save him hours of baffling effort. If you cannot, you have no business to take his money.

With one class of pupils the defect seems to be visual. These are usually the children whose progress in reading is slow, who have little memory for form or position. The defect may be purely

physical and require only the oculist; it may be physico-mental and disappear with the adenoids which caused it; while on the other hand it may be chiefly moral—the outgrowth of sheer laziness—or wholly mental, a heritage from ancestors too weary for thought. In all such cases give much practice in writing notes and naming them aloud. Let them count the A's or B's in a given score to see if their result agrees with your own; occasionally name notes for them, warning in advance that you will at times make intentional mistakes for them to correct; in short, insist upon their seeing the score as Agassiz's students saw the fish—both as a whole and with cognizance of every detail.

In another class the ear is at fault. Pupils may be rapid and correct readers, and yet, in extreme cases, so little sensitive to sound as to strike F with the left hand and E with the right—all with the most complete unconcern, provided that they do not literally see their mistake. Under such conditions, train the ear, first of all, to recognize the difference between harmony and discord. In doing this I customarily use at the beginning the harshest dissonances in contrast with the most unmistakable harmonies; later, with this first vantage gained, try contrasts not so sharp. Follow by discrimination between major and minor chords. Drill upon the recognition of intervals—at first, the larger, proceeding to the smaller. Where there are several children in a family, the study of absolute pitch may even become a fascinating game, the successful guesser taking his place at the piano and selecting tones for the others to recognize, either blindfolded or with backs turned. The pupil lacking in rhythmic perception seems less hopeful than one in whom only the tonal perceptions are undeveloped, but the remedies lie all about him, from the rhythmic clapping of hands and tapping of pencils to the stirring beat of drums.

In some pupils, correct both of eye and ear, the result almost wholly from a faulty muscular sense—such a one will begin an arpeggio with the air of one

"Who falters, trembling, on the brink
And fears to launch away."

He will regard the playing of a long skip as an unskilled swimmer does a high dive, not with the courage and security necessary to success. He will bungle the passing of the thumb and strike the narrow black keys at a slippery, precarious angle. He will play waltz and nocturne with the same unvarying monotony of awkward touch. It is needless to say that what he requires is gymnastics for the hand. When you see what army discipline does for the bearing of the raw recruit you will realize that such a case is not hopeless. Train both by table and piano exercises until the simpler finger and thumb movements are done with precision and ease; later add work for wrist and arm. Require many variations of speed and force in all your technical training. Insist upon the pupil's observing the amount of hand extension required for the different intervals beginning with the smaller ones, and see that he plays them both with and without the help of the eye. Put especial time and effort on the widely separated ones. The difficulty with arpeggios is often caused by the fact that too prolonged practice of finger exercises and scales has induced a close and contracted position of the hand, making the extension needed in arpeggios an entirely new thing. Introduce arpeggios earlier and precede by the study both of simultaneous and broken chords.

Aside from these physical causes of error, there are numerous mental ones, chief among which we may reckon absence of foresight and lack of concentration. The latter must be conquered from within; the former may be approached from without. For instance, most errors in fingering are quite preventable. The hand is in a certain position—convenient for the present. Presently a total change is necessary, after which the keys will lie under the fingers as naturally as before. Does the average pupil grasp the situation in advance and make one clever dexterous change of base, or does he accomplish the transition by several makeshift movements which merely render the next note accessible? It has been my experience that if you can only get him to look far enough ahead to understand the complete requirements of the new position he can usually tell you both when and how to make the change. To insist upon intelligent foresight is your particular province.

LACK OF CONCENTRATION.

Lack of concentration, however, is often under the student's own control, arising too often simply from a

slack-twisted will-fibre. It is the mental laziness which makes a boy prefer whittling a stick on the south side of a building to getting his arithmetic lesson. Personally I have found ten students who were willing to agitate their fingers to one willing to use his mind although fifty sleepy repetitions of a passage may leave it worse than before, while sixty seconds of observation and reasoning would show both why the mistake was made and how to correct it. While it is doubtless true that we learn to do by doing, it by no means follows that we learn to play the piano correctly by repeatedly playing it incorrectly. When the machinery does not run smoothly, simply stop it, until the cause of friction is discovered and removed. It is not without bearing upon the pupil's mental attitude that he begins his practice with the idea of playing the piano rather than working at music. Even the faultily played entire piece has an attraction for him lacking by the small difficult fragment, which should have his attention. Consequently we hear it over and over again—the taxing phrase always as different from its less exacting neighbors as a slum tenement is from a boulevard palace. With country children, I have never failed to trace an effective simile in the improvement of the highway—where sand is not spread evenly over an uneven road, but used to fill up the mud-holes.

The story goes that upon three walls of an Eastern prince's chamber was emblazoned the motto, "Be bold," but on the fourth, "Be not too bold!" Have you heard the playing which goes with surprising dash and bravura in spite of a spray of false notes apparently inseparable from the rushing of the torrent? It will be an effort to check that excess of boldness, but it will be well worth your while. A stream uncontrolled tears away its banks; controlled, it furnishes power for the industries of a city. If neither persuasion nor argument secures a slow, careful work in your absence, it is at least possible to insist upon it in your classroom.

OVER-CAUTIOUS PUPILS.

Quite different is the case of the over-cautious one, who proceeds as if fording a dangerous river on stepping-stones. His feet may secure safety, but not music. If his eyes are glued to the last note that he has played, try the simple expedient of covering with a card the measure upon which he is engaged, and note the real, even, though irritated, quickening of the pace. Give many velocity forms, beginning with the very simplest. Try mental suggestion, if necessary, but at all odds secure for him some sense of freedom and power. Play strongly rhythmic music for him. Encourage him to read aloud poems like Macaulay's "Lays of Ancient Rome" and to carry their swing and sweep over into his playing. He will probably prefer an adagio to a rondo—but do not allow the adagio habit to become chronic. Do not ask anything which he cannot easily perform, but see to it that the last vestige of hesitation disappears before the piece is dropped.

It is sometimes true that progress is retarded by the premature assignment of difficult music to an ambitious student, to his preliminary joy and subsequent grief. Of course, it means either prolonged study or inadequate playing. All depends upon individual temperament whether it result in discouragement, disgust or greatly enlarged technical and interpretative powers. If great patience and industry are present, well and good; otherwise, beware, except in the rare case where the possibility of mastering music really great appeals to the imagination of the gifted but indolent student. Such find no more effective sleeping-powders than a succession of pieces entirely within their powers. It is only in the tread-mill and the class-room that we "keep stepping all the time and not going anywhere," to use the small boy's accurate description.

We must not forget, however, that the majority of our students do not fall in this category, and that it may be a little short of cruel to insist upon Gobelin tapestries from girls whose tastes and abilities point in the direction of tumbler doilies. What if one product does belong on dinner-tables and the other on palace walls? The world has many tables and it is worth much not to have them bare of their modest adornments. That the teacher prefers to listen to a certain grade of music has very little to do with the case. That you are fond of oatmeal has no bearing upon your forcing me to eat it. There are many wholesome foods and there is no reason why each food should not have that which meets his taste as well as his necessities. The economical

—and unimaginative house-mother may set a monotonous table because luxuries are beyond her reach; the frugal Frenchwoman will accomplish wonders with a bit of meat and a handful of sweet herbs. Be content with the skillful use of the simple things within the grasp of all and there will be less complaint that Helen's playing gives no pleasure to her father and brothers.

Of blunders and their psychology there is no end. If, as some one claims, there are no two grass-blades without their individual differences, there are certainly no two human beings whom we may absolutely class together. We must deal with each individual as if he stood alone.

THE "MARRIED WOMAN" PUPIL.

BY MAGGIE WHEELER BOSS.

SOME one must teach the married woman pupil. Who is there among us brave enough to specialize on this somewhat unpromising class of students? For unquestionably if we would have the full measure of success with them, some specializing process must be adopted. In every community is found a goodly number of ambitious married women who have faced poverty and deprivation in their youth, who were the oldest members of large families, denied the privilege of music lessons, but who have married fairly well, and want to make up for lost opportunities.

The musical departments of women's clubs nearly always furnish a large band of these women: bright, intelligent and anxious to "do something." Many have come up from the ranks of the working classes. They know the world and desire to appear well, and could be induced to study for the polish and tone musical ability will give them in the community. The married women who studied in youth and "gave up music" for the frivolities of young ladyhood are not few in number, and may easily be persuaded to renew study after being settled in a home and released from the distractions of many admirers. Indeed, such women are liable to feel the monotony of too much idle time, and readily take to the idea of renewed music study. They have the further incentive of pleasing and entertaining a new-found husband, and are therefore the most satisfactory and interesting pupils among this otherwise uncertain clientele.

There is no doubt that the number of married women who study music has increased greatly within the last few years. The labor-saving inventions of the household and the universal habit of buying ready-made garments have contributed towards giving the married woman a great amount of leisure. Some of the prominent clubs are offering prizes for married women only in their music departments, and many other things are tending to stimulate the interest of married women along musical lines. Mothers are awakening to the fact that they should know something about music for the sake of their children. By far the greater number of enthusiastic attendants at the symphony concerts are housekeepers, with wide-awake, sympathetic minds, hungering and thirsting for broader lines and wider spheres.

A DESIRABLE CLASS OF PUPILS.

"Married women" pupils are more ambitious than juvenile pupils. They are fully awake to the lost opportunities, and work harder and with better application and concentration. They will have more pride in presenting a well-prepared lesson, and are far more earnest in their labors. The average child takes lessons only because the parent is behind him, while the married woman studies only because she wants to, and usually regrets that she has not more time in which to practice. She goes to her instrument with real and enthusiasm born of desire, while in too many instances the child is driven by a parent or guardian. There is more real companionship in working with this class of pupils. You can discuss concerts and artists, compositions and musical affairs with them, and it will stimulate their work and broaden and keep alive your own interest in things musical, besides giving you the joy of musical fellowship. You can go into detail and explain more to them what you are doing at the lesson periods, and this is an especial pleasure in teaching, but something that ordinarily should be avoided when instructing the child. The maturity of mind

and thought makes it possible to give them advanced work earlier in proportion to the number of lessons taken, and therefore the interesting stage of teaching arrives sooner. The present-day married woman is usually in charge of a certain portion of the family income, so the question of remuneration is secure. They generally want more lessons and longer periods than the child pupil, so the income from them is greater, and it is also true that a parent who is considered sane and rational on other subjects will insist on cheap music lessons for her child, but will ordinarily be willing to pay a good price for her own first lessons, merely on the theory that she is grown up.

KEEPING THE INTEREST ALIVE.

The greatest obstacle to overcome in the teaching of the married woman lies in maintaining interest. She is so beset by outside attractions and inside duties it is always a fight to keep alive the desire for results. Furthermore, progress at the age of the average married woman pupil is necessarily slow. If you can encourage them to look ahead for from three to five years, instead of at the *Nine*, you will be sure of holding your pupil. The average married woman who seeks musical culture can claim at least two hours a day to herself. If you can make her see this as six hundred hours each year, eliminating Sundays and holidays, and encourage her to look ahead a year for results, the battle is won.

Another great obstacle is the slow physical advancement compared to the mental comprehension. The muscles are stiff and unpliant, and the hand is not quick to obey as is the case with children. You must therefore be at all times a living well of inspiration and encouragement if you would tide them over the periods of musical despondency, which are certain to come to them with provoking regularity. You will also find them timid about appearing in public, and usually unable to acquit themselves at all creditably when they do because of this fear, but their daily training as housewives accustoms them to failures, and they quickly overcome the disappointment coincident with such appearances, and go to work again with a fresh resolve to conquer. However, you must seldom rely upon them as display pupils. Use your young talented pupils for this sort of thing, and depend upon your married women for good, steady, plodding work, with few spells of flightiness or "temperament." You must expect them to want to stop lessons when house-cleaning time comes in the spring, preserving time in the fall, the holiday season in mid-winter, and the summer vacation period. It will be up to you to keep them sufficiently interested at these times to induce them to keep on. These seasons must be anticipated, and the "quitting" avoided and forestalled by prompt action on your part, such as can be accomplished by a fresh supply of music, a series of home musicales, a few good concerts, or a side-course in musical literature and lectures. Something that will bring them to the realization that culture is more important than the ever-perishing trivialities of the work-a-day world. Help to show them that the sensible women of the world-to-day are the ones who live the simple life in all directions, and who have not the time for ceaseless house-changing, and gown-fixing or hair-dressing. Teach them to make their music first, after the actual necessary duties attendant upon the home and family.

DIFFERENT METHODS NEEDED.

You must adopt a different method with the adult beginner than you use with the child on account of the maturity of the mind, for it is universally conceded that mind governs finger action. They need more technique to limber up stiff joints and train unruly fingers. Ordinarily they enjoy the purely technical work and do not grumble over it as does the child. If you are careful to explain the whys and wherefores of each exercise, its particular purpose and the results to be obtained by its use, letting them always understand each to be a means to a special end, you can keep them interested. It is always good judgment to let mature-minded persons know where they stand. Scales should be given very early, after a little preliminary thumb-training, for the mature mind readily grasps their construction. It is well to go genuinely into the theory of the scales, their relationship, development and construction, and even their history, for the study is thereby made far more interesting and entertaining. While work with the young child is always more or less mechanical, with the adult it can be largely

mental. Teach the scales through one octave in every key, around the circle of fifths; then begin again with C, progressing through two octaves, adding triad chords and arpeggios, going all around the circle. Start again and take them in thirds, sixths and tenths, contrary and octaves. Then add dominant and diminished seventh chords and related minors. For finger drill for the adult who is a pure beginner fine results will be had with Aloys Schmitt, Op. 16, Presser Ed.; teach the transposition of the keys for drill on the black keys and change of hand position, using same fingering as on the white keys. For pupils who are further advanced there is nothing better than the "Little Pischner," Presser Ed. Later you will find splendid drill in Czerny's Forty Daily Exercises, Op. 337, and finally the *Gradus*. It is poor practice to use an instruction book with the adult beginner. With scales and technique use studies by Loeschhorn, Op. 65; Heller, Op. 47, Presser Ed., and work into Czerny, Presser Ed., edited by Emil Liebling. After a few months' study introduce one or two of the Clementi sonatas, followed by Kuhlau, working up to Mozart sonatas. Insist upon each selection being thoroughly learned; adults do not tire of their work as does the child. Give carefully selected pieces from time to time, but you will find the adult pupil usually prefers to put time in on technique and studies until able to handle pieces that are worth while, and this is really what they ought to do. However, among Bolm, Lange and Lack a good many fine finger-drill pieces can be selected which are really worth playing and studying.

TOO DIFFICULT MUSIC.

BY J. M. BALDWIN.

THE number of pupils studying music throughout the United States is increasing every year and with the growing demand for study there is a corresponding increase in the number of teachers, many of whom are young and inexperienced. These teachers are capable of getting along very nicely till they get so far, and then they come to a full stop. What is the difficulty? Is the teacher at fault, or is the pupil failing to do her part? The riddle is easy to read. The pupil in nearly every instance dislikes the grind of technical study, and the teacher, anxious to secure a big class and to show quick results, allows the pupil to proceed without adequate technical drill until a certain level is reached. Few students can do creditable work without scales and five-finger exercises, however naturally talented they may be, and however brilliant their teacher.

The writer once had a young lady call on him for instruction, who remarked: "I want to study with you if you will not give me scales and finger exercises." This is but one of thousands of cases. The young, inexperienced teacher who allows her pupils to continue lessons without scales and finger studies is on the road to failure.

After study has been continued for a while parents and friends expect the student to be able to play something. The pupil has insufficient technique, and consequently when a comparatively easy piece is given to play at sight the pupil has not the ability to handle it. By continued practice she may be able to stumble through it, but it taxes the pupil's ability to the utmost extent even to attempt to play the piece.

Artistic style, smoothness of tone, a velvet touch are sought by the musician with good taste. It is of common occurrence for teachers to give pupils music that is beyond their technical ability. When the instructor gives a new piece of music at nearly every lesson the parents often assume that the pupil is making rapid progress and that the teacher is a genius. Select any one of the pieces studied and have the pupil play it. In nearly every case the faults become apparent at once.

Nine times out of ten the student who can play the scales well can play his pieces correctly and effectively. It is better to devote an entire lesson to one scale, and to master it, than to spend the time trying to learn a piece, and in the end to have it only half learned.

Scales and technical studies are the foundation to future success. Without them little can be accomplished. The instructor who is seeking success and laying the foundation for future use can do no better than stick to scales. The student who has not the "grit" to practice scales continuously will accomplish little in music.

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Symposium on Position at the Keyboard

(See *Violino Series on Reverse of this Page*)

AMY FAY

(Author of the famous "Music Study in Germany.")

Since you ask my opinion as to the proper height of the piano stool and position of the body in sitting at the piano, I shall be very pleased to give it, and quote my authority on this subject. I have long been an enemy of the present high and absolutely inartistic stools and benches manufactured by our piano firms, and benches manufactured by our piano firms.

The height of the stool should be according to the size of the player. For this reason the old-fashioned screw stool is the most practical, only nowadays they do not screw down low enough. For that reason, I do not use them myself. Formerly you could screw them down as low as you pleased.

A chair is the only comfortable seat for an artist. Most artists use a chair. When one practices five hours per day it is a great rest to be able to lean against the back of the chair occasionally. This you cannot do with a stool. For myself, I prefer a chair of which the seat is seventeen inches from the ground. On mentioning this one day in a New York piano manufacturer's showroom I was glad to hear from the man who was waiting on me that seventeen inches is the measurement of Paderewski's chair. This confirmed my judgment. The man added, "Joseph requires eighteen inches."

An artist should be careful to sit with a good straight back at the piano. Do not bend over, with a hollow chest. This last looks badly and is not a wholesome position. Also be should not nod his head every time he strikes a chord. Many artists are topsy-turvy at the piano and produce a labored impression when they play. A chord sounds much more musical with relaxation of the wrist than it does with a high, stiff wrist, as the arm pressure brought to bear prolongs the ringing quality of the strings and also makes the chord elastic. Deppe enjoined sitting low; he used to say, "You may have the soul of an angel, and yet if you sit high the tone will not sound poetic."

HERVE D. WILKINS

Various and differing ideals of piano playing are held, both by artists and by amateurs and the public. Certain players produce their tones most skilfully and play with all requisite power as well as with control, without any exaggerated motions of the hands or arms, and especially without any contortions of the shoulders or of the body.

Artists are often very painstaking about the height of the piano chair, and, on his first American tour, Paderewski carried his piano chair with him and used it at all his concerts.

If we consult the usage of favorite artists, such as Josef Hoffmann and de Buschmann and others, we shall note that they sit at the piano with the point of the hanging elbow about on a level with the keys. Such an elevation is the most favorable for reaching the extremes of the keyboard for crossing of the hands, for playing over the black keys, and for easy movement of the fingers.

The piano student should also sit upon the front of the chair, so that the feet may rest firmly upon the floor; he should sit erect, without any so-called support for the back. The erect pose is more animated and cultivates the muscles of the body, and thus helps one to avert fatigue.

The feet need not be continuously extended and in contact with the pedals. One or both the feet can be extended or quietly withdrawn according as either or both the pedals are required to be used.

Additional Contributions

The interest taken in this Symposium has been unusual, and we have decided to continue it for another month, when contributions by Clarence L. Hamilton, John F. Hallstead, E. R. Kresger and others will appear.

angle — as opposed to this \ in order that the weight of the upper arm may be utilized. The lower side of the forearm should be a trifle above the keyboard level.

The right foot should be occupied with the damper pedal, while the sole of the left foot, when not using the *una corda* pedal, should rest solidly on the floor with the toe near the heel of the right foot. This supports and lends a control to the motions of the body, which should lean somewhat forward in an easy and elastic condition.

The hands, of course, can have no fixed position, since every phase of technique requires a different adjustment, but, generally speaking, the hand should be slightly arched, the little finger side considerably so; this position is scientifically best suited to transmit the various degrees of weight to the keys. In very light passage work, when the fingers are active, the wrist should be lower and at the same time the hand should be less arched.

J. LAWRENCE EBB

The position at the keyboard should be such that the performer may without hindrance move freely from one end of the piano to the other with either hand. Hence the body should be far enough from the keyboard that the arms may swing freely from the shoulders and hang without allowing the elbows to stick out from the body. A piano stool should not be used, unless it is so adjusted that it cannot be moved up or down. The height should be that of an ordinary chair; with a small child, maybe a very little higher. It is best to use a chair instead of stool. The wrists should be absolutely relaxed; a tight wrist interferes with the action of the long tendons which are the only means of connecting the fingers with their muscles (in the forearm). Ordinarily the knuckles should be a little higher than the rest of the hand, but not invariably. The outside of the hand should be held high enough to keep the knuckles parallel with the keyboard.

CHARLES W. LANDON

Do not sit too close nor yet too far from the keyboard; there needs to be room for the elbows to pass easily in front of the body without having to sit so far back as to lean over towards the keys. The top of the arm from the second finger joint to inside the elbow should be level; this will make the lower point of the elbow a little lower than the key surface. If the keys are made to speak with pressure, pulling and arm weight, the fingers will naturally assume the right position and curve. Hold the hand loosely and perfectly naturally, not depressing the hand joint nor yet giving any great amount of attention to hand position, for in the early stages of study the mind needs to be occupied with more important things, and a good position will take care of itself if the tones are made as above suggested.

MME. A. PUPIN

Regarding position at the keyboard, two things are to be considered.

First, the object one has in sitting before the keyboard. If it be a malevolent intention towards the monster facing him, with its horrid black and white teeth, and as if he would show his strength in crushing it, then it would be well to sit at a considerable distance and a pretty good height. If, however, his aim is to woo it with caresses and discover its soul, let him sit nearer and low enough to get the clinging touch described by Dr. William Mason.

Second, not many observe that some persons are longer from the waist down than others, so that the rule which would fit one would not be adapted to another.

Sit on a chair with knees under the edge of the piano, then, holding the elbows close to the body and placing the five fingers on five keys, observe that the top of the arm and hand are in the same straight line, and the elbow about on a level with the hand. Then the fullest fortissimo and the softest pianissimo may be obtained by the different finger touches, hand touches and arm touches.

One of the most interesting subjects for discussion in elementary musical training at the pianoforte is that of the proper position at the instrument. It is a far more important subject than most teachers will admit. Doubtless the most important thing of all is to insist upon having the pupil sit in front of the keyboard at the same place every time a practice period is commenced. Behind this is a psychological phenomenon which has always been of great interest to educators—that of automatic action developed through innumerable repetitions of separate actions.

By maintaining his position at the center of the keyboard, the pupil soon cultivates a kind of "sense of distance" so that he can find the keys quite as readily in the dark as in the light. It is often reported that Paderewski made it a practice to play through his entire program with his eyes shut prior to going on the concert stage. The development of that sense of measuring distances automatically is the basis of freedom in playing, and is firmly founded upon the practice of placing the pupil at the first lesson in front of some particular piano key and then maintaining that position until the sense is developed through a vast number of exercises.

A great difference of opinion exists in the matter of the height of the seat. We have heard excellent performers who have played with the seat very high, and we have heard some fine pianists who make a practice of having the seat low. Paderewski is one of those who have the seat low. The following short paragraphs have been received from well-known and extremely successful teachers in all parts of the country. The opinions are given in alphabetical order of the names of the teachers.

These valuable suggestions are intended to go with the series of pictures upon the reverse side of this page, showing the positions at the keyboard assumed by acknowledged masters of the instrument. Other photographs will be issued in forthcoming numbers of THE ETUDE. The Gallery of Musical Celebrities, which has been running in THE ETUDE for over three years, is discontinued this month to make place for this new feature. It will, however, be resumed from time to time.

HARRIETTE DROWER

An artist at the piano usually sits somewhat low, and far enough back from the instrument for the knees to come barely up to the case. His body inclines slightly towards the keyboard. Amateurs and beginners commit many sins in just these three points: (1) They sit too high. (2) They sit too far under the piano. (3) They rest the back against the chair or lean so far back that the arms are straightened and so thrown out of position.

When Paderewski first visited America it was at once remarked how very low his chair was. I am the fortunate possessor of one of the chairs he was in the habit of using, and can state that its height is just short of eighteen inches from floor to top of seat. (See Miss Fay's remarks upon the subject.—HARRIETTE DROWER.) This was for use at a grand piano.

The above points made practical:

CHAIR: Low enough to admit of elbows hanging a little below wrist.

POSITION OF BODY: Erect, but slightly inclined toward instrument.

ARMS: Hanging loosely from shoulder.

HANDS: Held somewhat arched at knuckles, which are the highest point.

FINGERS: Shaped and rounded at finger joints, so that the end of each finger comes squarely on its key. The fifth finger must be straighter than the others in order that the outside of hand may be elevated, and hand built up in center.

LEROY B. CAMPBELL

The first and most important rule relative to the position at the piano is not to go to extremes in any direction; simply be natural.

The build of the individual must be considered in all cases.

The seat must be in the center, and far enough removed from the keyboard to give to the arms this



Some Secrets of Success in Playing in Public

BY LAURA REMICK COPP

STUDY THE HARMONY OF A NEW PIECE

An old adage can be slightly changed and made to serve as an excellent answer to the propounded subject—instead of quoting "Know thyself," say, "Know thy piece—and all will be well with thee."

There are so many different ways in which a piece may be known—and must be known, if one is to succeed. The first knowledge necessary when one begins to study a new piece is, how to learn it properly. This should be done by phrases, or subdivisions of phrases, if they be long ones, first for notes, then fingering, time, rhythm, phrasing, touch, pedaling and fastly dynamics. This prescribed order is important, and if carried out will give good returns.

Commit a phrase or small section to memory, learning each hand separately. Play each section at a very slow tempo and work with great concentrated effort. Slow practice and concentration are imperative for perfect technique. No detail of fingering, touch or phrasing must be overlooked from the first. Think out before you play the section exactly how you want it to be and then make it so. Every section must be played each time exactly the same way as regards the fundamentals, notes, fingering, touch, phrasing and pedaling. A careful working through the piece in this manner with concentration upon each of these details will lay an excellent foundation. Combine metronome practice with it and emphasize concentration with a capital C and I know it will give any one, thus obeying, the result he desires.

Hear the key and feel it before beginning work on a new piece. This will greatly aid in accuracy as far as so-called accidental chromatic alterations are concerned. Of course, when the key is changed from the original sufficiently to establish itself, this new key must be recognized, felt and heard before progress can be as it should be, either technically or musically.

ALWAYS STUDY FINGERING CAREFULLY

The majority of students should spend more time studying fingering. A prescribed fingering given by a good authority will not suit all hands and conditions. A concert artist once told me she spent the greater portion of a day deciding the best fingering for Chopin's *Butterfly Etude*. Memorize the fingering with the notes and invariably have but one fingering. Any other course is disastrous. This is why the fingering must be decided upon in advance. A great deal of work should be put upon a piece away from the piano, before one takes it to the piano. Taking it to the piano should mean making real one's mental image, but the image must be perfect to have a perfect reproduction. Read the composition through away from the instrument, hearing it mentally if possible.

Next, analyse the piece harmonically. This will give a feeling of security nothing else can and will lead to an interpretation that could not otherwise be given. Notice, especially, places where the same melody is used with different harmonisations each time.

In Schumann's *Wald Scenen*, for instance, measures forty-six and forty-seven of *Farewell* contain the melody notes B and C below, both half notes harmonised two different ways.

The melody contained in the first four measures of *An Old Trying-Place*, from MacDowell's *Woodland Sketches*, occurs near the end of the piece again, but harmonised in an entirely new and interesting way. Such analysis simplifies the composition for memorising as well as execution and lends a more subtle shade to the interpretation, as all these different harmonisations should be made as apparent to the listener as possible. To a musician and especially to a theorist they are intensely interesting.

phrase perfect in itself as regards dynamics, the law of the relation of a part to the whole must be the guide. For instance, a passage may be repeated in the same key a number of times, in that case each repetition should be varied in some way, so as to give the whole composition contrast and variety instead of monotony.

SOME PRACTICAL EXAMPLES

In Schubert's E flat impromptu, where the opening section repeats many times, unless one is resourceful as regards dynamics, the impromptu will sound exactly like a Czerny Etude or a succession of rhythmic E flat scales, which in reality it is. But when one uses the grades of dynamic force which are many from *pp* to *ff*, with the necessary crescendos and diminuendos, the impromptu becomes a wonderful rise and fall of beautiful legato waves of melody.

To give contrast and variety to such passages taxes any pianist's dynamical resources, but when the composer uses the same melody with different harmonisations or allows the accompaniment to remain unchanged, and varies the melody by alterations of melody notes or the use of figures, as so often occurs in Chopin, etude Op. 10, No. 2, being an example of this, the pianist is wonderfully helped, since variety does not depend entirely on him, but is contained in the material itself.

Each section must be studied separately, but with due regard to the whole in order to know the piece as a unit.

All sections must be neatly joined together and while sectional practice from the first is extremely important, still the work will be played eventually in its entirety and so it should be played occasionally, enough times so that the joinings will not be apparent in a technical way and also that the spirit and import of the composition can be caught; in other words, the thought of the music must be understood.

The inter-relation of the different sections of subjects must be made manifest in the interpretation and in as contrasting a way as possible, always tempering such contrasts to meet the needs of the general interpretation, so as to preserve unity.

Time and rhythm must be had from the start, a touch, pedaling and phrasing, the dynamic shading comes later and necessitates more of a study of the piece as a whole. The tempo can not be ascertained until the piece is heard entire. That must be felt and this stage of progression will not come to the average person until a feeling of intimacy with the piece is well established. To one who has the ability to read mentally from the printed page and hear at the first or first few readings how the composition should sound when finished, this feeling of knowing the piece as a unit will come much more readily. Some pieces have a decided musical setting, almost a program, one might say.

If the idea of the musical setting helps toward the unification of the various thoughts of the composition, then a better conception of it is gained and the interpretation materially benefited. Such a piece is Weber's *Invitation à la Valse*, also Raff's *La Fille au Tambourin* and some of Chopin's nocturnes and preludes, as explained in Edward Baxter Perry's estimable book *Scriptive Analyses of Piano Works*. The Schumann *Carnaval*, explained by the same author in a late number of THE ETUDE, is another example.

UNIFIED PLAYING

Know the piece as a unit, both technically and musically. After that it is yours, and when the tempo is adjusted, it is ready to play. But not publicly yet—I would lay it away and forget it, then bring it forth and learn it over again, which is a small care, if the first learning has been thorough; polish it in every way, make it part of yourself. If it is a piece of high tempo, do not always play it in full tempo and never a number of times in succession. If you do, it will be ruined. Review the piece mentally away from the instrument, hear it through and think it through. This is said to have been the secret of Paganini's successful mental practice.

To test the completeness of one's plan for dynamical effects, it is suggested that a diagram be made showing the shading, accents, etc., for each measure. Of course, these markings can be made in the music, if preferred, but a separate piece of paper often times is better, showing nothing but the number of measures with the dynamics indicated for each one. In this way it makes more real and in-

THE ETUDE

ARE PRIZES HELPFUL OR INJURIOUS?

BY VIRGINIA C. CASTLEMAN.

PRIZES AN INCENTIVE.

The general aim of all prize-giving is to incite the pupil to put forth his best efforts along the line specified. To three classes of pupils prizes are an incentive:

(1) To the slow, plodding, yet musical child who needs to have some object lesson to awaken his interest; he may not be an early winner in the race, but he can thus learn that a given amount of work well done receives its given reward, and with this realization comes the desire for achievement and the accompanying development after years of training in the music school.

(2) To the brilliant pupil prizes or medals on the average basis are a direct incentive to steady work. I use the term *brilliant* advisedly, as indicative of a certain type of pupil naturally gifted with the musical ear, the bright, responsive mind, the intensity of emotion that enter largely into the musical temperament. This combination, by its very brilliancy, is apt to dazzle the unwary into a style of playing that savors of slovenliness.

Moods of elation and depression are to be expected in the training days of this gifted one, who must be stimulated to "best effort" by various means.

(3) Prizes on the average basis may act as an incentive to the gifted music student who lacks the confidence of the more brilliant pupil, yet whose work is more conscientious and of a higher order. To him the hope of reward for systematic and earnest work brings a sense of gratification in the fact that what he has striven to accomplish receives recognition from the one whose approbation he cares most for—the teacher.

WHEN PRIZES ARE INJURIOUS.

Prize-giving loses its good effect when prizes become merely a means of display or of ill-natured bickering among the music students. This may happen when awards are too lavishly bestowed, or when the standard of scholarship is not sufficiently high to require continued effort on the part of the pupil. In some few instances circumstances, such as illness or accident, may cheat the true winner of his due, and it may even happen that deception may lead to the bestowal of false honors, some students being adept at "bluffing," but this is perhaps rarer in music than in other professions. For those who have not honestly striven, defeat is but the just punishment with which "to point a moral or adorn a tale," yet even these may be aroused by the failure to obtain the prize, and may learn to strive truly should another opportunity be offered.

To avoid promiscuous and injurious prize-giving we need simply to use the general average basis, placing the standard as high as practicable in our special school. The faithful daily practice must produce good results, provided there has been systematic training from the start. The youngest or the dullest pupil will soon learn to recognize the fairness of this method, and may be led to strive for improvement month by month, feeling sure he has an equal chance with the rest if he meet the same requirements.

THE GREAT WINNERS.

We often hear it said that one must not expect appreciation for conscientious work performed; and yet there is nothing we value more than the encouragement of those whose good opinion we hold high. We love to think of the "mighty masters" of music as above all need of praise, all desire for worldly fame; and we are aware that their noblest compositions were given to the world without thought of reward or criticism; yet, strange paradox!—we love to see them in the zenith of popular applause, receiving the homage of the throng; and we know, too, that this appreciation, though oftentimes long withheld and far short of their merit, was sweet even to the ears of genius. "We cannot think of Mendelssohn, the beloved son of fortune, without his *Ordre pour le mérite*; nor of Liszt without his golden stars. Beethoven, perchance, was content with an after death monument—but who knows?"

This first and dominant impression one would be apt to have on seeing Jennie Lind was one of fresh and unsophisticated girlishness—and she was girlish, and possesses a great deal of ingenuous, childlike simplicity. She was not so remarkable for good looks as for looking good.—*Ira Gale Tompkins.*

YOUNG PUPILS NEED NOTE DRILL.

BY A. M. STEIN.

READINESS in note-reading is one of the most valuable assets the young pupil can possess. The teacher should strive to give a few minutes out of each lesson period to cultivating the ability to find notes quickly. The instantaneous recognition of the printed note and the position of the key it designates is of the very greatest importance.

In my own experience, a note-drill given about half-way through the lesson is enjoyed by the pupil and forms a most welcome change. Three ways of attaining these ends have proved practical.

First. By means of a staff alone and without any reference to the notes printed on the staff; i. e., "Find the third line," "the fourth space," "the fifth line."

Second. Reverse the process; point to some particular piano key and then request the pupil to find the printed note representing the same musical sound. With very young pupils it is well to take the lines and spaces separately.

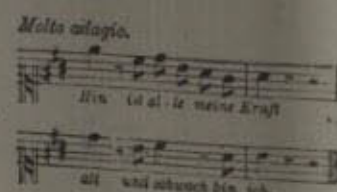
Third. Point to notes on the printed page, and then let the pupil find the corresponding keys at the piano, at the same time saying aloud "A, second space, treble staff," "B, second line, bass staff," "C, two ledger lines below bass staff," "G, first space above the treble staff." The teacher will always find it advantageous to have the pupil name the octave in which the note comes, i. e., "One lined C," "Great G," two lined F," etc.

Do not let the pupil think too long. Immediate recognition is imperative. A great deal of the work at the keyboard demands a kind of double intelligence. It is as though we were asked to write with both hands at once, with each hand writing a different word. There is a Japanese vaudeville performer who does this publicly, much to the amazement of the parents of many children who are accomplishing a feat quite as remarkable at the keyboard. For this reason I ask my pupils to "Find two Es," "Find a G with the right hand and C with the left," and so on, so that the mind comes to govern each hand independently, although both act at the same time.

In order that I may know just exactly what progress each pupil is making I usually ask each pupil ten such questions at each lesson and mark their answers in my note-book. By comparing these records it is usually possible to note a gratifying progress. This matter of quick note-reading is far too important to be passed without systematic and accurate pedagogical control.

HAYDN'S NOVEL VISITING CARD.

When Haydn was very old he felt that his strength was waning rapidly. One of his last works was a vocal quartet called *Der Greis* (The aged man). He had many visitors and made a few visits himself. His numerous friends were continually calling after him or writing to him for information regarding his health. In order to let them know of his feelings in a picturesque manner he had the following card printed, with a quotation from "Der Greis." The translation of the German lines is, "Gone is all my strength. Old and weak am I." The clef used is the old-fashioned C clef. This makes the line that in the treble clef, or G clef, known as E have the same location as middle C.



Joseph Haydn.

THE ETUDE

Student Days with Dvořák

By HARRY PATTERSON HOPKINS

There is a certain unexplainable human interest in the daily lives of the masters. The public longs to tear away the veil which seems to hang so tenaciously before those intimate aspects of the composers as they really are. All such curiosity is morbid in type, except where it brings a closer and understanding of the man which may lead to a more enlightened interpretation of his works.

Men of giant intellectual attainments toil only for the joy of work itself. They jealously guard their precious hours and the quiet of their homes. Sometimes a writer reveals incidents which detract from the general estimation of a popular idol. But, after all, the public wants to know the truth, and if the following will serve to give the readers of *The Etude* a closer view of Dvořák as a man and teacher my purpose in writing it will have been served.

Antonín Dvořák, the greatest of all Bohemian composers and one of the greatest masters of recent years, was a man with a very retiring disposition. Born at Mühlfeld, in Bohemia, the son of a poor innkeeper, his whole life was one characterized by more than unusual picturesqueness. He studied at the Prague Organ School, and maintained himself by playing the violin in a small orchestra. His first notable work was the cantata *The Heirs of the White Mountains*. In 1878 he wrote his famous *Slavic Dances*, which were originally for pianoforte duet. These made him celebrated. His symphonies, his cantatas, including the *Spectre's Bride*, his song, his *Slovak Mater* and other compositions have given him a permanent place among the immortal masters of music.

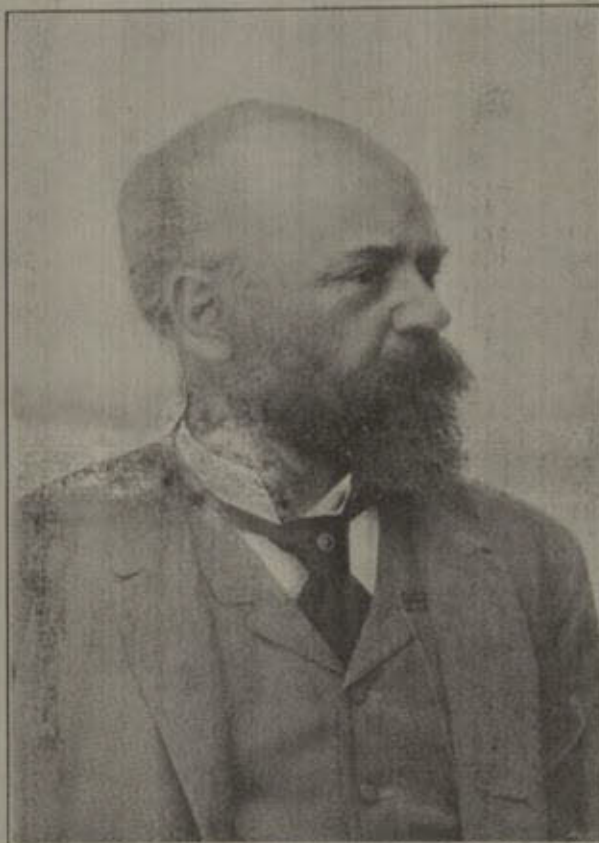
For three years Dvořák was director of the National Conservatory of Music in New York, and during this time many Americans studied at the conservatory with him. Comparatively few Americans, however, came under the master's instruction in his home in Bohemia, and I had the good fortune to be one of them. Before going to Europe I first obtained permission to become a candidate for instruction. The journey from America to his Bohemian residence was only one of two weeks, but after I reached the Czech city I was obliged to wait for two long weeks amid strange surroundings and without a knowledge of the foreign tongue before I could even see the master. American students going abroad often lose a much greater amount of valuable time in a similar way. I had previously received an almost undecipherable letter directing me to remain in Prague until Dvořák could make the journey from Příbram, his country home.

In the meantime I noted something very refreshing for the American art-lover unaccustomed to seeing his country's musicians made public characters. Everywhere in the shop windows and in the homes the master's portrait was to be seen in silent testimony of the appreciation of his fellow countrymen. He was "The Master" with everyone I met, and quite plainly the idol of the day.

A SURPRISING MEETING.

Naturally I stood very much in awe of my first visit to Dvořák's home. What would he be like? What would he say to me? Would he be satisfied with my American preparation? The coming visit seemed like a great opportunity, but at the same time a dreaded opportunity. One morning about seven o'clock there came a resounding knock upon my door—a knock which brought me to my feet

with a bound. A moment later I was confronted by a tall, imposing man with a fierce gleam in his eyes, and a restlessness of manner that told me at once, without the aid of his mutterings in broken English, that I was in the presence, not of a footman to give me notice, but of the great Slav himself. I was thrilled by the touch of the hand whose creations had caused me to seek its direction in my



ANTONÍN DVOŘÁK.

future musical career. Of course, the unexpected meeting with so great a personality threw me quite "off my guard," and I felt very much as a child in the kindergarten might feel before the president of the board of education.

Later I found that the majority of the Bohemians have a sincere regard and respect for Americans. They see in America a land of culture, progress and immense wealth, a land of conditions little known to many of the citizens of Bohemia, some parts of which are sadly impoverished, despite the talent and industry of the natives. Dvořák soon made me his friend, and later I became his confidant in many things. He took me into his own home as though I had been a member of his family. After several interesting days I accompanied him back to his summer home and commenced my work in real earnest.

DVOŘÁK AS A TEACHER.

As there was but one piano at Vysoka, Dvořák's own instrument, it was necessary to have one shipped from Prague to Příbram, and then taken in one of the native carts from the station to Vysoka, a distance of five miles. The latter undertaking was one of difficulty, as the road was up mountain all the way and liberally strewn with rocks.

The transfer was viewed with great curiosity by numerous groups of peasants which gathered whenever the cart became stalled or the horses were given a rest.

For three months I worked at this delightful spot, orchestrating an extensive symphonic sketch, and in idle hours visiting with Dvořák nearby places of interest and many of the composer's neighborhood friends. On these long walks—for we seldom used carriage or horse—Dvořák would carry, bundled in a shawl-strap, the manuscript of whatever work he was then engaged on. Nothing could induce him to leave the precious scores at home. His mind was always filled with thoughts of robbers and fire. Even when we went for short strolls in the woods the manuscript was taken along, and never permitted to leave his hand.

Often during my lessons, which were faithfully taken each day, Dvořák would observe something in the instrumentation of my symphony that would cause him to roar with laughter.

"What is the matter?" I asked on one occasion.

"You wrote for horns, when it should have been for trumpets," he shouted sarcastically.

"Why?" I innocently asked, thinking it made little difference as to which instrument the part was assigned.

"I don't know," he replied, "only it ought to be."

In time I learned through these blunt criticisms to know that each instrument possessed a character of its own. Another time I had part of the harmony written for the oboes, through which he ran his pen, giving it to the clarinets.

"It is more dramatic," he explained; and then, after a pause, "What can be more funeral than the low notes of the clarinet?"

In another part of the composition I had the full orchestra playing triple forte, the harmonies raging in wild disorder. After a few moments' infliction of criticism upon this boisterous score, he rather sarcastically observed, "You Americans are a noisy lot."

THE MASTER'S HOME LIFE.

Dvořák's home life was marked by a freedom and ease of living that at times almost approached a condition of no rule at all. His children were permitted to invade his studio at all times, even while the composer was at serious work. My daily lessons were usually taken with the accompaniment of grinning boys and girls hidden behind articles of furniture, or appearing at unexpected moments in doorways out of their father's sight. Dvořák's high silk hat often played a comical part on the tumbled head of some one of the younger boys.

"A rather sinister effect may be obtained by adding this low tympany roll," he was saying one day, when bang! bang! on the empty hat-box, struck by mischievous hands, sounded from the closet in the corner of the room.

"What!" snorted Dvořák, glaring in my direction as he adjusted his spectacles to get a clearer view of my face. My innocent expression saved the culprits a savage scolding at least. "The tympany is a tragic instrument," he resumed impressively, "when properly used. But who knows how to write for it? Ha! Ha," he sneered in his usual way. At this moment a wad of dampened paper flew past our faces and flattened against the wall.

DVOŘÁK'S ABSENT-MINDEDNESS.

From long years of constant application to his work, Dvořák's abstraction had grown beyond the point of noticing these little incidents of the lesson hour. Our lessons were not at all formal, as the above pleasantries will show, and were usually accompanied by coffee and a good cigar. Once a violent thunder-storm arose, and an unexpected weakness in the great composer's nature was instantly revealed. He at once became nervous, and as the storm increased displayed an agitation remarkable in a strong man. The lesson was suspended, the shutters were ordered closed, the lamps lighted, and the piano played double forte to drown the roll of thunder and the shriek of the wind. On the other hand, I once saw him resent with unwavering courage an insult offered to his wife. This incident happened at a dance at which Dvořák and I informally played duet waltzes on the piano for the mountaineers who lived near by. In terrible wrath he chastised a soldier with a knotted cane, and might have seriously injured him had I not interfered.

THE ETUDE

On leaving Vysoka at the end of the summer for Prague and Dvořák's winter home, I had intended to enter the National Conservatory, where I could still continue under the master's direction. However, I found myself barred on account of not having a knowledge of the Bohemian language, in which by law all instruction must be given. So I was again taken as his private pupil in his home, and taught as before, in English that was understandable, if not at all times clear.

The great intimacy of the winter months naturally brought to my notice many of Dvořák's habits and peculiarities. He was an early riser, and, as soon as dressed, would sit at the piano and compose until the breakfast bell rang. At breakfast, and at all other meals, he exhibited a voracious appetite, and also an irritability which seldom failed to materialize before he left the table. Often he yelled and slapped at the children for small offenses, and, for that matter, was rather cross most of the time. He was lacking in neither humor or wit, but found it difficult to suppress the natural irritability of the artistic mind. His wife, who was of easy-going temperament, paid little heed to his petulance or rage.

DVOŘÁK'S PERSONAL TRAITS.

He drank great quantities of coffee and smoked incessantly cigars of a long, thin kind. After dinner and supper he would frequently stretch out on the sofa, light a cigar, and invite his eldest daughter and me to play classical duets on the piano. This clearly showed that the man's soul forever craved the hearing of sublime conceptions of other composers. Music had to sound in its fullest and broadest sense to satisfy his poetic nature.

He kept open house, and the national, as well as local, celebrities came and went as they pleased. There was little order observed in the home, the impulse of the moment seemed to be the only guide. There was music all the time; seldom did a day pass without a visit from some leading man or woman of the opera, or some musician of distinguished ability. Often they came in groups, and impromptu rehearsals of a very delightful nature would take place.

Dvořák himself was negligent in dress, although when on Ferdinand Strasse, where he inevitably passed those who recognized him at a glance, his hat was jauntily worn and his long ulster-like coat gave him an air of distinction that everyone would mark.

He was a great walker, and often I accompanied him on his tours of the streets. He was fond of looking in the shop windows, but seldom entered the stores to buy. It was evident to me that Dvořák found "society" irksome, to say the least, and seemed much happier and more at ease when talking to street vendors, old apple women and market people, whom he would approach in a familiar way and chat with for minutes at the time. In passing cafés, or the bands that performed in the streets, he would often hear the composer's most popular dances being played. When the tempo was not right, he would instantly fly in a rage and roundly abuse the leaders to me for their misinterpretation of his works.

Not only did we hear his compositions on almost every walk, but were confronted by his portraits in every important street.

"No one ever taught me much," he said one day, as he caught sight of one of these pictures in a conspicuous store. "I had no real teacher but experience."

"But your coloring is always beautiful to me," I replied. "You are now the greatest orchestrator in the world and should enjoy your reputation." To this he made no reply, but simply laughed.

And it is as a great symphonist and colorist that the famous Bohemian is to-day known throughout the world. His reputation is established for all time, and it is doubtful whether Bohemia will ever again produce his like.

"ONLY think, I have finished another entire book of things since my last letter . . . I mean to call it *Kreideriana*, in which you, and the thought of you play the chief rôle . . . My music strikes me as so coherent now with all its simplicity. It seems to speak to the heart, and it affects those to whom I play it—as I often do now—in the same way."—SCHUMANN in a letter to CLARA WIECK afterwards his wife.

SOME MUSICAL AUTHORITIES ON INTERPRETATION.

BY FANNIE EDGAR THOMAS.

Ability to play notes correctly, and ability to present the meaning of a piece of music are two very different things. The former requires the fingers of a gymnast, and the latter the soul of an artist. When Samaroff, the great pianist, was studying with Delaborde some discussion arose regarding Chopin's G flat Impromptu. "This is one of the pieces I never teach," said Delaborde. "Put it away until you wish to study it some day. The power to be able to think the intention of a composer is God-given. You have that, I believe. A teacher can only aid in its development and in sharpening its tools. Study of the best literature and hearing the best music well played will also aid in this. But there must be time and growth for such music as this. Put it away."

Mr. Ruckert, a pupil of Clara Schumann, believed that mastery of technique and mental control are the only things that can be taught by a music master, and that the power to interpret is of slower growth. "Training is but the handmaid of what God can teach," he remarked. This idea has also been endorsed by Arthur Nikisch, the celebrated conductor, who believes that the relations between temperament, tradition, individuality and training are yet in their infancy. He feels keenly the responsibility of interpreting the composer's thought, and is heedful of suggestions from any thoughtful person.

The fact that technique is only a means to an end has also impressed Ravina, an admirable pianist and composer. "So long," he has said, "as the pupil's mind remains in the realm of technical resources, seeing in music only notes, bars, expression marks and difficulties to be overcome, he is unable to interpret music. Anything that will tend to reduce these things to non-existence is a blessing to art. The mind must be cultured to conceive the intention of a piece of music, and the body must be made an obedient servant."

Similar ideas have also been expressed by Falkenberg, who is distressed at the prevailing superficiality and insincerity among pupils, which is so extremely difficult to overcome. Students of interpretation "cannot see until they can see, and the power must be evolved from within, as it cannot be imposed from without. Tendencies towards originality must be carefully nourished by the teacher. At the same time, the awakening imagination must be guided, controlled and stimulated. But tradition must be known and revered. The general fitness of things must be observed, and the character and intention of the composer understood. Too much personal assertion, superficiality, the vanity and ignorance of performers, pupils and critics, should be held in abeyance."

The Russian pianist, Siloti, feels that much harm is being done to the cause of music in America by music critics whose "opinions" are based upon self-interest rather than upon art. The desire to attract attention has caused many of them to say absurd and harmful things "which are vastly more disastrous in a young country like America than in a country where national education has made artistic principles a popular possession." This artist, like many others, feels bitterly towards those critics whose ignorance and self-sufficiency has given a false trend to musical thought and development, thereby seriously interfering with art progress. "The power to 'see' thought in music," says Berthe Marx, "requires born instinct. But it also requires concentration of force, simplicity of sentiment and long training in refined schools of musical thought."

Speaking on the subject of interpretation, Theodore Daboiss, the famous director of the Paris Conservatory, believes that the French school is specially "reserved" in its tendencies. "The race hates exaggeration and false effusion. The French love nice finish, warmth and dramatic intensity, but cannot endure spectacular display or dryness. They have restraint in emotion, refined accentuation, infallible finger technique, fine pedal intuition and a nicety of feeling as to unity of ensemble which are in a large degree unique with them. Nevertheless, they will not tolerate deadness, stupidity or dearth of emotion. They have modesty of conscience, fine poetical feeling and great intensity. They lack,

perhaps, the big dramatic sense of advertising in art, for which God be thanked."

In speaking of the interpretation of Bach, Zeldenzust has said that he "never could conceive why Bach's music should be made like knitting. Yet I am forced to think of this harmless occupation when I hear many of his admirers perform. His preludes particularly are susceptible of great emotional possibility. (It is interesting to note that Saint-Saëns has voiced similar opinions to Zeldenzust in this matter.) One should study the secular cantatas and songs of Bach to realize that he was no cathedral, although many of those who play his music would make his thoughts like stone."

Stojowski and Mlle. Parent have both earnestly spoken of the "delicacy needed in steering the pupil towards a true conception without impressing him with one's own style and manner of playing. Massenet has also spoken of the same thing to a teacher of a class playing his compositions at rehearsal. They must be left a certain freedom of personality, and yet have sufficient judicious direction to avoid anything which might be regarded as grotesque or vulgar." These words from a composer who by temperament would be most strongly impelled to impose suggestions upon others is quite a forcible reminder for teachers. Stojowski has boldly avowed that individuality could not and should not be "trained." It must be allowed to "grow" under wise influence. "Pupils can be led to discover the possibilities in a composition," he said, "and that is a great step. The mental concept, however, must be made by the pupil himself to be of artistic value."

There is, of course, much truth in this; nevertheless, we must pay due attention to Chaminade's bitter plaint as to the changes of tempo indulged in by different players. "Few ignorances," she declares, "could be more painful to a composer than changes of tempo, which are as important to the writer's idea as the notes themselves." She further admits that she vastly prefers false notes to false tempo.

RISING ABOVE ONESELF.

BY LAMORSON FOSTER.

Every now and then the music student comes to the realization that he has been at a stopping point in his work. Everything seems at a standstill despite his best efforts. The scales seem like tired horses at the end of a journey and refuse to go faster. The obstinate places in the pieces refuse to yield and the student commences to question his talent. Dear friend at the keyboard, if you would only realize that it is not a matter of talent nearly so much as a matter of proper control of the mind and proper direction of your energies. Think the thing out right, aim your efforts right and work with the right concentration that comes of great artistic enthusiasm and you will surely surmount the difficulties. Here are some hints which may help you on the way. Affirm these things to yourself time and time again and see how the plan works.

1. I must rise above any tendency to carelessness. If the cadenza in the Chopin Nocturne has suffered from a few notes spilled under the keyboard work at it until every note is as perfect as the serrated edge of a perfect leaf.

2. I must rise above slipshod fingering. If the fingering in the Bach prelude has been changed with every repetition realize that you should first study out the best fingering as Liszt did and then train your fingers to accept that and only that. The improvement will be marvelous.

3. I must rise above my environment. If the Schumann Novelette refuses to capitulate because "the room is too noisy" or "the piano is an old tin pan" or "people don't sympathize with my aims," promptly forget all these things and spend your time concentrating your efforts upon your work and not upon your tribulations. In other words get out your mental rudder and steer away from the shoals.

4. I must rise above praise. If the Beethoven Sonata refuses to approach the interpretation you have just heard a great pianist give to it, think of the many times you have been praised for your playing and have believed in the idle words of those who have sought to gain your friendship by pandering to your vanity. Judge yourself and let no critic be more severe.

THE ETUDE

WHAT THE PUPIL'S PARENTS DEMAND.

BY JO-SHIPLEY WATSON.

Not so very many years ago the ordinary music lesson consisted of reading notes, usually quarters, from ten lines and eight spaces, and of hitting a few white keys around middle C, the teacher sitting alongside, passively piloting the way. To-day the music lesson is rather more complex, and its success depends upon a countless number of outside things not set down in the "Instructor," and it may be a solace for some of us to know that we do not have to take a "Summer Session" somewhere to find out what they are.

One of the first things of which the teacher should think is the patron's viewpoint. While we are sizing him up as a work-a-day nobody without the proper appreciation of "Art," he is wondering how to approach us, and these are some of the questions he asks his neighbor:

IS SHE AGREEABLE?
WHAT DOES SHE CHARGE?
IS SHE COMPETENT?
WHERE IS HER STUDIO, AND WHAT HAS SHE IN IT?
DOES SHE PLAY, OR IS SHE JUST A TEACHER?

IS SHE AGREEABLE?

Agreeable! Of course we are agreeable; that is, under certain conditions; but who could expect one to be agreeable in this place, where there is no music—nothing at all but politics and corn. We are amazed at the thought of cultivating "agreeableness" just for Jane's tiresome mother. "Agreeableness" and tact are more necessary than diplomas, methods, furniture and bric-a-brac. Poise is more to be desired than a perfect hand position.

It takes all of these and more to meet Jane's mother half way. She may not be appreciative from our standard, but if she is a willing convert to "Art" she "wants to know." She is an important factor in our life. Without her regard and support our diploma is useless. It is not enough to know music; we must know people as well, and Jane's mother is one of them.

IS SHE EXPENSIVE?

What does she charge? This is another outside thing very much inside the mind of every new patron, and a great deal depends upon the answer. Let us fix a price for our lessons and stick to it. It cheapens our work to make special terms to get started or to meet some competitor's rate. If we work well the start will come; to think or talk of the competitor is a waste of time.

Music is not merchandise in the commercial sense of offering bargains; for we give more than time—we give ourselves. We are warned that there is no sentiment in business; but we soon learn that in teaching, at least, we require large quantities of it if we come to any sort of balance. It is not necessary to cut prices or to make up lessons to hold a class; but it is necessary to have the same price for all, to collect our bills promptly and to be just with our time.

IS SHE COMPETENT?

Is she competent? Naturally, we think we are; but remember that the community takes us largely on trust. It remains for us to prove our competency by making ourselves and our work valuable. To complain of our town is folly. Towns are alike. The place matters little, if we keep busy. Busy-ness and business are one. In every town there are one or two small but well-established firms. The business of each has grown with the town. The heads of these firms are usually dependable and competent.

IS SHE WELL EQUIPPED?

Where is her studio and what has she in it? The location of the studio is important. If it is in a private house, the music room should be apart from the living rooms. The domestic side should never intrude. A "downtown" studio is preferable even in a little town, as the studio in the private house limits the class of patrons. Our profession draws us into the social life of the town, but we accept pupils from every class of society, and talent appears more frequently among those who would never have the temerity to ring the door-bell of a private residence.

Let us have our studio where it will do the greatest good—easy of access, clean, quiet and attractive,

CALENDAR OF FAMOUS MUSICIANS FOR MAY



Louis M. Gottschalk
Born May 8, 1829, at New Orleans.
Died Dec. 18, 1867, at Rio de Janeiro.

Best known works are numerous individual and melodious pieces for piano, including the famous *The Last Hope and Dream Poet*.



Jules Massenet
Born May 12, at St. Etienne, France.
Famous Composer and Conductor.

Massenet's best known works are his numerous operas, of which *Le Cid*, *Thaïs*, *Manon*, *La Navarraise* and *Le Jongleur de Notre Dame* are the most famous.



Arthur S. Sullivan
Born May 13, 1842, at London.
Died Nov. 22, 1900.
Eminent Composer.

Best known works the comic operas *Johannes*, *Pastorale*, *Milady* and *Pinafore*; the cantata *The Golden Legend* and *The Prodigal Son*.



Michael W. Balfe
Born May 15, 1808, at Dublin.
Died Oct. 30, 1870.
Famous Composer.

Best known works thirty operas—the first English opera, and the extremely popular *Bohemian Girl* still frequently produced.



Richard Wagner
Born May 22, 1813, at Leipzig.
Died Feb. 13, 1883, at Venice.
Immortal Composer and Dramatic Poet.

Best known works *Tristan and Isolde*, *Nibelungen Ring*, *Die Meistersinger*, *Parsifal*, *Lohengrin*, *Tannhauser* and *The Flying Dutchman*.



Joseph Joachim Raff
Born May 27, 1822, at Lachen, Switzerland.
Famous Teacher and Composer.

Best known works: Opera *Alfred*; Symphonies, including *An der Vaterland*. Numerous very attractive piano pieces, sometimes superficial but often important.

with a well-tuned piano or two well-tuned pianos inside. How often it happens even in a well-appointed city studio that everything is harmonious but the piano. The piano is the outward sign of our inward proficiency, if we are pianists. To have the instrument in imperfect condition is the poorest advertisement we can give ourselves.

IS SHE WELL TRAINED?

What kind of instruction does she give? Why, the very best. And we look at our endorsement testimonials and autographed photographs and wonder how any one can doubt it. We may have these, and play and sing, too, and still be the poorest sort of teacher. Teaching is a subtle art, and it takes the finest kind of maneuvering to work on Jane and John the things that were worked on us at the Summer Session, and the ways and means we use to impart that Summer Session Method are so varied that we wonder if any of those city teachers would recognize it as their own. The result comes at last, and we say the Summer Session Method did it; but nine times out of ten it is our own fine adjustment of material that wins. We go off and buy so many theories that are not half so good as our own home-made ideas.

The main thing in teaching is to give the pupil something to work for—let him feel that he is moving. System is the basis of all good work. We must grade our material and pass the pupil along from one grade to another. To so many pupils music is "just notes." The "kind of instruction" is always tempered by three outside things—the pupil's disposition, his ability and his willingness to follow our plan. Results come when we get away from "just notes" and begin to deal with ideas.

IS SHE ABLE TO PLAY?

Does she play or is she just a teacher? Innumerable excuses are given by teachers for their inability to play when asked. Too busy! Too nervous! Out of practice! The teacher's repertoire is an outside thing that should be kept within hailing distance at least. Those in quest of a lasting success should never let the pieces they learned at school get from under their fingers—they are far too valuable an asset. If we are really too busy to give frequent recitals, let us give an annual one. This is the policy pursued by many busy city teachers, and it may be done by us. Make it something for the townspeople to look forward to.

Playing in public is not so much a question of nerves as a matter of thorough preparation and habit. Being "just a teacher" is not enough. When it comes to music every one is "from Missouri" and must "be shown," and it is our duty and privilege to leave no room for doubt.

"The most beautiful adventures are not those we go to seek." If at times we long to feel the pulse and throb of a big city, let us try to remember that we have advantages that our more confident city brother fails to recognize. Our field is fresh and it is our own. Our income is not great, neither is it too small to meet expenses. Our work is pleasant and there is not too much of it. The greatest outside thing is to feel that we are an important part of our community; that our studio is an educational and musical center; that we are "authorities" in our work, and that the town needs us. In the years to come the memory of the children that trooped in and out of our country studio will be more dear to us than hearing an aggregation of opera stars.

WHEN THE KING WAS WRONG.

REMYNYI the famous gipsy violinist, was one of the first to recognize the genius of Brahms. On one occasion he spoke to King George III. of Hanover, of the genius of his young friend, and a concert was arranged at which both artists appeared. After the concert was over, the King took Remynyi on one side and said, "Speaking of genius, Remynyi, yes; Brahms, no." Remynyi still ventured to dissent, but the king was not to be convinced. Twenty or thirty years later, however, it happened that Remynyi again met the king, who was then blind, and an exile in Paris. After recalling old times the king said solemnly that he had a confession to make. Remynyi asked what it was, and the old monarch reminded him of the concert in Hanover, and added, "You were right; I was wrong. Brahms is a great genius."

Study Notes on Etude Music

By PRESTON WARE OREM

DANCING SHADOWS—W. G. SMITH.

Mr. Wilson G. Smith is one of the most successful of America's composers. His many admirers will welcome the new concert waltz, "Dancing Shadows." This is an artistic inspiration, very gracefully conceived and executed. The slow introduction is original and effective, leading very naturally into the more rapid waltz tempo. The change from D flat to A for the middle section gives a striking and pleasing contrast in tonality. The whole piece will repay careful study. It will make a good recital number for an advanced player.

BIRDING—E. GRIEG.

Grieg's "Lyric Pieces" are among the most interesting and original short piano compositions of modern times. There are in all ten volumes of these pieces, all displaying wonderful powers of invention and full of the peculiar charm of Grieg's genius. Book III, Op. 43, contains some of the most popular numbers: "Birding," "To Springtime," and "Erotic." The two latter pieces have appeared in THE ETUDE on previous occasions. "Birding," which will be found in this issue, is one of the best bird pieces ever written, full of suggestive twittering and fluttering. It must be played in a manner fanciful and delicate and with the utmost finish.

COMING OF SPRING—G. EGGELING.

Mr. Eggeling's portrait and a sketch of his career will be found in another column. "Coming of Spring" is his latest composition, as well as one of his best. This piece is a scherzo movement, in semi-classic style. It lies in the fourth or fifth grade and will require a finished style of performance with close attention to rhythmic and dynamic details. The three themes are in marked contrast and should be treated accordingly.

NIGHT'S MAGIC SPELL—G. KANNERSTEIN.

This is a nocturne in the style of Chopin by a talented young Russian composer and pianist. In playing the melody of this piece the clinging- or super-legato touch should be employed. In the ordinary legato the tones just join and one key is depressed just as the preceding key is released, but in the clinging-legato the tones overlap a little and the release of the key is delayed slightly to bring this about. This touch is used only for the sustained melody; the ornamental passages must be taken with a light and delicate touch, somewhat crisply. The tempo rubato is allowable in this piece as the delivery should be somewhat free.

GERMAN-AMERICAN FESTIVAL MARCH—H. ENGELMANN.

This march was inspired by the great *Saengerfest* which will be held in Philadelphia this coming summer. It is particularly appropriate that such a march should close with the German and American national anthems. This is one of the best of festival marches suitable for all sorts of occasions. It will be published also for four hands and for eight hands.

DANSE BIZARRE—L. J. O. FONTAINE.

This is a brilliant and sonorous fourth-grade piece by a composer whose works have proven very popular with our readers. It is a fanciful dance movement partaking of the characteristics of several familiar national dances. It will require facility in octave passages and in chord work, and it must be played with considerable verve and enthusiasm. The middle section furnishes an interesting study in syncopation, reminding one of the style affected by Schumann in certain works. This piece should prove a favorite at recitals.

SCENES OF GAYETY—G. D. MARTIN.

Mr. George Dudley Martin has been represented frequently in our musical pages in times past, and his many admirers will be pleased with the new teaching piece, "Scenes of Gayety." This is an excellent specimen of its class, suitable for a good third-grade student. It is a well-written piece, bright and of popular character but without triviality. It will require clear and accurate finger work and a graceful, finished style of performance.

AT THE BROOK—A. FRANZ.

This is a characteristic third-grade piece, rather easier to play than the preceding. The first theme in this piece is to be played *non legato* (not bound, i. e., slightly detached); the second theme is broken up into short, snappy figures, while the third theme is played entirely *legato*. This affords good contrast from the musical standpoint and gives the student excellent practice in the various touches. A good recital number.

IN SOLITUDE—A. BOYSEN.

This is a melodious and graceful drawing-room piece by a young composer of promise. It will afford opportunity for the cultivation of melody playing in various registers of the pianoforte. The middle section is in the style of a duet between soprano and baritone.

GAILY TRIPPING WALTZ—E. S. HOSMER.

Mr. E. S. Hosmer is a successful American composer who is known chiefly through his anthems and songs. He possesses a melodic vein which should show to equal advantage in the line of instrumental work, and lately he has conceived the idea of writing a set of teaching pieces. The little waltz, "Gaily Tripping," is one of this set. It is easy to play, not beyond second grade, pleasingly tuneful and well harmonized throughout.

FORGET-ME-NOT—S. F. WIDENER.

This is a very pretty little flower piece, which may be played or sung. There is a considerable demand for pieces of this character. They are very useful for young pupils or for kindergarten work.

BEETLE'S DANCE (FOUR HANDS)—E. HOLST.

The composer, Edward Holst, was born in Copenhagen, 1843, and died in New York, 1899. He came to this country in 1874 and had a varied career as an actor, playwright, dancing master and musician. He was a prolific composer, his works numbering over 2,000. He was especially distinguished as a writer of light and brilliant pieces, full of dash and go. Many of these pieces have had a tremendous vogue. The "Beetle's Dance" is a good example. It is not difficult to play but it has an irresistible swing which will render it enjoyable either for home playing or recital uses. This piece is also effective in its original solo form.

BY LANTERN LIGHT (VIOLIN AND PIANO)—G. N. ROCKWELL.

As a piano solo this piece was one of the winners in our recent prize competition for instrumental numbers. At the suggestion of a number of our readers it has been arranged for violin and piano. In this form it is certainly very effective, as the melody lies just right for the violin. It will make an excellent study in the singing style of delivery. As a piano piece this number has proven very successful.

SEXTET FROM "LUCIA" (PIPE ORGAN)—DONIZETTI-BROWNE.

This arrangement appears in response to many demands. The famous sextet from "Lucia" has been transcribed for almost every conceivable instrument or combination of instruments, but this is the first pipe-organ arrangement to be published. Dr. J. Lewis Browne, an experienced organist and composer, has made the transcription, and it is a good one, not difficult to play and thoroughly practical and effective. The registration given is very satisfactory, one that can be followed on a majority of organs.

THE VOCAL NUMBERS.

Three well-contrasted songs appear in this issue, two of them by living composers. J. W. Bischoff, a famous blind musician, was born in Chicago, 1850, and died in Washington, 1909. His compositions, chiefly songs, anthems and piano pieces, number more than 150. The song "Because" is an excellent specimen of his style—melodious, refined, and above all singable. If rendered in an expressive manner, this song will prove very effective.

Platon Brownoff is a Russian composer of experience. His "May Day" is a clever, characteristic song, vigorous and full of color, with a brilliant and appropriate piano accompaniment. This would make a good recital song.

Miss E. MacLean is a talented woman composer. Her song, "Twilight," is modern and impressionistic in treatment, but very tender and expressive. It will appeal to good singers.

Well Known Composers of To-day



GEORG EGGELING.

The subject of our sketch this month was born in Braunschweig, December 24th, 1866. His father was the Ducal Chamber Musician and the boy's education was of the best. He lost his parents when he was quite young, and after a good training in the excellent German public schools, he entered the Musical Seminary of Prof. Emil Breslauer, in Berlin. He studied piano, violin and musical theory under several noted teachers, including Kalischer, Wolf, Breslauer and Frank. For a time Herr Eggeling taught in Breslauer's Seminary. Since the death of the director, however, he has been engaged in private teaching in Berlin. He has written some excellent pianoforte studies and pieces, choral works, songs, and also a musical dictionary (published in the German language). His compositions for the piano follow the idiom of the instrument very closely, and this makes them especially desirable for students in many of the earlier grades. Among his best known pieces are "Spanish Dance," Op. 139; "To Springtime," Op. 149; "Congratulations," Op. 155. His piano studies are also very successful, one of the best books being "Interpretation and Mechanism," Op. 175.

"TO HEAR OURSELVES AS OTHERS HEAR US."

"Oh wad some power the giftie gie us to see ourselves as others see us!" So sang Robert Burns, evidently anticipating the invention of the sound reproducing machine, which has at least supplied ourselves with a means whereby we can hear ourselves as others hear us. The great French composer, Saint-Saens, was once asked to play for a friend who possessed a machine and a record was taken of his performance. "I played my *Valse Canariote*," he tells us, "and was astonished to discover two had effects in my playing. One passage of twenty notes was over-accelerated and quite jumbled, and another place that I had intended to give a certain rhythm, the way I had written it, was entirely wrong and unpleasant to the ear. As a result of this lesson I have corrected both of these defects. After this experience, it seems to me, it would be an excellent idea for teachers of singing, declamation and instrumental music to employ a sound reproducing machine so that pupils could hear their own faults. I cannot find words which will sufficiently recommend a trial of this device."

Do not think that what is hard for thee to master is impossible for man; but if a thing is possible and proper to man, deem it obtainable by thee.—*Marcus Aurelius*.

COMING OF SPRING

SCHERZO

GEORG EGGELING, Op. 157

Vivace non troppo M. M. ♩ = 84

À mon fils Conrad
DANSE BIZARRE

L. J. OSCAR FONTAINE, Op. 107, No. 2

Allegro M. M. ♩ = 126

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THE ETUDE
THE BEETLES' DANCE

INTRO.
Allegro moderato

Secondo

EDWARD HOLST

Allegro moderato

Tempo di Galop M.M. ♩ = 132

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THE ETUDE
THE BEETLES' DANCE

INTRO.
Allegro moderato

Primo

EDWARD HOLST

Allegro moderato

Tempo di Galop M.M. = 132

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

mf *f* *cresc.* *f*

mf *cresc.* *f*

sforz. *marcato il canto* *cresc.*

f *mf* *f* *cresc.* *f* *mf*

f *ff* *mf*

THE ETUDE

Secondo

Musical score for the second part of "The Etude". The score is written for piano and bass. It features a variety of musical textures, including arpeggiated chords, sixteenth-note runs, and sustained chords. Dynamics range from mezzo-forte (mf) to fortissimo (ff). The piece includes first and second endings in the fifth system.

THE ETUDE

Primo

Musical score for the first part of "The Etude". The score is written for piano and bass. It features a variety of musical textures, including arpeggiated chords, sixteenth-note runs, and sustained chords. Dynamics range from forte (f) to fortissimo (ff). The piece includes first and second endings in the fifth system.

THE ETUDE AT THE BROOK BAGATELLE

ALBERT FRANZ

Allegretto M.M. ♩ = 120

f *dim.* *mf* *piacevole non legato* *cresc.* *cresc.* *f* *mf* *soave* *f* *con burla* *mf* *piacevole* *cresc.* *cresc.* *f* *mf* *soave* *Fine.* *mf* *legato* *cresc.* *cresc.* *do* *mf* *cresc.* *D.C.*

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THE ETUDE NIGHT'S MAGIC SPELL NOCTURNE

GREGORY KANNERSTEIN

Moderato M.M. ♩ = 42

mp *pp* *mf* *pp* *cresc.* *Cadenza ad lib.* *rit.* *pp*

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GERMAN AMERICAN FESTIVAL MARCH

H. ENGELMANN

INTRO. *Maestoso*

ff marcato

poco a poco cresc.

pp

tremolo

fz

ff

Tempo di Marcia M.M. ♩ = 100

Maestoso

p quieto

mf

Maestoso

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p

mf

dim.

p

cresc.

f

mf

D. C.

FORGET-ME-NOT
VOCAL OR INSTRUMENTAL*Andantino M.M. ♩ = 96*

STANLEY F. WIDENER

f Soft-ly the cry, "Pass me not by," Ech-oes from where For-get-me-nots lie. Slow-ly I'll tread

O-ver their bed Lest I should harm a lit-tle blue head. Shel-tered from breeze, Sha-ded by trees Sweet-ly they

mur-mur Their gen-tle pleas. When in my cot May-be I'll not Have need to pray you, "For-get-me-not!"

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Registration:

Sw: Vox Humana, Gt. Diap. & Tremolo
Gt: Soft Gamba 8'
Ch: Flute 8' (Sw. to Ch.)
Ped: Light 16' (Gt. to Ped.)

SEXTET FROM "LUCIA"

GAETANO DONIZETTI

(1797-1848)

Arr. by J. Lewis Browne

Larghetto M.M. ♩ = 69

MANUAL

PEDAL

BY LANTERN LIGHT

NOCTURNE

GEO. NOYES ROCKWELL

Cantabile M.M. ♩ = 63

VIOLIN

PIANO

mf *allegro*

mf *allegro*

rit. e dim.

rit. e dim.

mf *tranquillo* *rit.*

tranquillo *rit.*

crescendo

rall.

allegro *rall.*

allegro *dim. e rit.*

rall. e dim. *pp*

rall. e dim. *pp*

GAILY TRIPPING

WALTZ

E. S. HOSMER

Tempo di Valse M.M. = 63

mf

1 *2* *3* *4* *5* *6* *7* *8* *9* *10* *11* *12* *13* *14* *15* *16* *17* *18* *19* *20* *21* *22* *23* *24* *25* *26* *27* *28* *29* *30* *31* *32* *33* *34* *35* *36* *37* *38* *39* *40* *41* *42* *43* *44* *45* *46* *47* *48* *49* *50* *51* *52* *53* *54* *55* *56* *57* *58* *59* *60* *61* *62* *63* *64* *65* *66* *67* *68* *69* *70* *71* *72* *73* *74* *75* *76* *77* *78* *79* *80* *81* *82* *83* *84* *85* *86* *87* *88* *89* *90* *91* *92* *93* *94* *95* *96* *97* *98* *99* *100*

mf

f

mf

mf

mp

Fine

D.C.

D.C. al Fine

TRIO

* From here go back to the beginning and play to Fine; then go to Trio.
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BECAUSE

J.W. BISCHOFF

Andante

p

1. Fair - er the world seems, dar - ling, Than
2. You came to me in the spring - time, With the

atempo

rall.

p

ev - er it did be - fore. Bright - er the blush - ing morn - ing That
rob - in's ear - ly trill And your sweet voice joined the cho - rus While my

en - ters the east - ern door Soft - er the hues of sun - set,
list - ning heart stood still And since that ro - sy morn - ing When

Ten - der - er heav'n's clear blue
fair buds drank the dew Grand - er the songs of o - cean And
I have lived in E - den's bow - er's, And

p

all be - cause of you. Be - cause, Be - cause, And
all be - cause of you. Be - cause, Be - cause, And

poco rall.

a tempo

all be - cause of you. Be - cause, Be - cause, And
all be - cause of you. Be - cause, Be - cause, And

cresc.

all be - cause of you. Be - cause, Be - cause, And
all be - cause of you. Be - cause, Be - cause, And

colla voce

dolce atempo

cresc.

ff

dim.

rall.

f

p

For Fine only

TWILIGHT

SARA TEALSDALE

Moderato con espress

E. MAC LEAN

Dream - i - ly o'er the roofs The cold spring rain is fall - ing, Out in the lone - ly tree - A

p legato

bird is call-ing, call-ing. Slow-ly o'er the

earth— The shades of night are fall-ing, Slow-ly o'er the earth— The shades of night are

fall-ing, My heart like the bird in the tree— Is call-ing, call-ing, call-ing.

MAY DAY

JOHN WOLCOT

Allegretto giocoso

PLATON BROUNOFF

1. The dai-sies peep from ev-'ry field, And vi-'lets sweet their o-dor yield, The What
3. Be-hold the lark in e-ther float, While rap-ture swells the li-quid throat;

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pur-ple-blos-som paints the thorn, And streams re-lect the blush of morn. Ah!
war-bles he with mer-ry cheer? Let love and pleas-ure rule the year. Ah!

then lads and las-ses all be gay, For this is na-ture's hol-i-day. then lads and las-ses all be gay For this is na-ture's

CODA hol-i-day. Hi-ho! Hi-ho!

2. Let lus-ty la-bor drop his flail, Nor wood-man's hook a tree as-sail: The

ox shall cease his neck to bow And clod-der yield to rest the plough.

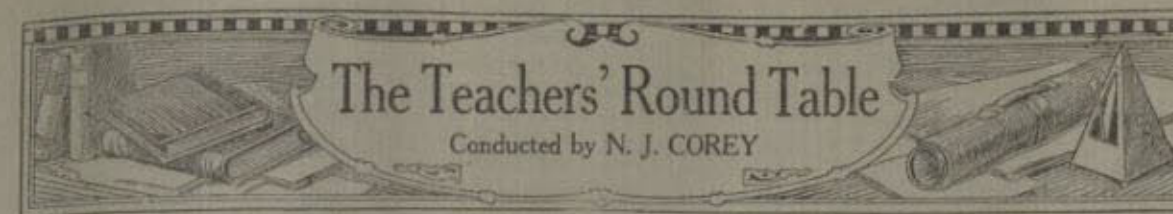
THE ETUDE

BIRDLING

VÖGLEIN

EDVARD GRIEG Op. 43, No. 4

Allegro leggiero M.M. 88



The Teachers' Round Table

Conducted by N. J. COREY

No attention paid to letters received without full name and address.

Owing to the fact that it is frequently necessary to answer certain questions privately, we have been compelled to make a strict rule not to pay any attention to any letter received without the full name and address of the sender. For this reason the letters of Constant Reader, Friend in Canada, M. T. F., Sister M., and many others recently received cannot be answered. We shall be glad to assist these friends if they will kindly comply with the above rule.

THE RIGHT KIND OF MUSIC FOR MEMORIZING.

A letter from Missouri reads as follows:

"These weeks we have been having pupils memorize, or play without notes. The class I have just taken know nothing at all about time, technique, etc., but have been given third and fourth grade pieces. I find them very careless in playing, and more so when trying without notes, but they insist on being allowed to 'play pieces without notes.'"

L. R. C.

THE matter under consideration is a grave and many-sided one, and we have long been considering an expression of our views upon it. Memory, per se, is a mental operation—dependent upon attention, concentration and repetition. That is to say, the image before the mind must be recognized, segregated and renewed in order to become an inalienable possession. No argument is necessary to establish a realization of the supreme importance of this possession—a very little consideration will serve to show that crowding of images, which must cause resultant confusion, tends to blur impressions. The child mind, a piece of white paper, should be closely guarded from this confusion, and necessary primary impressions insisted upon as a mental ground work or foundation. An alphabet of thought should be clearly and practically taught and established. We are now speaking of memory, in its general sense. It is almost needless to say that there are two sorts of memory, the one dealing with ideas, and the other with their modes of expression.

A Philosophical Treatise can be read, analyzed, and its content in idea, re-embodied in the language of the reader, thoroughly imparted. A poem by Browning must, on the contrary, be transmitted *verbatim*. The first named mental operation is much higher and more important than the second, because a *verbatim* memory does not necessarily include comprehension of the idea—it merely records the vehicle of expression. It is possible to minds that are completely in the dark as to the content of what they transmit. This content passes them as light through glass, without arrest. Such minds create the impression of brilliancy, but really belong to a lower order than those appertaining to students, who intent upon the matter of their subject and with a halting vocabulary or delivery, appear to anything but a good advantage.

The "patter" memory really results in a mentality as void as a shelf of "imitation" books which consists merely of gilt leathered covers. The highest form of memory is that of associated ideas, i. e., one idea suggesting or recalling to the mind all ideas in the mind's possession, which naturally group with it, or even the opposites and antitheses of these ideas. This gives a grasp of subject, which generally results in thought generation. Of such a connection of ideas, new ones are easily born. The real endeavor of those to whom intellectual parentage is committed, of the teacher of any sort, should therefore be so to lay the foundation and strengthen there the walls of mental development—that its highest form may be ultimately reached. This means, as has been said, the imparting of an alphabet, short and simple. All mental operations, all beginnings of any sort must, of necessity, be arbitrary. The understanding of primaries does not and cannot come before they have been accepted and acted upon. In the readiness of this acceptance lies all the subsequent power of any individual. The value of authority on the part of the teacher and obedience on the part of the pupil, lies just here.

In Europe, parents trust the teacher entirely, and pupils accept unquestionably, precepts and directions which the parents oblige them to obey. In the United States, scholarship is lowered because of the want of this attitude. "I don't see why," on the part of the pupil, is met abroad by the proper response, "That has nothing to do with it. It is so, whether you see it or not. Do as you are told, and in time you will see why." Memory, like every other mental faculty, is capable of cultivation. The process must be a deliberate one. First, the attention must be fixed or directed; then everything else excluded, except the indicated object; then repetition insisted upon until a firm impression has been attained. In music, as in everything else, there are two sorts of memory, the memory of the ear, or a *verbatim* operation, and the memory of the idea, which implies assimilation, and is of a higher type. Upon these follows the memory of associated ideas, with its power of reproduction.

We get from these three sorts of memory: first, the clever, apparently greatly gifted but superficial musician; second, the intellectual and true interpreter; and third, the composer. The popular appeal is naturally made by the first; the popular acclaim given to the musician "who has such a wonderful memory, and never needs to use notes." Such a one may have a most limited repertoire, and absolutely no understanding of subject matter, save that derived from repeating effects impressed upon the ear by really great players. All this passes the observation of those who are impressed only by facility. The musician of wide reading and attainments, with clear and scholarly understanding of the differentiation of idea, which constitutes the individual character of the work of every great composer, and who is capable of exploiting this idea, frequently spends so much time in broadening attainment that there is no leisure for memorizing, in the vulgar sense. Such a one, the public characterizes as circumscribed by the use of notes, when he is really enabled by it to enter a much wider region. The popular attitude has created a condition of things easy to understand, but much to be regretted. The manager, looking for the immediate profit which is said to characterize all "good business," considers merely the size of audiences and the amount of box office receipts.

A POPULAR DECEPTION.

The public is appealed to along its own line and a "patter" memory, which it recognizes and acclaims is exploited for it. A superficial idea, pandered to and persisted upon, becomes a habit, and many musicians of broad attainment and genuine power, whose nervous sensibility and desire for accuracy sometimes make them dependent upon the presence of a little consulted score, are crowded off the platform by brilliant technicians with unlimited assurance, who will play you seven composers of different nationalities and ideas, any one of whom you could easily juggle for another, and of none of them have they the smallest intellectual concept or musical idea. When you leave the concert hall, you have heard Smith play; which is all the ignorant majority bought tickets for. But you have not been brought closer to the thought of Chopin, or Beethoven, or Wagner, or Strauss, which is the only thing worth while for the cultivated minority. Not the man who tells us what another man says, but what another man thinks, is what matters to us, and what educates us. We shall, if only a nation of interpreters, pass as the foam on the wave. It is only as composers that we shall become the resistless undertow, drawing back the tides to their appointed limit, and ruling the illimitable ocean of musical thought. We shall get no National School from anything but the emergence of a winged creation of new thought from the chrysalis of recorded idea.

Those who study mental processes and analyze them, know that the so-called "inspired" speaker, or player without notes, is not in the least inspired beyond the player or speaker who uses them; neither is knowledge, in either instance, one whit greater, if as great. The speaker has gone over and over his subject mat-

ter mentally until he has practically committed it, and so has the player. A mind filled with ideas, may, through the operation of associated memory, occasionally introduce a few sentences, or a side line of thought, while speaking; this, and this alone, would create a spontaneous moment, intellectually. The advantage of not using notes is simply the creation of a double illusion of absorption in an idea, and contact with an audience. It is an intellectual mirage. No man can give us anything, who does not go away from us to get it. What is in our midst we have. And he who tells of journeys into far spaces, of communion with great thinkers, or of the consequent birth of great thoughts of his own, must renew that communion and go aside with that thought, if we are to share it, through any medium whatever.

"Magnetic" results are poor, compared with genuine intellectual accretion. What is a lightning flash, compared to a glacier? The "patter" memory is a good thing; the memory of the idea, a better; the memory of associated ideas, the best. It is of not the slightest real consequence whether notes are used or not. It only makes the additional asset of the illusion of nearness to an audience, when they are omitted, and does not prove any greater intellectual ability. To be able to meet a man on his own ground is an advantage; to meet the public on its own ground is an advantage; but it is a relatively small one when considered with reference to one's ability to help the man, or advance the aesthetic development of the audience. It is the matter, not the manner, that really counts.

THOSE WHO PLAY WITHOUT NOTES.

One word may be said concerning the speaker or the player without notes. Such an one rarely endures as long or as well. The nervous systems of people who *consciously* memorize are more severely strained. Unconscious memory is more or less incorrect and meaningless, bearing the same relationship to conscious memory that the intelligence of a child does to that of a man. A photograph upon the musical ear, and a portrait painted by the musical mind, are good illustrations of the two sorts of memory. The teacher who would give a pupil a memory alphabet must first emphasize the idea of a composition to a pupil, and then explain the treatment of the idea by the composer. Rhythm, melody, harmony, as embodied in the piece must be separately considered and mastered. Until a certain amount of technique has been mastered no playing without notes should be permitted. It makes for inaccuracy and slovenliness, and militates against genuine musical memory. Aesthetics are most difficult to teach successfully. The children influenced by them are at first under the influence of a purely sensual attraction. The ear, in music, is pleased. The desire personally to create the thing that pleases, springs up.

The child wants "to learn to play." Then comes the necessity for the conquest of mechanism. Attention has been arrested, but concentration and repetition are to be achieved. The child mind easily relaxes its hold upon an impression, and the very activity essential to proper physical development interferes with repetition. Later thinkers have come to realize this, and children are not required to begin the study of music at five, as they used to be, but at seven or eight. There is, however, one department of music which might well be begun with the alphabet blocks, namely, reading. Writing should also go hand in hand with the written word, and counting with the study of fractions. Every child should learn these elements as well as they do those of drawing, clay-modeling, coloring, etc. Actual use of an instrument can well afford to wait because the muscles will remain sufficiently plastic, and will accomplish much more in a given time when directed by the child's intelligent comprehension of instruction. All these things can be taught, and well taught in class. But from the moment of placement at an instrument, the teaching should be individual. Everything depends upon primary action, and no two pupils will have identical needs. For the want of this elementary training in reading, writing, and counting, many singers are handicapped and many who come to have original musical ideas have no means of recording them. Music is a language, and every child should be taught its elements. Moreover, it can never be a dead language, and it is a universal means of intercourse. What greater proof of its necessity in an educational curriculum?

THE ETUDE

FEELING THE TIME BEAT.

BY ALBERTINE WOODWARD MOORE.

When, however, a proper age has been reached and the child can begin technical study with an already acquired knowledge of reading, writing and counting, a tremendous impetus has been achieved. The nature and character of the instrument must be duly explained, and the idea of the mechanism of the hand as essential to the completion of that instrument, and the production of musical sound by and upon it as a form of speech which conveys ideas, can then be insisted upon. And this is just where America must learn of Europe, if she is to keep her pupils at home, where they belong. Strict discipline of the sort which reads:

"Thine not to reason why,
Thine but to do or die!"

is the first essential. No pupil in a foreign conservatory, or under a foreign private teacher "insists on being allowed" to do anything. They are not given pieces until they are equal to them, and a knowledge of the score being already acquired, the primary mechanical movements do not require its use; indeed, they disturb the mental concentration necessary to good mechanism. A pupil who reveals to an intelligent teacher certain individual needs should write, under direction, exercises to remedy defects and supply those needed. No better means of cultivating memory could be devised, for such exercises would have an individual meaning and remain impressed upon the mind. Gradually, little tunes should be written by the pupil, with varying time and rhythm the eye, ear, and mind, being appealed to at the same moment. Then, the simplest compositions, taken one at a time, and not put aside for a new piece, however impatient the pupil, until thoroughly learned, will be useful. Such a course will almost invariably result in commitment to memory on the part of the pupil. Music teaching in America is too much like Sunday-school teaching. If the pupils are not pleased, they can leave, and the teacher is thus at a cruel disadvantage. In addition to this, the habit of thought of the country demands immediate and phenomenal results. With parents asking the impossible, and pupils questioning and dictating, what possible chance has the teacher? In Europe, authority is admitted and deferred to. Enormous deprivations are submitted to and prices paid by American parents to secure for their children abroad what they have practically defeated at home. The American teacher, with stern material conditions to meet, and general custom in array to prevent proper training, lives in a constant state of unhappy temporizing; and upon recognizing a talented pupil, has to face the possibility of passing such a pupil on to a European instructor of not one whit more ability, but established and allowed authority. To our correspondent, we would say insist upon mastering of primary principles before permitting any memorizing at all, and then follow the general instructions already given, which should prove helpful.

COMPOSERS AS CONDUCTORS.

ONLY occasionally do composers excel as conductors. It not infrequently happens that other conductors are able to discover beauties in the work of a master that the master himself has never suspected. Nicksch, Colonne, Safonof and Toscanini seem to have this gift, as does Karl Muck and some others. Schumann was known to have been a very indifferent conductor, notwithstanding the fact that he held some fine posts as a conductor. Weber was a very fine conductor. Beethoven, because of his deafness, was often so unreliable that many important errors went unnoticed. Schubert did little in conducting, but Haydn and Mozart were considered very fine. Mendelssohn was frequently in demand as a conductor, and the late Gustav Mahler was so able a conductor that his work in this branch overshadowed his work as a composer.

Two famous composers who were also conductors were not competent to play any one of the orchestral instruments well. These were Berlioz and Wagner. Berlioz was a man of great personal magnetism and a most engaging personality. Wherever he went audiences literally fell at his feet. Wagner was perhaps less magnetic, but enormously capable and always in perfect command of himself; a most important attribute of a good conductor. He is said to have had an "exquisite sense of beauty of tone nuances of tempo, and precision and proportion of rhythm." His beat was very pronounced, and his control over the men was both imperial and sympathetic.

The way to keep time in music is to feel time. You may estimate the value of the notes in each measure, mark the beats by an audible count, or by stamping of the feet, and yet not keep time if you lack feeling for it. Continual counting aloud is especially calculated to dull the innate sense of rhythm.

When I was a small child this rhythmic sense had been fostered by a wise teacher, whose large experience in giving musical instruction to the blind well fitted him to cultivate the ear, the time pulse and the mental powers. From his régime I passed to another teacher, whose wont it was to beat time for his pupil with a long pencil on the piano case, at the same time counting in stentorian tones, and vigorously belaboring the floor with his foot. If the notes were few, the tempo was hastened by him; if many, retarded; to make room for them. To the present time I am grieved to hear students, in their practicing, play the easy parts fast and hard ones slow.

"If you will stop making such a noise, Herr F., I will keep time," I often said to that energetic individual. The sole effect of the remonstrance was to have the pencil descend upon my defenceless fingers instead of on the piano wood. Springing to my feet one day, in a fit of exasperation, I flung the sheet of music from which I had been playing across the piano (it was an old-fashioned square), closed the lid with a bang, and majestically exclaimed: "This is the last piano lesson I will ever take of you, Herr F."

The outraged music master (not master of music) denounced me as a graceless ingrate, and assured me that my mother would not uphold my wicked behavior. Although she rebuked me for my rudeness, my mother did not compel me to continue my lessons with Herr F., and so my native sense of fundamental rhythms remained uninspired to form a basis for future development.

That piano lessons and piano practice so often fail to bring to fruition inborn powers is partly because pupils are permitted to scramble through difficulties beyond their technical advancement, partly because they are not led to listen and to think, and partly because of the eternal count. If the value of the notes, with their rhythmic ticks, be considered and the pulse beats counted out, before any attempt is made to play a composition, the whole being will be permeated with its rhythm. Then it would be more difficult to play out of time than to play in time. The teacher will often find it profitable to tap the time on the pupil's shoulder, but even this should be resorted to sparingly, lest the pupil become dependent on it.

TIME PRACTICE AT THE TABLE.

An excellent method of quickening the memory, as well as the sense of rhythm, is to indicate the leading motives and phrases of a composition on the table. Make the left hand serve as conductor, with steady beat, while the right marks the rhythmic figures. With practice, compositions may be recognized by this means with absolute certainty, and their pulsations never forgotten.

Rhythm, music's one model in nature, is at the very centre of life. Every activity whatsoever of body and mind is a manifestation of the rhythmic principle within us, which sends the blood coursing through our veins with a rhythmic flow, increasing or decreasing according to our emotions or conditions. From infancy up it is but natural for us to have an instinctive feeling for time.

Even the deaf enjoy music through the rhythmic sense. I have myself played on the piano for inmates of the deaf and dumb asylum, who with hands on the piano seemed to have their entire beings swayed with the pulsation of the sound waves. Naturally they preferred music with a strongly defined accent. I have played for them to dance, when a deaf and dumb girl of about fifteen stood with the left hand on the piano, while with the right and with one foot she kept time for a group of deaf and dumb dancers. They felt the throb on the floor, in the air, too, perhaps, and only from time to time glanced at the leader.

They, as in the case of the child, were moved by the physical sense of rhythm, which is sensation, that

belongs to primitive people and gives rise to instruments of percussion. It would be impossible for the deaf to use this sense, as the healthy child readily may, to build up the mental sense, which is discrimination, and which leads to art rhythms, the noblest achievement of man's creative genius. These art rhythms may be very complex, but they may readily be followed and felt. As the mind of man devised them, so the mind of man is capable of grasping them, if they be true to life; that is, if they neither irritate nor violently disturb the normal rhythm of body and mind.

THE PANTOMIME AND ITS MUSIC.

BY WALLACE SLOAN.

MANY times I have had my pupils ask me what "Pierrot," "Columbine," "Pagliaccio" and "Harlequin" meant in various pieces named after the parts of the pantomime. They have invariably been interested in the history of the pantomime and also in the fact that the pantomime is similar in its *dramatis personae* to the carnival and the ballet in numerous instances.

Pantomime, the art of acting by gesture and facial expression is old—in fact very old. The ancient Greeks and Romans were masters of the art of silent acting. As early as the first decade of the eighteenth century pantomime was known in England, but with a story dissimilar to that which forms the background of this form of art.

Eventually the play came to consist of a little drama for about seven principal characters. These were an old man (*Pantelone*), his pretty daughter (*Columbine*, in Italian *Colombina*), the mischievous servant of the old man (*The Clown*, known in France as *Pierrot*, in Italy as *Pagliaccio*, and in Germany as *Hanswurst*), the daughter's poor but devoted lover (*Harlequin*) and a rich and foolish suitor of the daughter (*The Dandy*, *Lover*). The father tries to marry the daughter to the top hat a good fairy intervenes and transforms the daughter and her poor lover into *Columbine* and *Harlequin*. An evil spirit turns the father and the mischievous servant into *Pantelone* and *Clown*. *Harlequin* is dressed in a brilliant suit covered with diamond-shaped pieces of cloth of many colors. He carries a magic wand or bat which he uses to waive aside difficulties. The moment *Harlequin* touches anyone with the magic bat he immediately becomes master of the situation. *Pantelone* is dressed as an old man with long grey whiskers. The *Clown* has the conventional garb of white so frequently seen in circuses. In some modern pantomimes the female clown or *Pierrette* is seen in her pretty costume of white, dotted with large black polka dots. In the end the good fairy unites the distracted lovers, deposes the top hat and denounces the wicked father as all good fairies should do.

With these few characters dozens of different entertainments and situations have been evolved. Some of the pantomimes given on the stage introduced at the Drury Lane Theatre in London become very elaborate spectacles. Leoncavallo's opera *Pagliaccio* is founded upon a plot in which a troupe of traveling players are shown. *Tosca* who takes the part of the *pagliaccio* or clown comes before the curtain in his clown's garb and sings the prologue. The plot of the play is, however, quite different from the above. There are pantomime characters represented in the piano pieces of Schumann, Debussy, Schütz and others. Among the best known piano pieces inspired by the characters of the pantomime are *The Clowns* by G. Horvath, *The Clowns* by Schytte, *The Clowns* by Strehlberg, *Clown Dance* by Engelmann, *Columbine* by R. d'Acres, *Columbine* by Alfred J. Silver, *Columbine Minuet* by Delshave, *Harlequin* by Dewey, *Harlequin* by Poldini, *Pantelone* and *Mother Hubbard* by Zimmermann, *Pierrot* by Strehlberg, *Harlequin et Columbine* by Thomé, *Serenade of Harlequin* by Lack, *Pierrot* by Chaminade, *Carnaval Mignon* Opus 48 by Eduard Schütz.

The instrument known to us as Pan's Pipes, whose origin has been so touchingly described by Elizabeth Barrett Browning, was not the invention of the wild wood god from whom it is named. It is not even of Greek origin. It is said to have been the invention of Shun, the Emperor of China. The instrument he invented consists of sixteen bamboo tubes arranged upon a more or less carved and ornamented frame or pedestal. Its Chinese name is *P'ahsiao*.

THE ETUDE



Department for Singers

Conducted by Eminent Vocal Teachers

Editor for May

MR. D. A. CLIPPINGER

(Mr. D. A. Clippinger, the editor of our Voice Department for this month, is recognized as one of the ablest voice teachers in the West. He was born in Ohio and was educated at the Northwestern Ohio Normal University. He studied in Europe and in America. He has written a half a dozen books upon voice culture, the best known being *Systematic Voice Training*. He is also editor of the *Western Musical Herald*. He has been conductor of the Chicago Madrigal Club for some years. His specialty has always been voice teaching.—EDITOR OF THE ETUDE.)

turning out singers are not giving their time to laboratory work, nor are they vitally interested in what is going on there. I do aver that my admiration for science and scientific men is unbounded, but when they attempt to bring art within the operation of a scientific formula I rebel. Garcia said that the laryngoscope was of no use to him as a teacher, that its only value to him was in verifying the conclusions he had already drawn.

The singing teacher is primarily concerned with learning to play upon the instrument rather than with its mechanical construction, two things which some find a difficulty in separating.

The uselessness of eternally harping on mechanism, and the utter folly of making it an integral part of vocal training, is seen if one will but remember that the action of the vocal cords is involuntary. They respond automatically to the thought of tone, but one cannot make their different muscles obey the will and it is well that he cannot, for if he could there is not a vocal organ in existence that would not be disorganized in a short space of time. Nature wisely safeguards those organs most closely associated with life by making them act involuntarily. For example: the heart, the vocal cords, and essentially that of breathing.

The laboratory reveals certain actions of the vocal cords in phonation. This is interesting as is the operation of any complex piece of machinery. But the scientific observer is not responsible for this action. He simply observes what is taking place. The vocal organ did the same thing before he observed it and it will continue equally well unobserved. Therefore the artistic value of this information is nil.

THE ESSENTIALS OF VOICE TRAINING.

The subject of voice culture is so hedged about with conflicting theories, opinions and conclusions that it has come to be regarded, by the outside world at least, as altogether without system or order. Method is looked upon as something invented for the purpose of furnishing an excuse for tinkering with voices, as something which may or may not bear a vital relation to the subject of singing, and as something which its inventor may forget if he choose as soon as he begins teaching.

It must be confessed that the vast aggregation of literature on the voice tends strongly to develop and perpetuate such a conclusion. It justifies the remark recently made by a critic that "no one knows anything about the voice except the one who is talking." Much reading tends to mystify the inquirer rather than to elucidate the subject.

If one would learn the history of a certain period he may consult the works of all the historians, and on the fundamentals at least they are reasonably certain to agree, for history is a record of occurrence, of action, and is as definite as mathematics. But in consulting the works devoted to the voice he will find no such agreement, and if he rely upon them for a working knowledge, he may well be discouraged and dismayed at the prospect.

But this bewilderment and mystification is no necessary part of voice culture and only enters into it where there is an over-production of "method." It is strange that we have not discovered long since that these conflicting conclusions are largely on matters that at most have but a secondary importance. Indeed it may well be questioned if the singing world would not be greatly benefited by their complete elimination. It would be far better to do nothing with the voice and devote the time to teaching the pupil to sing than to lead him into the hopeless and disastrous tangle of vocal mechanics which ends in rigidity, self-consciousness and fear, from which it sometimes takes years to free him. The vocal warfare is confined largely to the mechanism of the instrument, a subject which concerns the singer least of all the things involved.

LABORATORY METHODS.

And be it further understood that this perpetual wrangle about mechanism did not originate in the profession itself, but was foisted upon it by a class of men known as scientific investigators, that is, men who do all their work in a physical laboratory, and write books which they expect singing teachers to use. But this also is true that the teachers who are

VOICE CULTURE NOT DIFFICULT OR MYSTERIOUS.

Voice culture is not difficult and uncertain. On the contrary it is perfectly simple. Any musician may be a successful teacher of singing if he will set himself right on two or three points. I use the word musician advisedly. Musical sense is so important in voice training that no amount of mechanical knowledge can take its place. People with little or no musicianship have been known to wrangle ceaselessly on such point as whether thyroid cartilage should tip forward on high tones. It is almost a rule that the less one knows of the art of singing the more he concerns himself with the mechanism, and it is also true that the more one is filled with the spirit of singing the less he thinks about the construction of the vocal instrument.

LAYING OUT THE WORK.

In voice training the first and most important thing is to know what demands are made upon the voice in order to meet present day requirements. What must the singer be able to do? What constitutes an artistic singer? Here is where musicianship enters. To answer these questions requires a wide knowledge of the best music of all times and countries. Having this the teacher will be able to form an accurate judgment as to what the singer must be able to do, and will lay out the work accordingly.

To measure up to the artistic standard of today certain things are expected of the singer, and they are things upon which all musicians can agree regardless of method. The public is not concerned with the name of the singer's method. It only asks him to "stand and deliver". If the product is good the method is good. The following must be a part of every singer's equipment:

1. AN EVEN SCALE FROM TOP TO BOTTOM OF THE VOICE. NO EVIDENCE OF REGISTERS.
2. A PURE LEGATO AND SOSTENUTO.
3. A CLEAR, TELLING RESONANCE IN EVERY TONE.
4. A SYMPATHETIC QUALITY.
5. AMPLE POWER.
6. PERFECT EASE AND FREEDOM IN PRODUCTION THROUGHOUT.
7. A PERFECT SWELL. THAT IS, THE ABILITY TO GO FROM PIANISSIMO TO FULL VOICE AND RETURN ON ANY TONE IN THE COMPASS WITHOUT A BREAK AND WITHOUT

SACRIFICING THE TONE QUALITY. WHAT THE OLD ITALIANS CALLED *MESSA DI VOCE*.
8. THE ABILITY TO PRONOUNCE DISTINCTLY AND WITH EASE TO THE TOP OF THE VOICE.
9. SUFFICIENT FLEXIBILITY TO MEET ALL TECHNICAL DEMANDS.
10. AN EAR SENSITIVE TO THE FINEST SHADES OF INTONATION.
11. AN ARTISTIC CONCEPT OR MUSICAL TASTE OF THE HIGHEST POSSIBLE ORDER.

This is a brief outline of the work to be accomplished. This is the model which both teacher and pupil should have in mind and never lose sight of. All teaching should be positive. That is, it should have a definite aim and purpose. Merely trying to avoid what is wrong is negative teaching and never produces anything of value. Constantly holding in mind the thing one is trying to avoid is the worst possible way to get rid of it. If one goes about looking for things to avoid he can easily fill his time. Therefore keep the model in mind and forget its opposite. In training the voice according to the model given above, the teacher, as before stated, must be clear on a few points. For example: How much of it is physical and how much is mental? What is the relative importance of physiology and psychology in the solution of the problem? Where shall physiology leave off and psychology begin? Learning to sing is, in short, the formation of certain habits. Is there such a thing as a physical habit? The problem will be easy or difficult according to the accuracy of one's judgment in estimating these relationships.

In the first place, there is no such thing as a physical habit. Habits are mental. The physical body is controlled by mental impulses, and when a mental impulse has been directed to a part of the body often enough, the impulse and the consequent physical action become practically simultaneous and the result is a habit—that which seems to act automatically—but it is the mental impulse that has become automatic. In developing those things outlined above as a necessary equipment of every singer, we shall see in every instance it is forming a habit of a certain kind and that habits are primarily habits of mind.

CONFLICTING HABITS.

It is apparent that if all habits were of the right sort there would be nothing to correct and the teacher would be without



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an occupation, but the vocal student almost invariably finds himself in possession of conflicting habits. Whenever he attempts to produce a tone he finds an opposing force in the nature of interference at the throat. With an increase of breath pressure the opposition increases. The higher he sings the worse it becomes and he soon reaches a point where the resistance is so great that he has not sufficient breath pressure to make the organ vibrate. He is against a dead wall. Right here we find the great problem in voice culture, namely, getting rid of resistance.

RESISTANCE

In the perfectly produced tone there is no sense of resistance. There is such a balance of parts that the feeling of resistance disappears and the tone seems to sing itself. Success in freeing the throat from all unnecessary resistance and it will require no further attention. It is over-resistance which causes those abrupt changes of mechanism and quality called registers. Getting rid of resistance is getting rid of those troublesome things. The antidote for tension is relaxation and relaxation is an act of the will. When free from resistance the vocal organ will produce a wide variety of tone qualities which are good and useful in expressing the various feelings and sentiments. How are these tone qualities obtained?

VOICE CONCEPT

Tone quality does not originate in the vocal organ any more than it does in any other part of the anatomy. Tone quality, no less than pitch, is first a mental creation. The vocal organ is as ready to produce one quality as another. It does what the mind makes it do. Hence the necessity of a correct tone concept. To say that every one knows a good tone when he hears it, or that any one can think a good tone, is the exact opposite of the truth. Beginners almost never have it, and with most vocal students it is a problem the solution of which requires two or more years. Musical taste is involved in tone quality no less than in interpretation, therefore the development of tone concept is the process of refining one's taste until everything that is coarse, crude and unsympathetic is eliminated. Here again it will be seen that the work is done on the mentality of the student rather than on the vocal organ.

If we were to take up one by one those things which have been mentioned as essential to the trained singer—the even scale, legato, sostenuto, resonance, sympathetic quality, power, the perfect swell, intelligent delivery, sensitive ear, artistic concept—we shall find that they are all the product of mental habits. They are habits of understanding and the singer will never manifest them through his voice until they are a part of his mental equipment. In prognosticating the future of a vocal student I should consider his mental training more important than the size of his voice.

It is time to get rid of the fallacy that a good voice is all that is necessary to a musical career. The foolish attempt to be a successful singer without the basis of a good education and general culture is responsible for a large number of failures. The delusion that people sing by the grace of God and that no mental effort of their own is necessary is still harbored by many people in and out of the profession. It should be promptly destroyed.

The young man who is not afraid of work because he can go asleep beside it, who has no instinct or longing for the mental disturbance involved in the mastery of a college curriculum, fondly imagines that he can float away on the wings of song to the land of fame, glory and

riches. The awakening from this dream is often sudden and fearful.

VOICE PRODUCTION

The singing world is in a constant turmoil on the subject of voice production. It ranges from mild disagreements to bloodless carnage in which vilification, diatribe and invective are the weapons, with an accompaniment of tears and general distress. Some one makes up his mind that the vocal machine does, or ought to, do certain things. He goes on record to that effect and then devotes the rest of his life to proving that he is right. Many find it impossible to believe or admit that the vocal organ will do anything right if it is left alone—a belief that is the exact reverse of the truth.

There is a prodigious travail about voice placing. May we inquire what is voice placing? Voice placing is learning how to produce beautiful tone. I repeat that this is not difficult. It is the limit of ease, the definition of simplicity, if one will but remember, first, that one must be able to hear the pure singing tone before he sings it. I refer to tone quality. The pitch is taken for granted. One must be able to create mentally a round, full, steady, rich, resonant, sympathetic tone. The ability to do this is usually the result of long experience with a reliable teacher and a vast amount of listening to the best grade of music, but it is neither difficult nor uncertain if one is working intelligently. Do not imagine, Mr. Vocal Student, that two, three or four years are necessary to train your vocal organ. That instrument is ready to produce good tone to-day, but this time is required to develop your musical taste to the point that it becomes a reliable guide.

The next step is to free the throat from all interference, from all resistance. This should be written in capitals. Resistance is responsible for a large part of the bad tone production one hears. The action of the vocal cords is involuntary. Free the organ from intrinsic and extrinsic interference and properly manage the breath and there will be no further difficulty in placing the voice. By intrinsic interference is meant interference inside of the larynx. By extrinsic interference is meant interference from outside muscles, those that control the pharynx, tongue, etc.

GENERAL SUGGESTIONS

It must not be understood that the pupil is to be allowed to do things in a careless, indifferent way. By no means. There will be a multiplicity of detail to be looked after—mannerisms to be corrected, habits of various kinds to be changed, the formation of vowels and consonants, the details of attack and intonation, correct pronunciation of words and a study of their meanings, how, when, what, and how much to practice, etc. These and various other things must be carefully looked after by the teacher. Every detail of the student's work must be under his immediate direction, but the great fundamentals, tone concept, musical taste, and freeing the organ from resistance must at all times be kept in the immediate foreground.

LITERATURE ON THE VOICE

But what is to be done with the vast array of books on the anatomy, physiology and mechanics of the voice? Read the best of them, of course. The vocal instrument is the most wonderful act of creation with which I am acquainted, and whatever accurate knowledge one can gain of its action will be found interesting. But one must know what to do with such knowledge. He must keep it in its proper place and not be led astray by it.

Dr. Thomas Fillebrown, in his book, *Resonance in Speaking and Singing*, states what the writer of this article has

held for years, namely, that the process of learning to sing is "psychologic rather than physiologic," and if students and teachers will read more on the psychology of singing and less on the physiology of the vocal organs the effect on teaching cannot fail to be good.

It is interesting to note that within the past fifteen years there has been a marked tendency among the best teachers of singing, away from the purely mechanical phase of voice training. It is becoming more and more evident that the training of muscles, unless connected with the attempt to produce musical tone, is not a form of musical activity, and therefore has no necessary connection with learning to sing.

INTERPRETATION

On the subject of interpretation there is no difference of opinion. All agree that it is a matter of musical taste, brains, understanding, hard work, wide acquaintance with what the world has accepted as the best in music, appropriating and making one's own the achievements of great artists and composers, that all of one's expression may be brought under the operation of the higher law of beauty. Volumes might be written on this subject, but the limit of this paper has been reached.

A COMMON GROUND

At the time ever comes when words mean the same thing to all people we shall know the millennium is at hand.

Trouble usually can be traced back to a misunderstanding. People are only half as bad as they think each other to be. Language is to blame, and its inability to express definite ideas is responsible for a great deal of rhetorical carnage. Especially is this true in music, where there is no fixed terminology, and where terms are used with an extraordinary and altogether unnecessary recklessness.

The vocal profession, in its own defense and for its own protection should evolve a terminology sufficiently exact to enable it to express its ideas without getting into trouble. Then when we have developed that self-control which enables us to suspend judgment until we really understand the situation, we shall begin to love each other.

But if we study the situation carefully we shall find that in vocal matters our disagreements are largely on non-essentials. The center of the disturbance is usually among the physical processes. We seem to have a wolfish appetite for the mechanism, an insatiable curiosity about the works.

But the scientists themselves are still in more or less of a muddle on vocal



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CHEST TONE

Leaving this question unanswered for the moment let us proceed. There are many varieties of chest tone. The number almost equals the proverbial fifty-seven. The mere fact that it is a chest tone is not the last word. It may be too thick. It may be too dark. It may be too white. It may be throaty. It may be breathy. It may be nasal. It may be unsympathetic and altogether unmusical. If we relied upon our scientific knowledge of the voice we should never know a single one of these things. Not being able to see the mechanism in action all our scientific knowledge is worthless to us in forming even a mechanical judgment, and a mechanical judgment is the least important of all. In the matter of this middle C, the highest judgment we are called upon to form is an artistic judgment, and an artistic judgment is as different from a mechanical judgment as black is from white. The only means by which we can form an artistic judgment of this middle C is the ear, and it must be the trained ear. The untrained ear is worthless. The trained ear means a trained mind, a mind trained in all the refinements of art and artistic expression, a mind trained to recognize all the beauty in tone qualities, combinations, progressions and forms. Only such an ear is capable of forming a judgment worth anything to the beginner.

Referring again to tone production, I should say that the tone might be scientifically correct and still not satisfy the artistic sense. For example: The tone used in ordinary conversation may be scientifically produced but artistically worthless. It is not the singing tone. The singing tone is a definite and distinct entity and is altogether unlike that used in ordinary conversation.

That the trained ear is the most important thing in vocal teaching ought not to require the support of further argument. It is only by means of the ear that we are enabled to form an opinion even as to whether or not the tone is produced according to physical laws. The vocal organ is capable of producing an almost infinite variety of tone colors and qualities. It depends upon the taste and intelligence of the individual directing it. Developing the voice is not developing the organ, but rather the sense of right direction of it. In other words, it is learning how to play upon the vocal instrument.

Then we begin to apply our scientific knowledge in teaching. We know just how the vocal cords should vibrate for a chest tone in the female voice. We know the exact shape of the chink of the glottis in the middle register, and the point at which the chink changes for the head register. We know this because the scientist has explained it to us, and of course he knows. Otherwise he would not be a scientist.

We know there are one, two, three, four or more registers in the female voice, the exact number depending upon the particular scientist we are following, and we know these registers are formed in the larynx, the pharynx, or the head, whichever our author says is right.

Our pupil sings middle C. Here a new element is introduced. Is it a chest tone? Shall we consult our favorite author to find out? We may consult to memory all the scientific works in the libraries and still be no wiser on this particular point. Some one will say, "Why, of course middle C in the female voice is a chest tone." Not necessarily. A good per cent. of sopranos have no chest register and never will have one. Which is it? Again some one will say, "Every one knows a chest tone when he hears it." The assertion is untrue. There are many beginners who never heard the word used, who do not know there are such things as registers, and who have no idea, when they sing a tone, what register it is in. We know our anatomy from cover to cover but it cannot answer our first question.

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FIVE REGISTERS?

BY S. CAMILLO ENGEL.

A YOUNG singer, possessor of a beautiful, almost entirely even, voice of a large range said to a friend of mine: "It is really remarkable that in spite of my good ear and in spite of my already two years' study I cannot yet discover the five different registers my teacher tells me of, and which he is trying so hard to equalize." This may sound incredible, but is absolutely true. Hence, be just as careful in the choice of your teacher as in that of your parents, if not more so. That teacher may eventually succeed in the demarcation of the five registers to that extent that that rare gift of nature, an almost entirely even voice, will show up like patchwork.

But whilst it is admitted on all sides that there are bad teachers—here cannot resist to quote some of Louis Ehler's words, who says: "Every individual, diverted from his own path by some bankruptcy, some personal misfortune or natural defect, casts himself, in despair, into the totally uncontrolled career of a music teacher. . . . They are joined by the incompetent musician himself as their most dangerous element. He may perhaps play the flute in a small orchestra; but aside from that, he teaches singing or piano playing." There are also bad pupils. Such, for example, who, instead of giving their undivided attention to the teacher's instruction; who, instead of trying with all their mentality to absorb what the teacher has to say, are more or less wrapped up in themselves, noticing with an incredible acuteness that they are getting nervous; that they have to keep an engagement; that the exercises are a bore and the teacher a drudge.

Small wonder that so many go from studio to studio, changing teachers but not themselves, which would be the proper thing to do, and more conducive to success.

No matter what we want to accomplish, we must work hard for it, and the mere possession of a voice or of ten fingers is no guarantee that one may become either a Sembrich or a Paderewski.

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Editor for May, R. H. WOODMAN

[Raymond Huntington Woodman was born in Brooklyn January 18, 1861. He was a pupil of his father, Dudley Hark and César Franck at Paris. He has held some very important posts as an organist. For many years he has been organist of the First Presbyterian Church of Brooklyn, New York, where his services became so famous that visiting organists and choir directors rarely come to New York without attending the church. Mr. Woodman has given numerous organ recitals in different parts of the country. He has been the musical director of the Packer Institute for nearly twenty years. His compositions for organ and voice have been especially successful. —Editor of THE ETUDE.]

A FEW GENERAL HINTS TO THE SELF-TEACHING STUDENT.

For the benefit of many aspiring organists who for some reason or another can not place themselves under a competent teacher I offer the following general suggestions:

First, a fairly good piano technique is indispensable before beginning the study of the organ. The new student of the organ will have quite enough to think of without watching his hands and fingers. The principal difficulty in organ technique is the movement of the feet independently of the hands—of the left hand principally. To accomplish this we must first get a good pedal touch. Care must be taken to avoid rigidity of muscle, and at first a somewhat exaggerated motion should be made in striking the pedal keys, as follows: The student should have a bench of the proper height—from 18½ to 21 inches from the top of the middle note of the pedal keyboard.

The absolute height of the bench cannot be fixed absolutely (M. Guilman to the contrary notwithstanding, he putting it at 19½ inches), but must depend largely upon the length of the player's legs. Each student can find his own most satisfactory position after a few weeks of practice.

At first try the bench with a height of about 19 inches. Sit in the middle, as far forward as is possible without losing the feeling of security, and move the bench as far back as possible and yet remain within easy reach of all the pedal keys and all the manuals.

With the toe strike a note on the pedals, at the same time raising the heel, as if about to stand on tiptoe. This exaggerated movement should be used for all slow practice of the pedals for some weeks.

Books of studies for the pedals can be found in any music store, and the exercises can be practiced according to the best judgment of the self-instructing student.

Exercises with alternate toes should predominate for some time even after the heel and toe method is begun. The heel touch is studied in the same manner as the toe touch—the toe should be raised as the heel is depressed; the ankle joint must always be limber.

Having accomplished the touch and the ability to play simple figures on adjacent notes, the student must practice finding notes in all parts of the keyboard without looking at his feet. First find the wide gaps between E flat and F sharp, B flat and C sharp, in all the octaves of the keyboard, and from these find other notes nearby. Do not look at the pedals.

Assuming that the student can play with a good legato touch any ordinary hymn tune on the manuals alone, the next step is to combine the hands and feet. For this purpose scale practice with manuals and pedals in contrary motion and in thirds or sixths will be found invaluable, and trios for two manuals and pedal should receive a large share of attention.

Books of studies and trios can be had anywhere, and another convenient and practical expedient is to play the bass of a hymn tune on the pedals and the melody with the left hand. The harmony will sound pretty thin sometimes, but the principal of "pedal obligato" is being mastered. After some facility has been gained, hymn tunes and chorals can be used to great advantage by playing the soprano and alto with the right hand, the tenor part with the left hand, and the bass with the feet. Still further use can be made of a hymn tune by playing the melody only with the right hand, the alto and tenor with the left hand, and the bass with the feet.

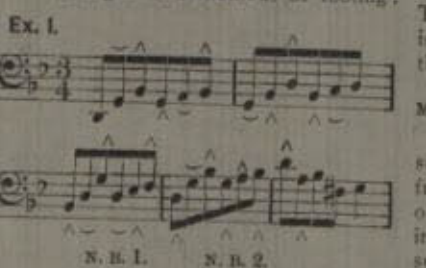
There are certain general cautions which can be given to all students in the beginnings of their organ work:

1. Get your position in the middle of a properly adjusted bench and keep it. Do not slide on the bench, simply turn. If sliding is necessary to reach the pedals, the bench is probably too high.

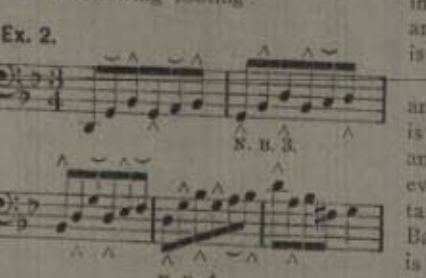
2. In playing with both feet notes in close proximity to each other, keep the knees together—use ankle touch without the knee follow the foot, turning the body as on a pivot.

3. Avoid excessive "fore-and-aft" motion of the feet. In deciding how to pedal a passage, select that method which will keep the feet as still as possible. If the phrase begins with the right foot in front of the left, try to keep it so, until that position becomes awkward or cramped.

As an illustration of this principle I quote a pedal passage—to be played twice, and give two methods of footing:



At N.B. 1 it will be noticed that the left foot has to move forward and the right foot backward. At N.B. 2 the "fore-and-aft" motion is in both feet again, with the following footing:



At N.B. 3 the feet take a position and keep it until they change it once for all at N.B. 4.

Although at first glance the second pedaling seems awkward, it will be found far more convenient and permit the passage to be played with much more rapidity and ease.

4. Cultivate a precise attack and release of notes and chords. Avoid all raggedness of attack. Be rhythmic in all organ playing; even in rallentandos and accelerandos keep the "rhythmic backbone" intact.

5. When the student is able he should begin the study of the Eight Short Preludes and Fugues of Bach, and as soon as possible get into touch with some good organ teacher.

If the student is careful in his self-study to cultivate the right touch, to play with precision and accuracy and rhythm, he can make himself ready to continue into more ambitious fields under an experienced teacher. Without care and attention one can fall into bad habits that will have to be eradicated before advanced work can be done.

6. After a composition has been learned by careful practice of phrases and periods the student should give himself the discipline of "practicing the performance" of the piece. He should perform it as a whole before some friendly listeners if possible, covering up such slips and blunders as he may make, just as he would have to do if playing a performance. If after several attempts at the performance he still blunders in certain places, it will indicate the need of more detail practice.

7. Last of all, but perhaps first in importance, must be mentioned the power of concentration of thought upon the music. An organist is called upon to do what no other performer has to do—to play upon strange instruments, of different scale and tone and action. This necessitates a "clear head" and the power of thought-concentration, and the cultivation of this power cannot begin too soon.

THE AESTHETICS OF THE CHOIR LOFT.

The practical side of the church organist's work has received greater attention than the theoretical or aesthetic side. Too many organists and ministers, principally in the so-called non-liturgical churches, look upon the church's music as a more or less mechanical performance easily performed and requiring no special preparation on the part of the organist. The real *raison-d'être* of church music is often forgotten. I have tried to bring this to the front in the following articles:

MUSIC IN NON-LITURGICAL SERVICES.

Music as an integral part of a church service has long received recognition from the Episcopal and Roman Catholic and Greek Churches; but it is only in comparatively recent years that the so-called non-liturgical churches have treated music as anything more than an "incident." And even to-day many non-liturgical bodies are missing one of the greatest factors for the awakening and development of religious feeling by failing to use church music as an assistant to the work of the minister in preaching the Gospel.

In the liturgical service the place and proportion of music in the service is the outcome of centuries of tradition and use. In the non-liturgical service everything is left to the individual taste and discretion of the minister. Bare—and in many cases powerless—is that service if the minister has no music in his soul. The late Rev.

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Charles Cuthbert Hall, D.D., president of Union Theological Seminary, was probably the most potent influence that this country has seen for the improvement of the non-liturgical service with the aid of music. During his twenty years' pastorate of the First Presbyterian Church of Brooklyn he developed, with the choir, a service considered by many to equal in beauty and balance the best liturgical service, and which, at the same time, preserved the freedom of what he called "voluntaryism." In the hope that the words may reach not only organists, but ministers, and that they may stimulate some to earnest thought on the subject, I quote from a partly forgotten lecture, given by Dr. Hall twenty-five years ago, entitled "The Place and Power of Music in the Non-Liturgical Service."

After contrasting the liturgical with the average voluntary service, Dr. Hall goes on to show how the latter can have the dignity of the former and still retain its characteristic freedom. He says:

"It is my belief that there are four fundamental laws which must be considered and obeyed if the system of voluntaryism is to be elevated to its highest level of power and beauty. The laws are these: The law of intention, of intelligibility, of unity, of progression. I shall speak of these in succession."

PRESERVING THE SPIRITUAL SENSE.

"The law of intention. By this I mean that each church service, as it approaches, is to be conceived of as a separate, distinct occasion, for which special preparation is to be made and toward which must go forth a clear, conscious, devout intention. There is no routine about voluntaryism. The minister must take into account every factor which can contribute to the power and completeness of the occasion; his own intellectual and spiritual preparation and another which, if overlooked, must imperil the whole service. That factor is the choir. Minister and choir must have a conscious mutual understanding of the great end to be reached in the approaching service. When choirs are shut out from this law of intention and are allowed no preparatory insight into the purpose or theme of the service, they are placed at great disadvantage; artistically they are maltreated, and they cannot justly be blamed if on the Lord's day their performances shock by their irrelevancy, the spiritual sense of worshippers."

"The law of intelligibility. Custom has bound most of the non-liturgical churches of America to a useless burden, commonly called the opening piece. It is the incubus of voluntarism, because it is out of place and because it is unintelligible. Much of the noblest vocal music cannot be intelligible unless the words are placed before us in print. The first step in obedience to this law should be the total abolition of the opening piece, permitting the service to begin with a simple organ voluntary and a prayer or hymn. Why? Because we are afraid of having too much or too elaborate music? Not at all. In order that we may introduce the anthem in its proper place, and present it to the public in an intelligible form. The anthem is a distinct, magnificent and wholly appropriate instrument of worship if it be timely and intelligible. It can be made timely by bringing it into the service. I would place it immediately before the sermon. It can be made intelligible by printing the words

and placing them in the hands of the people."

If printing of words is not expedient, the minister can read the words before the choir sings them. If, however, the choir gives due attention to enunciation, the words of almost any anthem (unless it be extremely involved in its construction) can be understood by the people.

Dr. Hall continues:
"The third fundamental law of the non-liturgical service is the law of unity. Within the last fortnight the writer has heard a phrase which he hoped to hear no more. Being asked to preach in a certain place, a brother minister said: 'You preach and I will take all the preliminary exercises.' It is that conception of worship which elevates the sermon into unbecoming prominence and degrades the hymn, the anthem, the lessons and the prayers, with 'preliminary exercises,' that has given to voluntarism a reputation for crudeness and lack of dignity. I wish that in the public worship of God there were no 'preliminary exercises,' except such as should take place in the minister's study and in the choir's rehearsals. Everything in the service, from the first bar of the organ voluntary to the last word of the blessing, is full of sacred meaning and part of a sacred unity. Every word and act, by minister, choir, organist, people, should be spoken, sung and offered as part of the great melody. And no liturgical service that ever existed, Anglican, Roman, Caesarean, gives such a sublime field for unity as is offered to us in our own beloved voluntarism, when minister and choir are cooperating."

"We have not to contend against the inflexibilities of liturgy, as life moves on, bringing to us its new experiences, visions of truth, conceptions of praise, visitations of sorrow, our services ever as new as life, and, under the law of unity, each service can be made to express the greatest and best that God's spirit has yet revealed to us. In our choice of hymns and anthems, in the spontaneous language of our prayers, we can utter, as far as human powers can utter, the perpetual intensity of life."

However difficult it may be to carry out this principle of unity in the service, it should be striven for; and, as an ideal, always kept in view. It is only by having an ideal that we ever even approach one. And after a year or two of faithful rehearsal almost any choir will have a number of anthems which can be repeated when occasion offers.

I have asked the Rev. Charles H. Oliphant, pastor of the First Church in Methuen, Mass., to give his views on the organist as seen from the pulpit of a typical church in one of the larger towns of New England.

"A congregational hymn awakens the people; the prayer of general supplication follows; then in strong, intelligible tones the anthem soars heavenward. The sermon next arises like one lifting up in the midst the very cross of Christ, and, having looked upon that, if there be any spiritual emotion in the hearts of the people it must now burst impetuously forth, and its proper vehicle is the great closing hymn; after that the only greater thing can be to sink down once more in the act of prayer, and while bowed, as at Christ's

feet, to receive in the stillness His benediction, then to retire, while throughout the church only the organ speaks. I do not believe that the law of progression can be obeyed in this service without the help of an intelligent organist and a chorus choir. A preacher, however good, is but one voice, nor can four voices be adequate for the broad and vast reserve powers required. That closing hymn cannot rise to the highest level of grandeur and burst forth like a long-imprisoned torrent unless behind the awakened and uplifted congregation is massed a trained and enthusiastic chorus, they themselves backed by a broad and majestic organ tone. With such an organ, such an organist and such a chorus, with a minister cooperating with his choir, under the four fundamental laws of intention, intelligibility, unity and progression, and with the blessing of the Prince of Peace upon all, there are possibilities of power in voluntarism never yet expressed in any liturgy."—R. Huntington Woodman.

THE PRACTICAL PROBLEM.

Amongst of the writer's article, *The Aesthetics of the Choir Loft*, a question is asked by a correspondent of a musical journal, "How can an organist make his music fit the minister's sermon if the minister himself does not know his own subject until forty-eight hours before he delivers the sermon?" With many choirs it is doubtless impossible to render an anthem with only one rehearsal. This difficulty can be only partially overcome until the choir has a repertoire of anthems which can be drawn upon. Meanwhile it is suggested to keep in rehearsal several anthems on general subjects which would fit almost any service. One of these could be finished in a short time, and thus leave time for preparation of an anthem especially suitable for the occasion.

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THE ORGANIST FROM THE MINISTER'S VIEWPOINT.

BY THE REV. CHARLES B. OLIPHANT.

How does the church organist appear from the minister's point of view? As an accompanist of choir performances the qualifications of an organist are musical only. As such they are hardly amenable to the judgment of the minister. His estimate of such services chiefly concerns the organist in the selection of preludes, interludes and postludes, and in the playing of hymn-tunes.

If any reader of these lines has had the experience of a public speaker when introduced to an audience by a chairman who halts at pronouncing his name and is obliged to refresh his memory by spelling it out from the program, he will not need to be told that the result is a bad send-off. The speaker is reminded that his name is unfamiliar, at least to the one who especially might be supposed to know at least the name of the dish he is setting before his guests. But such embarrassment is personal and may be self-inflicted.

How much greater the misfortune if, when having prepared himself to lead the worship and direct the thoughts of a congregation toward God, the minister enters the pulpit while the organ is "splitting the ears of the groundlings" with a minuet or two-step however disguised with a churchy name—and often it is not disguised at all—as if to suggest that the people "dance before the Lord" instead of "bow down before Him." It matters little what ecclesiastical name he gives to the prelude—if the organist's feeling for the occasion and its dominant motive is wanting—embarrassment will result as much more serious than the former as the claims of conscience and of God are more sacred than the sensitiveness of a speaker to his own fame or future. It is entirely within the province of the minister to insist that the first instrumental proclamation on Sunday be consonant with the august duty of preparing mind and heart for contrition, meditation, instruction and inspiration in divine and unworldly things. Reason about it as we may, it is safe, in doubt, to give preference in the prelude to the minor key, to stately rhythm and the quiet and meditative themes in the management of which, in improvisation, the late Dr. William Mason was such a master as a church organist.

There is space for but a word touching the playing of tunes for congregational singing. Here I would not venture to be dogmatic, for no precise formula can be written down. Some organists, supported by a full-voiced and efficient choir, can easily carry the congregation with them by authoritative and uncompromising insistence upon a correct tempo. It is to be remembered, however, that time and rhythm are not one concept, but two. The metronome has no tears in its eyes nor tenderness in its voice. Its beats are uninfluenced by the sentiment of a hymn. It has no sympathy with human limitations. It waits for no man. Of course, tunes should be played in time and congregations taught to sing in time. But the organist should feel the *total rhythm of hymn and tune together*. In other words, he should play the hymn as well as the tune—not slowing into a doleful drag at mention of "sorrow," "death," etc., as is the wont of provincial choirs in certain stanzas of well-known hymns—

but giving the congregation at least "the ghost of a chance" to sing if they want to, and managing to get that glorious expression of soul which, in a measure at least, can be coaxed out of them by an organist who cares for it as something higher than mere technical accuracy. The old tune "Dennis" may serve to illustrate my meaning. This tune is in three-four time—three quarter-notes in a measure. These notes are apparently of equal value. Notation, however, does not, and can not, express their relative value. The reader will see at once that, as adapted to the singing voice, one of these notes, the first in each measure, greatly exceeds the other two in value, and that this disparity will vary to some extent still further according to the associated words.

Such suggestions as I have made are based, of course, upon the assumed recognition by every church organist that the musical service, no less than the sermon, has an *object* as well as a *subject*, and that this object should be kept constantly in mind at both ends of the church.

WHAT IS INTERNATIONAL PITCH?

BY F. C. N.

The difference of pitch which is found in various parts of the country to-day has been a source of much annoyance to singers, violinists and others who are more or less at the mercy of the piano. It is especially bad for wind instruments which have to be made for a certain pitch to give proper intonation. Musicians and that instruments made in high pitch with crooks, joints or slides for low pitch are more or less unsatisfactory when played in low pitch. As a matter of fact, in all the larger cities of America, international pitch is almost universal, but in the country districts and many of the small towns, English pitch is still in use. It may be of interest, however, to discover exactly what is meant by English pitch and international pitch.

According to Grove's Dictionary, the word pitch, in its general sense, "refers to the position of any sound of the musical scale of acuteness and gravity, this being determined by the corresponding vibration-number, i. e., the number of vibrations per second which will produce that sound." In other words, pitch is the number of vibrations agreed upon to produce a certain note. This would be all very well if musicians had always agreed upon the same number, but unfortunately this has not been the case.

In early days it was not possible to measure the vibrations as accurately as is done to-day, but in the time of Bach, Handel, Haydn, Mozart, Beethoven, Schubert, Weber and partly Spohr, Mendelssohn, and Rossini the standard was generally about 515 vibrations per second for Middle C. About the middle of the nineteenth century, however, instrument makers began to alter the pitch by increasing the vibrations, and thus producing, as they believed, an increased brilliancy of tone. If you will sing or play a piece of music half a tone higher than the key in which it is written, you will see how this comes about. The fashion of increasing the pitch grew to such an extent that the fixed standard was altered at Covent Garden Opera House, London, in 1878, to 543 vibrations. This pitch is now known under the name of "English" pitch, and it is also called "high" pitch and "concert" pitch. It has been very widely accepted and used in America.

The consequence has been very bad. Many of the songs of the early masters produced quite a different effect in the higher pitch and in some cases impose a needless strain on the voice. In order to combat this tendency to increase the pitch, a commission was appointed in France to investigate the matter. A number of French physicists and musicians, including Aubert, Halevy, Berlioz, Meyerbeer, Rossini and Thomas, were engaged in the work, and they recommended a fixed standard: A=435 (C by equal temperament=517). This was confirmed by law, and it has been adopted in France, generally, to the great advantage of all musical interests in that country.

This pitch was also established by the international conference held for the purpose in Vienna in 1885, and has now become known as the "international" pitch, though it is also called "French" pitch, "low" pitch, and "continental" pitch.

International pitch has been adopted almost entirely by all countries except England and the United States, and in both these countries the old "English" pitch is rapidly becoming a thing of the past. As will be seen, international pitch is still somewhat higher than that used by the early masters. The C of Beethoven was about 17 vibrations lower than the international, while in the days of Johann Sebastian Bach and Antonius Stradivarius it was lower yet, being 471, or only 13 vibrations above international B natural.

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Department for Violinists

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LEFT-HAND PIZZICATO.

In a previous paper on the pizzicato, the pizzicato for the right hand was considered. The pizzicato for the left hand will now be considered. For some occult reason left-hand pizzicato has a peculiar effect on an ordinary audience. It "sounds hard," and to many concert-goers it seems the *ne plus ultra* of difficulty for the violin, although its difficulty is greatly overrated. A comparatively easy composition for the violin, in which a few shows, but really easy passages for left-hand pizzicato have been introduced, will usually gain more applause and be considered more difficult by an ordinary audience than a Bach Prelude or a Handel Sonata, although the latter may be many times more difficult.

Although left-hand pizzicato was not unknown before the days of Paganini, that Italian wizard of the bow developed it greatly. He created unbounded wonder and applause by introducing into his compositions extended scales and runs in left-hand pizzicato. He also created a sensation by playing melodies with the bow and playing an accompaniment in left-hand pizzicato at the same time. There is little doubt that Paganini got many of his ideas in regard to the pizzicato from his study of the guitar. We are told that from his seventeenth to his twentieth year he lived for three years at the chateau of a lady of high rank in Italy, during which time he devoted much of his time to the study of the guitar, which was the lady's favorite instrument. He has left two sets of sonatas, of six each, his Op. 2 and 3, for the violin and guitar, and also composed other works for the guitar. The study of the guitar would naturally have much effect on the sensitive mind of a genius like Paganini, and no doubt gave him many ideas in developing left-hand technique for the violin, including the pizzicato.

While Paganini's wonderful feats in left-hand pizzicato, and artificial single and double harmonics, created the wildest enthusiasm among the multitude, they did not find equal favor with many violinists of high rank, of which Spohr may be taken as a type. These artists considered such effects as trickery and charlatanism, and would have none of them. These prejudices gradually died away, however, and since the time of Paganini the best violinists have played his own compositions and other modern works containing the left-hand pizzicato, artificial harmonics, etc. A lingering remnant of the prejudice against the left-hand pizzicato may nevertheless be found in the fact that very few of the leading violin concertos of the world contain any passages for left-hand pizzicato.

POPULARITY OF LEFT-HAND PIZZICATO.
It is astonishing what the introduction of a few passages in left-hand pizzicato work will do for the popularity of a violin composition. Take the little fifth *Air Varié*, Op. 89, by Dancal, on which ninety-nine out of a hundred juvenile violinists cut their teeth for a first solo. It is doubtful if any easy piece for the violin of similar style ever had so large a sale as this. It was composed by Dancal for the use of his young pupils in the Paris

Conservatoire forty or fifty years ago, and still sells as largely to-day as when first written. This little piece owes much of its popularity to the three bars of left-hand pizzicato chords, used as an accompaniment to the dotted half notes played with the bow. This little device is effective and pleasing, but is absurdly easy, as easy in fact as anything in the composition, and these bars can be mastered by any bright pupil in a half hour's practice. When played in public by the aspiring pupil, however, it sounds difficult to his friends and to the members of the audience who do not know violin technique, and is considered a remarkable feat for a young pupil, hence its popularity. I recently heard four young violinists discussing their first appearance in public. Of the four, three had played the fifth *Air de Dancal* for their debut.

Other easy compositions which have achieved popularity on account of passages for left-hand pizzicato are the *Koboldtanz*, the *Elfenland*, and several studies, by Eberhardt, the *Souvenir de Wieniawski*, by Laesche, and an arrangement of the *Marche a Venise*, by Dancal, the *Boy Paganini*, by Mollenhauer, and many others.

BRILLIANT SHOW PIECES.

Virtuoso violinists achieve many of their greatest popular successes with compositions containing difficult passages in left-hand pizzicato. Paganini had long, supple fingers, as strong as steel, and possessed the art of playing left-hand pizzicato in its highest perfection. He introduced it in most of his concert solos which have been published for the violin. We find it in his *I Palpiti*, *Cornet de Venise*, *Witches' Dance*, and others. Sarasate was also fond of using the left-hand pizzicato and we find passages of it in some of his Spanish dances and especially in the *Zigennerweisen* (gypsy dances). In the latter composition, one strain of the Allegro, a combination of bowing and left-hand pizzicato, is as brilliant as a shower of multi-colored sparks, and never fails to make a telling impression on an audience—indeed this one effective strain is largely responsible for the enormous popularity this composition has achieved.

The *Ronde des Lutins*, by Bazzini, is another difficult modern piece which contains many effective passages for left-hand pizzicato. It would be difficult to name two violin compositions which are more frequently played by violinists, who have enough technique to do them justice, than the last two named. The *Witch's Dance* of Paganini is also much played, and Kubelick is using *I Palpiti*, by the same composer, a great deal in his present American tour. Every little while some music critic discovers, or thinks he discovers, that these brilliant show pieces, bristling with technical difficulties, have seen their day, and that audiences are demanding compositions which are better from a strictly artistic standpoint. Such predictions about this class of pieces have been made at frequent intervals for the last fifty years, but the big "battle horses" are used as much as ever, and as "art follows bread" it is likely they will be used indefinitely, as long as violinists can

create a future with them with an average audience.

USES OF THE LEFT-HAND PIZZICATO.

Pizzicato with the left hand is used for passages of three different kinds; first, where there is a melody played by the bow, with an accompaniment in pizzicato for the left hand, such as follows:

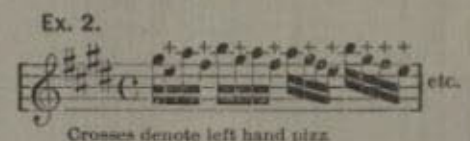


Ex. 1.
Arco.
Pizz.
Crescendos denote left hand pizz.

In the above passage, taken from Paganini, the upper notes are played with the bow and the lower with the fingers of the left hand which are not in use playing the upper melody. The first note G in the lower part is picked with the third or fourth finger, the next note B is firmly stopped by the second finger and the string picked with the fourth finger, the third note D (an open string) is picked with the third or fourth finger, etc. The above is an easy example of a melody with left-hand pizzicato. At his concerts Paganini often played melodies with the bow with elaborate accompaniments for the left-hand pizzicato. Many of such compositions are only possible for a violinist with a large hand and long reach, for many exceptional fingerings and long stretches must be made to make the accompaniment possible. Occasionally double stops are played, with pizzicato accompaniment, but in this case only the simplest accompaniment can be arranged owing to the fact that more of the fingers are in use for the double stops played with the bow.

COMBINED BOWING AND PIZZICATO.

The second instance where left-hand pizzicato is used is in combination with short strokes of the bow. The following is such a passage:



Ex. 2.
Crescendos denote left hand pizz.

In the above example, which is a type similar to the left-hand pizzicato passages in Sarasate's *Zigennerweisen*, and many compositions of the modern school, the notes marked with a cross are played pizzicato with the left hand and those not so marked are struck lightly with the bow. The first note, G sharp, is struck with the bow, and the string is then picked with the second finger with which the note G sharp was stopped. This produces the note E (open string). For the third and fourth notes, A and F sharp, the third and first fingers are placed firmly on the string. The note A is struck by the bow, and the third finger picks the string, and as the first finger is in place on the string, the note F sharp is produced. In the case of the last four notes only the first one, B, is struck with the bow; the remaining notes are made to sound by picking the string with each successive finger as it is removed from the string. Before commencing these last four notes the fourth, second and first fingers must be placed firmly on the E string. A common fault in playing passages of this description is to strike too hard with the bow, or not staccato enough. The bow notes should be played with the tip of the bow, up bow usually, and must be as staccato as possible; in other words they must sound as short as the pizzicato notes themselves, otherwise the passage will sound clumsy and uneven and the effect intended will be lost.

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The Children's Page

Edited by JO-SHIPLEY WATSON

HANDEL, GRAND OPERA IMPRESARIO.

(SCENE: U. S. A. about 1912. Music room, BEN, MARY, BESSIE and HAROLD seated at a table making musical scrap books.)

BEN (cutting out Handel's picture): I know this chap, he's the one played on a spinet in the garret and got caught by his cross old daddy!

BESSIE (with superiority): Who wouldn't know Handel! Besides, his father wasn't half so cross as Beethoven's!

MARY (pasting in Handel's birth house at Halle): Wonder what he would have been if he hadn't caught on to the tail of his father's coach that morning they went to court at Saxe-Weissenfels?

HAROLD (waving the paste brush): I say—that duke was a wise old party! Just told the father what was what and the father was actually sensible enough to let that plucky little son of his study with the mouldy old organist at Halle.

BESSIE (pointing the scissors at Harold): Mouldy—indeed! Zachau taught him organ, harpsichord, violin, voice, composition, counterpoint; and, besides, Handel copied scores and wrote motets and cantatas for his weekly lesson. You couldn't do that, Harold Brown, in ten years!

HAROLD (thrusting his hands in his pockets): I'm an American, see! That sort of work's old-fashioned—anyway, it just comes natural to geniuses.

MARY (anxiously): I guess a lazy genius wouldn't have a tomb in Westminster Abbey; and I guess people wouldn't be standing at the Hallelujah Chorus if work wasn't fashionable!

BEN: Well, it only took him twenty-four days to write *The Messiah*, anyway! And he didn't even have a musical ancestor. I wonder where music comes from?

(THE MUSIC OF MUSIC enters unobserved and approaches the table): Maybe it comes from me; some believe it does. (All look around in astonishment.)

MARY (in an audible whisper): It's the Music of Music; however did she get here!

MUSE (smiling): Oh, I'm everywhere, you know, busy as can be with all music lovers, and especially fond of the little ones like you. You were talking of Handel—how would you like an evening of Handel opera in London?

BESSIE (pushing aside the paste-pot and papers): Opera! London! Why, Handel wrote church music and he was a German.

MUSE (teasing herself at the table): I see you children know one-half of Handel—the oratorio half. That's natural enough, because his operas are now as dead as ashes; I don't suppose you could imagine that stout-bodied gentleman you have there in your scrap book as an agile-minded impresario like Hammerstein.

Searching and selecting singers, writing operas to suit their voices, arranging stage effects, rehearsing and directing, disputing with peevish prima donnas, making fortunes and losing them in a fortnight, like a regular twentieth century manager.

BEN (with enthusiasm): That sounds

jolly. I thought he was poor and pitiful just like the rest of those German geniuses over there.

BESSIE (leaning over the table toward THE MUSIC OF MUSIC): I did, too—tell us—do. (They draw their chairs closer.)

MUSE: Try to think of the biggest thing you can—the Himalayas, the Grand Canyon, or the Yellowstone—and you will get an idea of Handel. He was an enormous man, with an enormous body, an enormous mind that held enormous ideas.

Unlike the silent Bach over in Leipzig who waited a century for a hearing, Handel lived in the rush and whirl of excite-



HANDEL IN THE DRESS HE WORE AT THE ENGLISH COURT.

ment, writing music for a fickle London public. England was his adopted country, you know; there his battles were fought and his final victory won.

MARY (eagerly): Do tell us how he did it, how he composed and everything; I just love composing.

MUSE: Handel went about composing much as a modern architect goes about building a "sky-scraper": erected a frame and hung all the tunes he could invent or borrow about it. He did colossal things in a short time. When inspiration ceased he took his own earlier themes or stole from others; and who can blame him when he always made them sound better?

When the critics accused him of stealing, he would say, "Of course! What of it? The pig doesn't know what to do with the tune, anyway!"

BESSIE: Sounds big and independent, doesn't it?

MUSE: It was; especially so in an age when artists lived as dependents to the rich and powerful. Handel never bowed the knee to his royal patrons, even when conducting concerts for the Prince of Wales. If the ladies of the court talked aloud, he would storm and rage, even calling names and swearing. Then the

princess would say, "Hush, hush, Handel is angry!" I have heard that he shook the singer Cazzoni until her teeth chattered, and a basso profundo was thrown through the window one day for singing off the key.

MARY (with a shudder): My, I wouldn't take lessons from him for anything!

MUSE: Many of the royal princesses did, and even others took advantage of Handel's harpsichord lessons. The Handel Suites were written for his pupils, and if we choose carefully we will find that many of the Sarabands, Gavottes, Preludes and Pavans breathe a fragrance as delicate as lavender that escapes from an old chest.

BEN: Don't suppose princesses ever had to play exercises, though?

MUSE: Yes, indeed they did; many of Handel's harpsichord pieces were written merely for training the fingers. Handel himself had a touch that was as smooth as velvet. His fingers seemed to grow to the keys; so curved and compact were they when he played that no motion and scarcely the fingers could be discovered. He practiced incessantly until the keys of his harpsichord were worn spoon shaped, and one of the noted actors of the day compared his hands to feet and his fingers to toes.

HAROLD (holding out his hands): Feet! Of all things!

MUSE: Seems funny to us, doesn't it? But maybe if we thought more of a compact hand and firm fingers we might improve our legato playing and get a better tone. Try it: Handel played the harpsichord well, but Scarlatti, the Italian, played it better. Handel's only rival on the organ was Bach, whom he never met, though they were born just a month apart, and the birth towns were only a few miles distant.

MARY: Maybe they were jealous.

MUSE: Bach always wanted to meet his distinguished and much-talked-of countryman, but perhaps Handel didn't care, and his London residence made a meeting impossible in later years. Let's return to Signor Handello, the fashionable impresario and writer of Italian opera.

BESSIE: Oh, let's; I adore opera.

MUSE: When Handel arrived, London was music mad over Italian opera, and, being a shrewd man of affairs, he sat right down and in fourteen days wrote an opera and advertised it much as we do now. "RINALDO, real trees and living birds used in Act II."

It was an immense success, and melodies from it were strummed on every harpsichord. Its catchy tunes were whistled up and down the land, and even from that far off day one of them has come down to us—tunes infinitely sad and infinitely beautiful. (Goes to the piano, plays and sings *Lascia ch'io Pianga*, "Weeping Forever.")

MARY: Sounds teary and not a bit operatic.

MUSE: And would you believe Handel's *Largo* to be operatic music? It is from the opera *Serse*; the song is about "My Plane Tree." (Goes to the piano, plays and sings the *Largo*.)

HAROLD (puzzled): Seems all mixed up with church to me.

MUSE: When Handel stopped writing operas and commenced writing oratorios his music didn't change; the libretto changed, and that was all.

BEN: But what's an oratorio?

MUSE: For short, let's call it a sacred drama without action.

BESSIE: I don't know what a libretto is.

MARY: Why, you do, too. It's the book the boys shake in your face when you go to the opera-house.

MUSE (smiling): At fifty-five Handel

found himself bankrupt, singers and public alike unfaithful, and his creditors clamoring at his heels; but he didn't seem one bit crushed, for he sat right down again and wrote *Saul*, one of his first oratorios. The people liked it, and as Handel was always very practical, he went about setting more and more Bible stories to music—*Samson*, *Judas Maccabaeus*, *Israel in Egypt*, *The Messiah*. So out of Handel's failure as an operatic impresario the English oratorio was born.

BEN: Wasn't he plucky, though, not to be discouraged?

MUSE (nodding an assent to Ben): I want you children to remember always that Handel, the German, created the English oratorio, and for more than a century and a half English music has been keyed to it, and many believe that the progress of English music has been checked by it.

BESSIE: But why— isn't *The Messiah* awfully great?

MUSE: Yes, and after all is said, my dears, if English music had to bear the stamp of a foreigner, it seems a rather fortunate thing that so mighty a work as *The Messiah* should be the choice of the people.

And here is that marconigram I have kept in my pocket all this time (Reads from a paper):

"25 BROOK STREET, LONDON.
"Be reserved for you and party for Sunday Thursday. Tell children that fountain in Act I is genuine, Bowers real and birds alive.—GEORGE HANDEL."

Shall we accept?

HAROLD: Well, I should say—yes!

MUSE (rising): Come, then, there is no time to lose.

(All hurry into traveling dress and go out.)

Questions to Answer.

What is an impresario?

Who is Hammerstein?

Who was Scarlatti?

What is an oratorio?

Who wrote oratorios beside Handel?

What is a Saraband? A Pavan?

Have you heard *The Messiah*?

HANDEL PROGRAM.

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Weeping Forever (song) (ETUDE, 1906).

Prelude from Suite No. 14 (ETUDE, 1906).

Dead March (from *Saul*).

Gigue in D Minor.



"HURRY UP, DICK, OR WE'LL BE LATE FOR THAT MUSIC LESSON."

Publisher's Notes

A Department of Information Regarding New Educational Musical Works

The Right Business Equipment. Previous to about twenty-five years ago some musicians seemed to take a pride in cultivating a kind of "artistic abandon" in their surroundings which they imagined had something to do with their inspiration. A studio littered up like a junk-shop, ancient smoking jackets, absence of systematic accounts, a limited collection of dog-eared music and rusty furnishings designed to give their studios the quiet suggestion of refined age, were part and parcel of the old-time musician's stock in trade.

Indeed, all those rag-tag accessories seemed as necessary to him as did his piano and his metronome. Now they are all gone, along with the leeches of the doctors and the powdered perukes of the lawyers. The awful ogre of business methods has entered and the modern music studio is very much like the office of the lawyer, the dentist or the physician. Has music thereby lost any of its charm—its romance? Has something of the beauty of the art been perished along with the picturesque of dirt and seediness. By no means. The result has been more and better musical effort, absence of waste in time and the general elevation of the profession of music teaching.

The teacher of to-day takes a pride in having his business equipment of the very best. If he can, he owns a typewriter. He avails himself of every business device which may help to save his precious time at the lesson. He keeps his accounts by modern methods through the means of the various business helps which are published especially for his use. He knows that the failure to have a large collection of necessary standard pieces of music and standard musical books on hand means that his pupils may go to the teacher who does keep such a stock.

From long experience he places a high value upon keeping his materials ready for immediate reference. What would the scientific world think of a bacteriologist who had to search for hours through tubes to locate a particular culture? What does the business man think of the musician who has to waste his time hunting for music which should be "at his finger's ends." There is no excuse for the old-fashioned "all in a heap" method of keeping music. Excellent cabinets with regular filing systems properly classified may be bought very reasonably. Most careful teachers keep their music stock in paper wrappers, just as it is kept in a music store. If the music is valuable to the music dealer before it is bought, it surely represents a money value after it is bought, and deserves careful preservation.

The musician of to-day keeps his eyes open for all kinds of new music and new books, and sees to it that these are added to his collection at once. He has his piano tuned frequently, and he keeps his studio as neat as the lawyer's office or the surgeon's operating room. These things have won him the respect of his colleagues in other professions and the admiration of the

business man who patronizes him. The right business equipment for the musician is a matter of the greatest personal importance to him.

Commencement Music. We have already sent out an enormous number of school and college "Commencement Music" selections and a great many institutions are supplied, but we are prepared to furnish music for this occasion in great variety, and those having such matters in charge are invited to write us for an assortment from which to make up their musical programs.

We have practically everything necessary—vocal music for all combinations of voices, two parts, three parts, four parts, also instrumental arrangements and combinations of great variety. Let us know what you wish to do, and we will do our best to supply suitable music.

Seasonable Needs for the Music Teacher. We have a number of articles in our list in the "Music Teachers' Hand Book" which are useful to music teachers and professionals at this season of the year—that is, at the end of the term and just before commencement time. We refer to diplomas.

We have blank diplomas selling for 15 cents and 25 cents each, according to their quality, both 21x16 inches in size. We have the same with a "Course of Study" engraving upon it for 50 cents. We have a Certificate of Award, 12x9 inches in size, with or without "Course of Study" printing, retailing at 5 cents each, and the same on larger paper for 10 cents each. The Course of Study printing is as follows: "This is to Certify that ——— has completed in a creditable manner a course in ——— Music as follows ———. In testimony whereof, etc. Signed by the Teacher."

Blank program forms are useful. We carry two forms, each consisting of a four-page folder on thick, good quality paper, title page in two colors; one form reading "Recital by the Pupils of" and the other "Concert by the Pupils of." The two inner pages are blank, upon which is to be written or printed the program list, and the price, considering the fact that we have a small advertisement of THE ETUDE on the fourth page, is less than cost of production, 50 cents per hundred. Send for free sample.

We have a Musical Prize Card, being a card 6½x4½ inches in size and containing eight small steel engravings of the great masters, price 10 cents. In this same connection we have a set of Reward Cards, 14 cards, the size of a postal, each one devoted to a composer, giving portrait, birthplace, biography, facsimile manuscript and autograph on each, 50 cents for the set, including one of the prize cards.

Our readers will be interested in the fact that we are about to make arrangements with a prominent firm of jewelers so that it will be possible for us to furnish a catalogue of emblems for music classes, societies, etc. All

that we have to mention at the present time are some novelties in jewelry and a single medal design which is made in gold of a substantial weight, engraved to order for \$5.00 each, or the same in silver for \$3.00 each.

Our "Music Teachers' Hand Book," including all of the above, thoroughly explained, and a great deal more, will be sent free to any one who will ask for it.

New Music In Summer.

Many teachers continue their work all summer,

and are consequently in need of new and fresh teaching pieces. Our regular monthly packages of new music are discontinued at the close of the usual teaching season, but we are prepared to send out monthly novelties on the same terms, and all teachers who wish to take advantage of this plan will be cheerfully accommodated. A postal card request to continue sending the NOVELTIES is all that is necessary. Even those who do not teach in summer should find the plan of value and assistance in selecting pieces for the next season's work. The whole scheme of MONTHLY NOVELTIES is extremely liberal, and there is no obligation to buy, the only certain expense being a nominal amount for postage.

Returning "On Sale" Music. During the early summer months we expect the

return of any part of the season's "ON SALE" music that has not been used or sold. All such returns should be wrapped securely, the sender's name and address plainly written on the outside, and then addressed and forwarded to us by the cheapest way—by mail, if weighing less than four pounds, or, if heavier, by prepaid express at PRINTED MATTER RATES (on request we supply a special prepaid express label for this purpose). Very large quantities, from distant points in particular, should be sent by freight also prepaid to destination. It is always of prime importance that the SENDER'S NAME AND ADDRESS be written or marked on the outside of all parcels or boxes; every season we temporarily lose the good will of many patrons who fail to receive credit for returned goods, but the cause is invariably the same: No name or address on the package, and hence our inability to identify this leads to an accumulation of "No Name" credits, each representing more or less worry and trouble for all concerned. Therefore, we are constantly reminding patrons of this very necessary observance, the placing of the sender's NAME AND ADDRESS ON ALL PACKAGES of any kind sent to us. All accepted returns are promptly credited and the amounts deducted from the "ON SALE" accounts. Complete settlements of all balances are expected in June or July.

Grand Valse De Concert, Op. 88 By Maurice Moszkowski.

We announced in the last issue of this journal a new waltz by Moszkowski. This waltz will be issued by us for the first time in any country. The advertisement of this waltz appears in this issue on the page with Publisher's Notes. The work is one that will be played by a great many of the most eminent pianists of the day. It is a work that will take rank with the Second Rhapsody of Liszt and the other popular waltzes of Moszkowski. Pianists who are seeking something new, that will repay them for study, will do well to investigate this new waltz.

The "On Sale Plan" We are just as well equipped at this season as

during the winter to make up and send out the usual assortments of teaching pieces, studies, etc., and to patrons whose wants are beyond the scope of the monthly packages we will gladly send "ON SALE" packages containing sufficient material for a full summer's work or for a longer period if required.

Vocal Studies. These vocal studies are almost ready to de-

liver, but we shall continue the offer during the present month. The work has been somewhat delayed on account of words being added to each study, making them of additional value. Some of the good features of this work are the following: They are written in a pleasing, melodic manner by one who understands the voice and one who has originality and invention. The accompaniments are not difficult and are kept down so that they will be within the grasp of the average vocal student. They are written for the use of the medium voice. They are in about Grade 4 or 5 in the scale of 10. All who are interested in the voice would do well to procure a copy of this work this month. Our special offer price is only 25 cents, which will no doubt expire with this issue.

New Parlor Album. This New Parlor Album is well advanced toward

completion. The pieces in this volume will comprise the most pleasing of our catalogue of late years, that are suitable for the parlor or for recital work. A great many of these pieces will be those that have already appeared in back issues of THE ETUDE.

Our introductory price for this month is but 20c. postpaid.

A New Comprehensive Scale and Arpeggio Book. A scale book on new and unusual lines, and yet so much in accord

with the practical everyday material needed by the teacher, cannot fail to attract wide attention in the musical educational world. Such a work is the forthcoming "Mastering the Scales and Arpeggios," by James Francis Cooke. The writer has been engaged upon this work continuously for over seven years. The book will contain all the best ideas in the standard scale books, but will be vastly more comprehensive and explicit. It starts the pupil much in advance of the ordinary scale book in that by the time the pupil is ready to take up the regular scales with the customary fingering he has had an exhaustive theoretical and practical drill in learning the keys and signatures. Much of this is accomplished by exercises which have the merit of real inventions, although they are so simple that they may be employed by any teacher with any method without previous study. All the standard major and minor scales are given in the forms most generally used by teachers. The later sections of the book give exercises by means of which the pupil may readily develop a speed of one thousand and more notes a minute. Finally there will be an appendix, which will contain historical and theoretical information designed to answer the hundred and one inquiries about major, minor, harmonic, normal, melodic, mixed, etc. The last section is devoted to the Arpeggios. All the descriptive notes are characterized by the same gift of making technical subjects perfectly simple and interesting, which marks the same writer's very successful "Standard History of Music." Before the date of publication our readers may have an

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The World of Music

All the necessary news of the musical world told concisely, pointedly and justly

Abroad.

HUMPHREY has so far recovered from his paralytic stroke that he has been removed from Berlin to the Riviera.

This little town of Bassano, the birthplace of Verdi, intends to raise a monument in honor of the eminent composer. It will take the form of a bronze statue.

ROGER D'ALBERT recently turned over the entire proceeds of one of his concerts to the pension fund of the Philharmonic Orchestra of Berlin. The gift amounted to 9,000 marks, \$2,250.

LUCOCC's opera, *La Fille de Madame Angot*, has recently been revived in Paris with such success that money is being turned away from the door. The composer, now in his eightieth year, was present at the opening performance.

"The Orchestra Fennia," composed entirely of women, recently gave its first concert in London. A similar orchestra has also been formed in Berlin, but unlike their English sisters, the German ladies have not been able to secure an adequate number of players upon wind and brass instruments.

This committee engaged in collating Verdi's correspondence, which is to be published next year, the hundredth anniversary of his birth, has discovered at the Villa Santa Agata, where Verdi spent most of his life, the complete overture to *Aida*. There was some doubt as to the existence of this overture, although it was said that the composer wrote it after the final rehearsal for the first performance of the opera because he was not satisfied with it.

One of the women composers of England who are attracting notice at the present time is Mrs. Margaret Meredith. She is a granddaughter of George Eliot, and a daughter-in-law of the late George Meredith. Her setting of Kipling's *Recessional* for chorus, organ and orchestra has obtained several hearings.

MAHLER's eighth symphony, which involves the employment of 1,000 people in orchestra and chorus, was given its first performance. The house was sold out, and the work was well received, though not with such marked approval as was evoked when the work was given its premiere under the direction of the late composer at Munich.

ERNEST D'ALBERT's *Thelma* recently had its four hundredth performance in Berlin. The work has been given four times by the Metropolitan Opera Company in New York, but did not win much favor from the American public. It would seem that the success of an opera is often a matter of geography. *Thelma*, Macagn's new opera, which achieved a notable success in South America, but has failed to appeal very much to the composer's compatriots.

The London Philharmonic Society has just celebrated its one hundredth anniversary. Many important works have obtained their first hearing with this organization, the most important being Beethoven's Choral Symphony, for which the composer was paid \$250 in advance. The work was produced in 1825, but was not very well received, though it was the last of the master's works. A further check for \$500 was sent by the Society just before he died, through the efforts of Moscheles.

ENGLAND has sustained the loss of one of her most famous organists in Dr. A. L. Peace, the successor of W. T. Best, an organist at St. George's Hall, Liverpool. He was born on January 26, 1844, at Huddersfield, and showed with an early brother of Sir Walter Parratt posts before going to Liverpool. Many of his anthems and other works are well known to American church musicians.

As the result of a quarrel over Macagn's new opera, *Thelma*, the Greek Consul, Tipolo, recently. They were thirty years apart, and which took effect, the combatants shook hands and became friends again. It is to be hoped that this kind of thing will not become fashionable in America among government officials and politicians. The prospect of Dr. Wiley and Theodore Roosevelt fighting a duel owing to a difference of opinion over Dr. Parker's new opera, *Mona*, fills us with alarm.

GERMAN ideas as to what constitutes a masterpiece have frequently afforded amusing examples of official red-tape. The latest instance has been afforded by the production of Dr. Otto Neitzel's opera, *Barbarische*, which

has just been very successfully produced at Krefeld. The police authorities stopped the performance on the ground that kings reigned on the stage unless they have been dead two hundred years. Frederick the Great plays a part in the opera, though it is only a small one. He is respectfully treated, but as he died only in 1780, he is not entitled to a place among the dramatic personae.

ERNEST PANELL is a drummer in the Colonne Orchestra of Paris. For forty years Panelli has been hammering away at the tympani in different Parisian orchestras. Tonio, Don Juan, Nabucco, and over and over again, day after day, year after year, Panelli pounded away at the foundations of the classics. Incidentally he helped out his living by copying. Finally he approached the conductor of the orchestra, the famous Gabriel Pierné, and begged for more work as a copyist. "He showed him some of his work," Pierné replied. "It is not good. I will not permit the sixty-year-old composer to 'compose in peace' without the aid of want at his back all the time."

At Home.

ONE hotel alone in New York spends \$50,000 annually on music.

The death is recorded of the well-known organist, John Elliot Trowbridge, of Newton, Mass.

It is said that Miss Calvé and her husband, Stanor Gaspari, are going to establish a school of operatic singing in San Francisco.

The Mendelssohn Choir of Toronto won golden opinions when they sang recently in New York under the baton of their gifted leader, Dr. A. S. Vogt.

MR. FELIX LAMOND, of the New York College of Applied Music, has been engaged to give thirty lectures upon the "Science of Reading," during the coming summer at Columbia University.

MARCONI's new opera, *Yodfat*, is to be produced in Chicago next season. It has caught the composer's fortune from South America, though it has been harshly criticized by many who are competent to judge of its merits.

When the Minneapolis Symphony Orchestra closes its season early in June it will have made a tour of over 1,000 miles. They will have been heard as far North as Winnipeg and as far South as Birmingham, Ala.

Piano manufacturers are beginning to be much concerned by the fact that the world's supply of hard wood is rapidly dwindling. It is feared that before long they will have to find some substitute for wood in constructing their pianos.

The Chicago-Philadelphia Opera Company are said to have lost \$20,000 on the last season, and Andrew Dippel, the general manager, has announced that if Balduino wants opera next season the company must be guaranteed in some way.

The rumors that the Philadelphia opera season has not proved a financial success do not seem to be borne out by the facts. The shortage has been very much reduced from that of former years, and everybody is well pleased with the results.

A Brahms festival has been given in New York by the combined forces of the Symphony Society under Walter Damrosch and the Oratorio Society under Frank Damrosch, assisted by Marguerite Matzenauer, Florence Hinkle, Fritz Zimbalist, Wilhelm Bachaus and Gwilym Miles.

The Philharmonic Society of New York has undergone a complete reorganization. A new manager will be appointed to succeed Mr. London C. Charlton, who is unable to devote his whole time to the Philharmonic, owing to his many other business engagements.

WOLF-FERRARI has confessed that most of the music for *Le Donné Carosse* was composed as he lay on his back in bed. It comes as a shock to most people to realize that the best composers do their work most often from a musical instrument and from a table.

The leading music critic of the city of Buffalo is Mary M. Howard, a lady of unusual accomplishments. She is an excellent pianist.

organist and composer. It is not often that distinction as a music critic comes to a member of the fair sex. Many musicians believe that music criticism is a special prerogative of—the "unfair" sex.

STOKOWSKI, the conductor of the Cincinnati Orchestra, has asked to be released from serving out the remaining two years of his contract. It is rumored that he is dissatisfied with the management and that the directors are inclined to support him. He will probably be invited to remain, and other changes will be made.

GIULIO GATTI-CARAZZA, the general manager of the Metropolitan Opera House, New York, recently received word that his father, Victor, recently a Senator of the Kingdom of Italy. The new Senator is a radical constitutionalist in politics. He is a retired colonel in the Italian army and was one of the famous Garibaldi "Thousand."

It is said that the annual statement of the Chicago Opera Company will show a profit of \$15,000 after writing off a depreciation of \$40,000 in scenery, costumes, etc. In face of the fact that the previous year closed with a deficit, the outcome is decidedly encouraging. The most popular opera proved to be Massenet's *Thérèse*, *Cendrillon*, and *Le Jongleur de Notre Dame*.

WILLIAM C. CARL recently celebrated the twentieth anniversary of his connection with the "Old First" Presbyterian Church in New York. His work as an organist has been attended with remarkable results, and the members of the choir and congregation presented him with a bronze bust of Beethoven as a mark of their appreciation of his achievements.

A NEW opera, entitled *A Lover's Quarrel*, was recently produced in Philadelphia by the Chicago-Philadelphia Opera Company. It was the work of Attilio Pargill, one of the assistant conductors under Mr. Dippel's management. It is a pleasant little opera comique in which the course of true love encounters the usual obstacles, all of which are finally overcome.

A WELSH Day Celebration is being planned at Central Park, Pa. (near Bethlehem). There will be \$720 in prizes and there will be no admission fee charged to contestants or visitors. The prizes are for contestants in all forms of vocal art, from mixed choruses, male choruses and quartets to vocal solos. Imagine half a hundred basses working away at *The Pilgrim's Song* of Tchaikovsky for a prize of ten dollars. Only one who has attained Welsh Eisteddfod knows what a fine spirit of camaraderie prevails at these ancient and interesting festivals.

REMARKABLE work is being done among the East Side children by the Music School Settlement, New York. Over 800 children receive instruction, and a very genuine love for music is being fostered among many who would otherwise be unable to develop the talent. Similar organizations exist in most of the large cities of America to-day, and their form one of the most noteworthy evidences of the way in which music is rapidly becoming recognized as a vital factor in the life of the community. The object of the Music School Settlement is not so much to create more professional musicians as to create a wider interest in music. David Matnos, who is in charge of the New York Settlement, believes that everybody should be able to play a musical instrument as a matter of course.

ACCORDING to Mr. Charles Henry Meltzer, the New York critic, opera composers receive far from adequate fees for the performance of their works. A few years ago Humperdinck was receiving only \$75 a performance for *Hansel and Gretel*, and it is doubtful if he gets more to-day. Wolf Ferrari, the "lion" of the present season, received only \$100 a night for his *Le Donné Carosse* from our chief opera house. Probably two-thirds of that was paid away to middlemen. When it is remembered that the singers receive fancy prices, ranging as high as \$2,500 a night for Caruso, it certainly seems that the composers are unfairly treated. Puccini has made as much as \$400 a night—shared with his publishers and agents—but his demands have resulted in his works being taboos by Andreas Dippel.

While many people have a somewhat exaggerated idea of the amount of money received by singers in the New York churches, there is a very large amount spent each year by churches. One church alone has an appropriation of \$20,000 a year for music, though of course this sum is never spent—it is simply that the committee have carte blanche to that amount. The maximum expenditure for a year's music in any New York church is about \$20,000. Very few churches receive more than \$1,500 a year, while the majority of good singers receive at most from \$500 to \$1,000. These sums are not large, though they form a steady income and leave the singer plenty of opportunity for concert work during the week. The field of church music, however, offers very little opportunity for any but those who already have an established reputation. New York is crowded with singers who come from all over the country. The salaries paid in the smaller churches are very low, and singers who have no private means who are successful in the smaller towns would do well to think long before going to New York.

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Style in Musical Art. By C. Hubert H. Parry, Bart. Published by Macmillan & Co., New York. Price, \$3.25. 438 pages.

Few writers upon musical subjects enjoy the prestige which Sir Hubert Parry possesses. His position as head of the Royal College of Music, the splendid quality of his own compositions, and the genial warmth with which all his writings are diffused have earned for him a place unique in the world of music. The collection of essays published under the title *Style in Musical Art* were designed originally as a series of lectures to be given at Oxford University. In health, due to overwork, forced Sir Hubert Parry to resign his position as Professor of Music at the university, and these lectures have now been reshaped into essay form.

The space at our disposal prevents us from reviewing the work with the thoroughness which it deserves, but it is impossible for us to state emphatically enough that the work is one which should be in the possession of all musicians who have anything higher than a bread-and-butter view of their art. It is almost impossible to refrain from quoting long passages from the work, and nearly every paragraph in the book reveals its author as a deep and subtle thinker to whom anything but the highest standards in art are intolerable.

A COMPULSORY CONCERT.

Mrs. Rose Fay Thomas, in her *Memoirs of her famous husband*, Theodore Thomas, tells of an amusing incident of early frontier days. Thomas was bound for San Francisco with his orchestra, Mme. Materna, Mme. Frusch-Madi and Miss Emma Juch, who were to sing at his concerts. Halting at a little way station, Thomas left the train to find out what the trouble was. There he was confronted with a gathering of cowboys, armed to the teeth and determined upon having a concert at once. Thomas saw that they were not to be resisted, so he took his fiddle from the case and played one or two tunes for them. This did not appease them, and they demanded singing. Mme. Materna and Mme. Frusch-Madi were too scared to come from their locked compartments, but the American, Emma Juch, did come forward and saved the day by singing *Home, Sweet Home* from the back platform of the rear car. As the train moved away over the prairie the cowboys galloped behind, shooting volleys of applause into the clear blue skies overhead.

The work, "Musical Picture Book," by Otis Davis, is fine for small children.—*Irma East, Texas.*

What Others Say

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

I am delighted with the volume, "Wagner—His Life and Works," by Adolphe Jullien, that reached me a few days ago. It is certainly beautifully gotten up, and is a work that should be in every musician's library.—*John L. Wright, Maine.*

The work, "First Months in Pianoforte Instruction," by Rudolph Palme, is a most excellent preparation, especially for young people who have not the advantage of a good school or a really first-class teacher.—*J. A. Lambert, New Jersey.*

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Q. I have found some notes written thus. Is there any reason why the stems of some notes should be written up while others are written down?—S. S. C.

A. In the above example the stems merely conform to the ordinary rule of writing notation, i. e., when the note is on the upper half of the staff stem down, but when it is on the lower part stem up. And in writing musical manuscript it is as well to remember the simple rule of down stems at the left of the note and up stems at the right.

Q. 1. Why is it that some theorists use the term *semitone*, and others call it *half-tone*, and yet will in turn be called wrong? How is one to know which is the right expression?

2. I have always understood that "secco" means "without flourishing," yet in Chamoin's "Air de Ballet," for instance, "secco" is placed under a chord which has a wavy line in front of it. How can one do it contrary to the rule of down stems at the left of the note and up stems at the right?

3. What is meant by the sign *tr* in cases as indicated by the following example:

A. Your opinion is right. It does not make any practical difference in melody writing which method is used. Generally in ascending use sharps, and in descending use flats. Of course the moment that harmony is used it makes an enormous difference whether a sharp or a flat is used, the meaning of the chord being perceived by the accidentals employed. But occasionally one will find a case where the accidental used in the melody part, say in a song, dissonance with the chord used in the accompaniment. In such a case the accidental in the accompaniment is always correct, while the one in the vocal part is incorrect, being only used to avoid troubling the sight-singer with a temporary modulation. Thus one might find an *tr* in the melody and a *b* in the accompaniment, the latter being the true note.

Q. Was Georges Sand musical or were her gifts solely literary?—M. A. R.

A. Mme. Dudevant (Georges Sand) was not actively musical, although she had a keen musical judgment. It was her companion of Liszt and Chopin, both of whom were always willing to play the piano for her. Mme. Dudevant studied music in her younger days, but never seems to have advanced deeply into the technique of the art. Yet she was always very sensitive to music and would probably have made a good musician had she taken up the study seriously. Her literary labors and successes forbade the possibility of this.

Q. How is the novel known as the "Kreutzer Sonata" by Tolstol connected with the famous sonata by Beethoven? I have never read the novel and should like to know what the connection is.—READEL.

A. The novel was written by Tolstol with Beethoven's great sonata as an important motive in it. In the novel Beethoven's work is pictured as inspiring very undesirable emotions. It is pictured as an evil influence. But the picture is, nevertheless, an almost one. Tolstol seems to think that this work may have been evolved in a wild rhapsody of unstrained passion and feeling. He does not have even a suspicion of the careful Beethoven planning out his tonal architecture with the greatest thought. He is almost completely ignorant that there are technical features as well as emotional in such a work. It is only one other instance of a litterateur slipping badly when attempting to write about an art that he does not technically understand. Tolstol has plenty of company among literary error-makers.

Q. Is the custom of introducing cadenzas written by the virtuoso especially for the occasion in some special piece going out of style? In older times I understand that the performer always improvised his own cadenzas. Is this still—C. J. O.

A. The custom of writing virtuoso cadenzas is not dying out as quickly as it ought to. It is continued by all the great composers. As the cadenza is a personal display of technique it is quite right for the performer to discard some cadenza composed by the writer of a work and substitute his own. Beethoven, for example, left cadenzas to all of his concertos, wherever he wished them used. Yet it is quite permissible to set these aside and display your own wares in your own manner, always taking care, of course, that the cadenza shall grow out of themes of the concerto, by development. The fact that Beethoven at one place wrote "La Cadenza alla corte" "Make the cadenza short"—after he had written one himself, shows that he allowed the practice. In the eighteenth century it was very often customary to improvise a cadenza, and more recently Ole Bull used to do this.

Q. I am very much perplexed over the correct way of writing the chromatic scale. Sometimes I find it written thus—

And I find it written thus—

Is there any reason why it should not be written in the latter way in piano instruction books? It is certainly a great deal simpler for the pupil to read, and unless the scale is harmonized I cannot see any sensible reason for writing it otherwise.—CANADIAN READER.

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This set me to making my own investigations, and I found that many men, with and without genius, did their best work in the summer season. Wagner, for instance, always a terribly hard worker, chose the summer for his most important work. His festivals were all held in the summer months.

I also found that Beethoven had a special method of work which recognized the summer season as the time in which his abilities were at their highest. All year he collected notes in his many books, but he always reserved the summer season for working out his ideas in the quiet and seclusion of the country. He took frequent walks to the woods, and his masterly treatment of his themes was doubtless largely due to the effect that the warm air, bright sunlight, fragrant flowers and restful foliage had upon his receptive mind.

The further I went the more instances I found of successful work in the summer, until I began to

think that our whole educational system was wrong and that we ought to do our study in the cheery, sunny days of July and August, when our souls were ventilated with God's pure air, even more than during November, December or January when the only source of mental stimulation seems to be a steam radiator and a frost-smear window.

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The following summer I took up another branch with the same teacher. This time it was touch, and I was somewhat startled to find how much I had been neglecting, particularly in the development of a perfect legato and an elastic staccato. My teacher told me that he

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If you have not arranged to study during the coming summer, it is now too early to make your plans for the summer after next. That is, there is a great deal in the way of re-reading and self-study which may be accomplished in advance. At the same time you may make preparations to save in advance. I should think that the Self-Help Issue of THE ETUDE, published last October, would be of real value to students desiring to prepare themselves for a summer course. In any event the more activity this summer work brings into our musical life the more thorough and more praiseworthy will be our whole system of musical education.

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sible to add much distinctiveness to
the program chosen by adding duets
and quartets, or even a chorus. Secure
a good selection of simple material of
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what possibilities may be opened toyou in this way. A good children's
chorus, or even a good whistling
chorus would add novelty under some
circumstances.In choosing your speaker for the oc-
casion look for the brightest, witziest
man in your acquaintance. A dull
speaker at a commencement is like a
skeleton at a feast. See that the local
papers are kept supplied with news
notes well in advance, and you will
also discover that the papers are more
willing to print notices about the do-
ings of your pupils who are well known
socially than about your own doings,
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