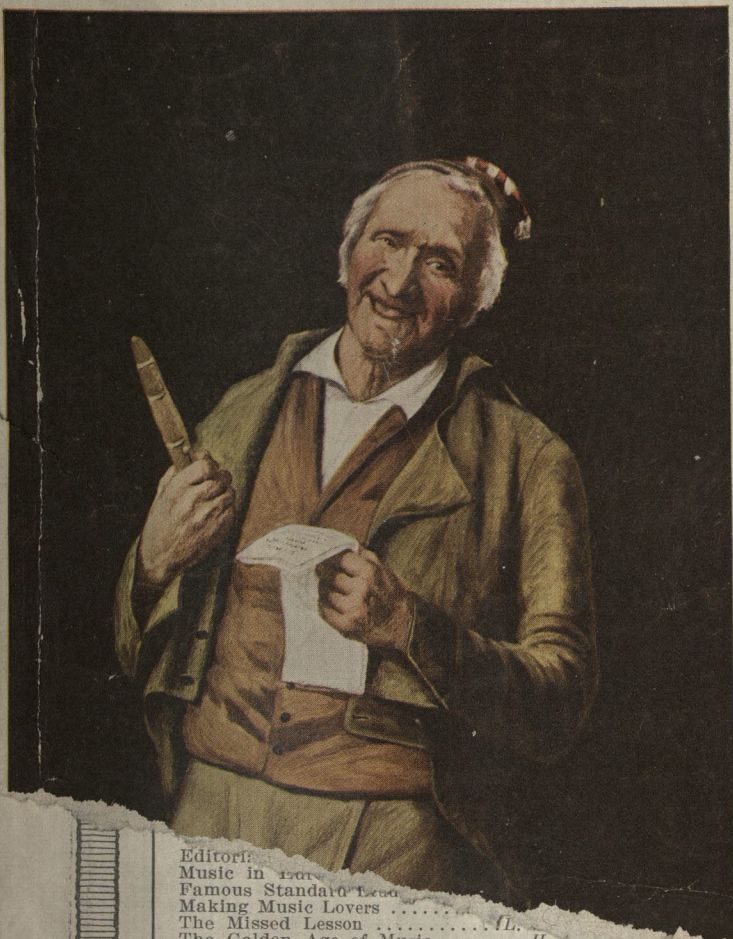


PRESSER'S MUSICAL MAGAZINE THE ETUDE

April
1912



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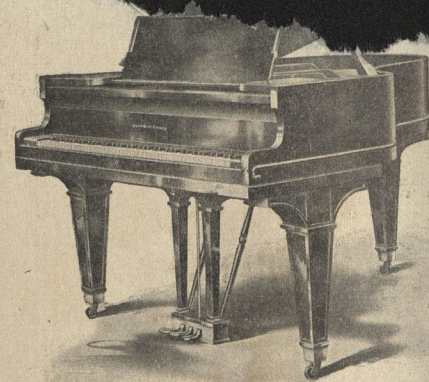
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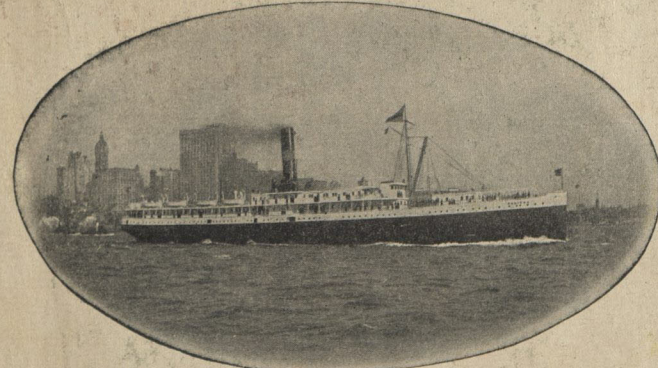
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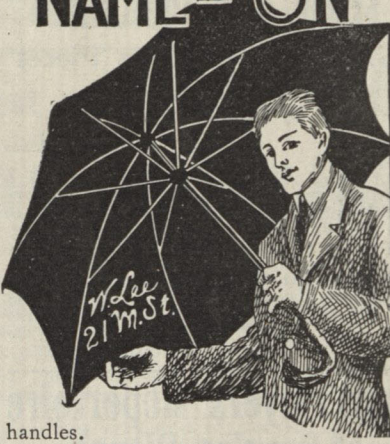
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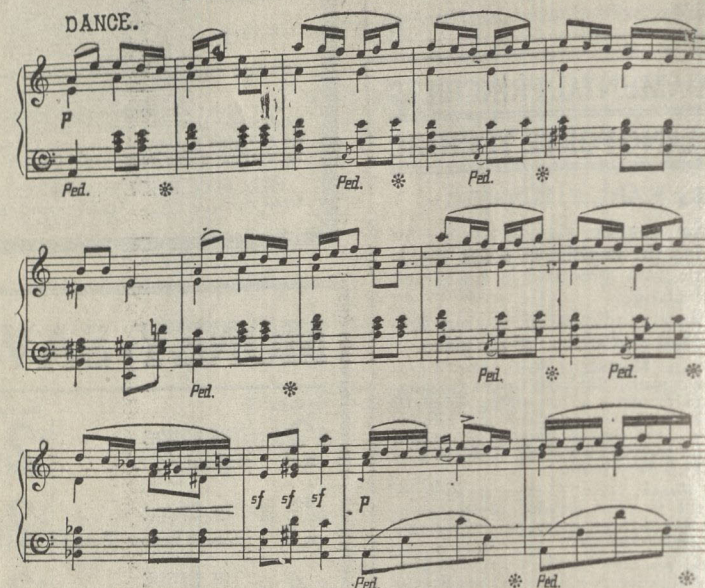
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THE ETUDE

APRIL, 1912

VOL. XXX. No. 4



LET THERE BE LIGHT.



POSSIBLY the most pathetic, the most significant, the most penetrating words in all dramatic literature are those heard just before the curtain falls upon the last act of Ibsen's *Ghosts*, when the stricken son cries out in despair for eternal freedom from his earthly pains.

"Give me the sun, mother, give me the sun."

This, too, has been the cry of all the world through the uncountable ages. It is not surprising that the first religion of most all primitive peoples has been the worship of the sun, the material basis of our existence. Have you watched the flowers postpone their bloom to greet the sun? Have you seen the resurrection of the gardens, the meadows, the woods before the great golden light in the heavens? Do you wonder that the emblems of liberty, health, commerce, art, science, and, in fact, all evidences of progress have been some form of light. The symbol of learning has long been the flickering lamp—why not the glorious sun?—for all learning depends upon more and still more light—more enlightenment. "Licht, mehr licht," cried the dying Goethe, the most lustrous man of his age, "LIGHT, MORE LIGHT."

The true teacher is first of all a giver of light. He must radiate. He must illumine the minds of his pupils as the sun breaks through the night. Every lesson must mean new light. Would you hold the interest of your pupils? Then never let a pupil leave the lesson until you have thrown some real light upon some one particular phase of the piece the pupil is studying. If the pupil is "in the dark" upon phrasing, appropriate touch, expression or nuance, fill the mind with light until it glows with information. If the lesson is dull, the teacher, and the teacher only, is to blame. He has failed as a light-giver.

Again we come to Eastertide, the sun time of the year. The world is telling the wonderful story of new life, greater hope, richer love, broader light. "Ye are the light of the world," said the Master. It seems a most felicitous season for teachers to absorb this wonderful thought.

"Ye are the light of the world,"

each one of us a little solar system to illumine all those around us.

Light giving does not mean merely instructing. It means letting the light shine through our words, our deeds, our own works. Man's highest duty to mankind is the cultivation of the nobility in his own character. Nobility thrives in light, righteousness, love, beauty. Nobility declines in darkness, iniquity, hate, ugliness. Music teaching especially demands bright, happy surroundings. With the coming of the flowers remember that, although the plant may grow during the dull days, it is the sun, the everlasting light, that bursts the blossom and fills Spring-time with its supreme glory.



A PREMIUM UPON ATTENDANCE.



ONE does not have to go very far in Mark Twain's *Tom Sawyer* before one encounters that delicious little delineation of human nature in which Tom, who has been given the odious task of whitewashing a fence, suddenly conceives the luminous idea of making believe that his task is an extraordinary privilege and then succeeds in renting out this privilege to other boys upon the payment of apple-cores, horse-shoe nails and other forms of juvenile currency. Now comes the same idea applied to a volunteer choir in a church in the Middle West.

If you have ever belonged to a volunteer choir you know that in most cases the choir is anything but volunteer. It is more frequently formed of recruits drafted from the young people of the church through the combined efforts of the pastor, the organist, the choir-director, the deacons, the trustees and the sexton. As soon as a new singer comes into the church district, he is first solicited, then begged and perhaps finally conscripted.

Membership of the choir is usually considered a duty. The Church of Indiana, made it a privilege.

Admission to the choir is by ticket only, and, wonder of wonders, the members actually pay for the tickets! There are by-laws and rules that reverse the pleading attitude of the average choir-director to that of a dictator. The plan is said to have worked very successfully. We often think that teachers and club organizers do entirely too much pleading and begging and thereby belittle the privileges of their assemblies. Masonic bodies never solicit new members in any way, and yet there are many eager to join at all times.



FORM YOUR OWN OPINION.



SPECIALISTS in psychology lay great stress upon apperception—that wonderful mental process by which we place two thoughts or mental conceptions in juxtaposition and from these evolve a new thought. This process of putting two and two together lies at the base of all higher educational progress.

This practice is one that we trust all of our readers apply when perusing THE ETUDE. We have no all-burning desire to form your opinions for you, nor have we any wish to let others do it. We want you to make up your own mind. We know full well that it is the only way in which anything like a genuine advance can be made. People who sit pensively by the way and take whatever view the passing stranger may have are not the people to get on in the world. This is particularly the case in musical education.

There can never be any absolutely right or absolutely wrong course in music. If there were, such a paper as THE ETUDE would not exist. What is right for one person may be entirely wrong for another. We cannot put ourselves in the position of having the power to determine what is right and what is wrong. Any article that seems to have a foundation of common sense and bears the name of a music worker who has had experience is eligible for THE ETUDE, provided it has the requisite interest.

In fact, many articles have appeared in THE ETUDE expressing opinions at variance with our own. It is only by studying such articles that the reader can hope to form a fair, unbiased viewpoint. We think that our readers ought to look on all sides of a question and then make up their own minds. We have very little respect for the reader who "swallows whole" everything he sees in THE ETUDE. If you read an article with which you do not agree, do not condemn that article too hastily. Read it over with the idea: "This writer may have some thought which when put together with my previous experience may help me."

We endeavor to keep the editorial policy of THE ETUDE as broad as possible. The writers are men and women representing every phase of musical work in all parts of the musical world. We aim to give you the strongest possible mental stimulus. We want THE ETUDE to make you think, because if you do the right kind of thinking you will surely profit. Do not be too quick to give up your own opinion. "Hold fast to that which is good." At the same time, do not let any prejudice prevent you from weighing the opinions of others.

THE ETUDE

THE DIATONIC SCALE.

Musical Thought and Action
in the Old World.

By ARTHUR ELSON

THE CONDUCTORS' TRIALS.

A FRENCH review of Weingartner's pamphlet on directing brings to mind that the conductor's life is not a bed of roses. Especially is this true in the beginning, when the leader cannot dictate terms. The present writer received a letter from Weingartner some years ago, in which he describes these trials—trials which Wagner must have met at Königsburg and Riga. The famous German conductor says: "Through both engagements (Dantzic and Hamburg), I learned thoroughly the misery of small theatres. The salary was very trifling—150 marks (\$37.50) a month for seven and one-half months, the rest of the year nothing—so that I could lead only the most modest life. Artistic conditions, too, were horrible. In Dantzic four, or at most, five, first violins, two contrabasses, singers of the third rank, and a wretched chorus. With it all there was no chance for proper rehearsals, since the directors would demand such a large repertoire that nothing could be fully prepared. But I strove to make the productions as good as possible, in spite of these hard conditions, and gained experience by doing so."

Even after the conductor "arrives" and counts his salary in five figures for the season, he has his troubles. Some conductors are too fussy with the men, not only in rehearsal, but in performance, and try to control them too closely. The players say that the best conductors aim to let the men alone, guiding them only when they need help and encouragement. In this list are Weingartner, Muck and Conti. But if the players are let alone too much, the ensemble deteriorates. Nikisch, great as he is, erred in this direction when leading the Boston Symphony Orchestra. Each conductor must choose his own method, and perhaps one who makes the players complain just a little will get the best results.

Composers are not usually good conductors. They are too apt to listen to the music, and float along with the emotional current. Schumann was a case in point. But there have been exceptions, Mendelssohn and Wagner being famous ones. Strauss, too, must be added to the list, though some ultra-conservatives still claim that he is no composer. Weingartner himself may squeeze in here, for he has composed quite a deal. Among his operas, *Genesius* and *Orestes* are the best; his symphonic poems, *King Lear* and *The Elvian Fields*, have won success; his four symphonies are much appreciated, and he has written interestingly for voice and for piano, besides composing chamber music.

COMPOSERS' ECCENTRICITIES.

A French journalist has made the dangerous claim that opium is an aid to musical composition. Since this claim was based upon the statements of men who have never attracted any serious attention as composers, it is hardly worthy of serious attention. All manner of sources of inspiration have been recounted by different composers in telling how they have composed. Some are very amusing.

Scarlatti used to compose easily when his pet cat remained with him; and perhaps this was the animal that walked along the keyboard and gave him the theme for his cat-fugue. Haydn used to sit at the piano until themes shaped themselves to his satisfaction. Mozart's musical ideas came copiously while he played billiards. Beethoven used to compose in a natural seat in a tree at Schönbunn, just outside Vienna. Schubert could compose anywhere, even writing *Hark, Hark the Lark* on the back of a bill-of-fare in a restaurant. Wagner was more particular, and used to decorate his study with different colors, in accordance with the mood of his proposed composition. Information concerning Strauss is not at hand, but no doubt he seeks inspiration in the liquid product of his relative, Pschorr; at any rate, some of his works sound as if he did.

In the *Neue Zeitschrift* is an article on the diatonic scale, by Carl Reinecke. The subject is timely enough, for that scale has about disappeared from modern music. The writer gives examples of themes, from Beethoven and others, showing that they are very simple as well as very expressive. The combination of these two qualities (direct simplicity and expressive power) marks the music of a genius, while the use of an involved style for its own sake is merely a matter of talent. Modern audiences realize that even Wagner shows simplicity—a definite musical outline that the hearer can grasp, in spite of all incidental elaboration. The test of a work, in most cases, should rest on the value of the ideas themselves as shown in a piano score. Schumann's large works sound best for piano, as they are poorly orchestrated; but in any work, instrumental color should not be used to cover a weakness in musical ideas.

Judged by this standard, the old masters stand as the best models. Wagner was inspired by Beethoven, and "brought symphony into opera." Strauss wrote a symphony in the style of Brahms before running amuck with orchestral effects. Elgar taught himself by writing a symphony of the same size and structure as one of Mozart's. Subjectively, such a passage as the major theme in the slow movement in Beethoven's seventh symphony is deeply expressive, though of the simplest character. As a mood-picture, the first theme of Mendelssohn's *Hebrides* echoes perfectly the lonely majesty of a gray day on the Scottish isles.

There are several morals to all this. One is that school children should be given a course in the appreciation of the classics, part of their singing time being taken for a hearing of great works and a competent theoretical explanation. A simplified general course in song-forms, rondo, sonata, symphonic arrangements, counterpoint and fugue, schools of opera and the great composers, would be of value in any high school. Many classical works are no more difficult to understand than the doubtful songs that are now thrust at helpless pupils.

A treatment of this same subject in English, from the pen of the late Carl Reinecke, appeared in *THE ETUDE* for April, 1910.

MUSICAL NOVELTIES.

Among new works, some motets and cantatas of Heinrich Schutz, discovered by an organist at Hildesheim, date back farthest. Someone ought to appoint a day of exploration, to be celebrated all over Europe, on which old libraries should be fully explored for the works of the early masters.

Of the modern works, perhaps Hausegger's *Nature (Alpine) Symphony* is the most important. It calls for chorus and organ, as well as orchestra. There are three movements. The first, somewhat like a scherzo, has a Nature Theme, rhythmically worked up, a beautiful middle part showing the peace of the forest, and an impressive coda suggesting the death-sorrow of living things. The second movement is like a funeral march or a review of the souls of the dead. The last movement is a jubilee, the chorus giving a hymn of praise, with Goethe's words, and the work closing triumphantly. There is some heavy instrumentation, but the work is full of rich harmony. Hausegger uses the rich colors of the modern orchestra in legitimate fashion, which makes his music always charming, even though it is not so widely powerful as that of Strauss.

Hans Huber is another man who writes broad, modern works of great beauty. He has now brought out his sixth symphony. Weingartner's third was highly praised at Cologne, being called ideal in its loftiness. Dresden applauded the four-movement *Peace Symphony* of Adolph P. Boehm; but that composer's recent suicide showed that "Peace hath her casualties, no less than war." A London hearing of York Bowen's second symphony proved it to be a grandly planned work. Josef Suk's orchestral *Fantasia* with violin proved only fair. The *Musical Times* has news of Elgar's second symphony, being given by the New York Symphony Orchestra, and a half-million bequest going to the Philharmonic; but we hope, for Elgar's sake, that these items were not meant as cause and effect.

IDEAS go booming through the world louder than cannon. Thoughts are mightier than armies. Principles have achieved more victories than horsemen or chariots.—*Paxton*.

Bright Ideas in a Nutshell

Collecting
Accounts.

IN RECENT YEARS all my payments have been received in advance, but I had a few old accounts on my books which I suppose many merchants would call "dead." I had given up trying to collect them for two or three years. Believing that there are very few deliberate imposters in the world, I wrote these former letters are annoying, and that you would pay me when your means permitted, I have avoided writing to you for two years. I do, however, need the money now, and in asking you to remit within the next two or three days, it is not necessary to remind you that I have been very patient." This little note helped me collect over forty dollars in one week.

H. VAN V.

Late
Pupils
and a
Remedy.

LITTLE THINGS often make a big impression upon little folks. Most of my pupils for many years were children under the age of twelve. Of course, like most teachers, I was "bothered to death" by tardiness. I had two ways out of the difficulty. The first was scolding, and the second was strategy. As I always hated to "jaw," I took the latter. Over my piano was a large picture of Mendelssohn which came as a supplement to *THE ETUDE*. If a pupil did not come on time I turned the frame around with the face toward the wall and told the pupil that Mendelssohn was always such a regular and systematic man that he simply could not look down on anyone who was late.

D. M. S.

Fingers
that
Broke In

I HAVE OFTEN THOUGHT that the breaking in of the pupil's fingers at the knuckle joint was due as much to lack of attention as to any muscular weakness. Let the teachers try this little scheme of mine. I get a fine medium size, but very rosy apple, the kind of an apple that seems to smile all over. Then I have the little pupil place his hands around it. This gives a position approaching the approved position at the keyboard. Then he removes his hands from the apple but holds them in the same curved position until he can place them on the keyboard. Once fixed in his mind he strives to hold this position. Then—then he eats the apple. This makes a great impression upon his memory via his digestive tract. Try it.

Miss X. Y. Z.

Keeping
Ivory Keys
White

FEW TEACHERS KNOW that the best thing to keep ivory white is the sunlight. I found this out by noting that where the sun-light fell upon the keyboard of an old piano, the keys were almost white. A half hour in the sunlight will work wonders. I have seen teachers use wringing wet cloths to wash piano keys. Then they seem surprised when the ivories drop off. Only a slightly dampened cloth should be used.

E. S. D.

Bridging
Difficulties
With the
Right
Music

WHEN I WAS A YOUNG TEACHER I used to lie awake at nights wondering why it was that I could not get some new pupils to show an immediate interest in such things as *Kunz' Canons* and *Bach Inventions*. An old florist revealed the truth to me. He showed me a rose and said, "It took over ten years to produce this perfected blossom. It had to run through many generations before it reached this state." Then it was that I resolved to give new pupils music as much like that which they had had as possible.

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CARL CZERNY

[Again it becomes the privilege of *THE ETUDE* to present to its readers an article from one of the foremost European musical authorities. Prof. Scharwenka wrote a most interesting article upon the subject of "Octave Playing," which appeared in *THE ETUDE* for May, 1909. In his second article, which is presented herewith, he discusses a very important subject which will be of great interest to all *ETUDE* readers.—EDITOR OF *THE ETUDE*.]

THERE is hardly a piano teacher of experience who at some time in his career has not become doubtful as to the indispensability of the practice of giving long and pretentious etudes for the technical and artistic development of his pupils. It is doubtless true that he has at one time studied these very etudes with the most painstaking care and devotion to details. In after years it may never have occurred to him that the time and labor he has devoted to them should not have been a good investment.

There may have been some of his pupils whose struggles with these representative etudes may have been discouraging, despite their unquestioned zeal and application. It is not at all surprising that some piano teachers suddenly arrive at the conclusion that the average pupil, by devoting much time and effort to the object of mastering these studies as the pupil would expect to master a piece, may not be rewarded by benefits in proportion to the amount of work given to the studies. In fact, in many cases the discouraging experiences with etudes seem to be more frequent than the gratifying ones. It is not at all surprising when a piano teacher suddenly arrives at the conclusion, that the average pupil does not receive benefits in proportion to the mental and physical effort that many of them demand.

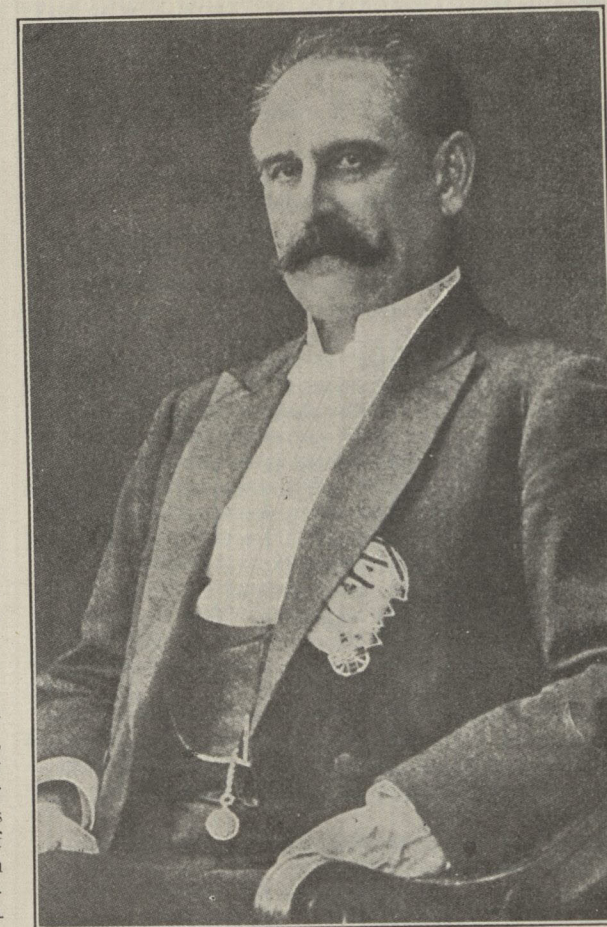
APPLYING THE RIGHT MEANS.

Clear as the conclusions of these teachers may appear to be to them, they are erroneous. The fault, however, lies not with the means, but with the way these means are applied. When a younger teacher is annoyed by the insignificant results his pupils seem to derive from practicing whole volumes of representative studies we can sympathize with him and forgive his grumbling, but when, in an unwarranted fit of temper and disgust, he simply overthrows an old-established custom and starts to preach against the use of etudes altogether he must be called to order and must be made to listen to the weighty arguments which ripe experience has furnished in plenty.

In the case of a genius, that is the musician who depends upon a peculiar and individual talent for development, the feeling sometimes is that almost everything is dispensable. Franz Schubert undoubtedly spoke the truth when he said that everything Salieri taught him about the art of composition he had previously known instinctively. However, since we all have to be satisfied with pupils who are not altogether geniuses, some, alas, not being blessed with a very decided talent, it is well to be careful before we draw general conclusions from occurrences which, although they may be frequent, are by no means the general run. To give up the practicing of etudes altogether is simply an experiment, a dangerous practice which may result in their abandonment.

To begin at the very beginning the whole problem amounts to little more than this. He who

would play the piano must have five fingers on each hand, and each of these ten fingers must be trained to strike the keys on the keyboard with marvelous readiness, according to the demands of the composition before him. Apart from the musical, intellectual and aesthetical side, the mere mechanical execution of a simple piano piece requires a considerable amount of physical training. In fact, he



XAVIER SCHARWENKA.

must at the very outstart realize that this physical training is by no means an unintelligent, machine-like movement like those, for instance, by which the strong man in the circus develops his muscles. From his very first lesson the piano player needs to exercise judgment and discretion with every stroke of his fingers. If he does not do this—if he goes to sleep during his long hours of mechanical training he will accomplish absolutely nothing. In fact, finger work without brain work will not even enable him to do justice to the mechanical requirements of the easiest piece, let alone those masterpieces which demand the most elastic and instantaneous physical and psychical efforts.

Obvious as the necessity for persistent mental effort is, it seems to be constantly overlooked, even by zealous pupils. What we call technique is by no means mere mechanism but *applied mechanism*. There is an important distinction here which all music students should remember and reflect upon

every day. However, as long as the mechanism itself remains in a rough state it cannot be made serviceable to art. An ineffective mechanism may actually be cultivated unless the musical and artistic elements are continually in mind. If you desire to become an artist you will save time, by avoiding the cultivation of a hard, machine-like technique. Practice with your mind and your ears from the very first stroke at the keyboard. Never allow the muscles to do their mechanical work in a mechanical way, that is, unwatched or uncontrolled by the brain. Fifteen minutes at the keyboard with all your mental energy concentrated on the object will accomplish more for you than fifteen hours of raising and dropping the fingers with your mind literally fifteen hundred miles away from the keyboard.

Anyone who has fathomed the pedagogical problem with real experience will recognize the truth that in the etude there exists a legitimate union between the mechanical and artistic aspects of pianoforte playing. As soon as this is realized and the proper application of the truth made to daily practice, the student will find that the etude is really indispensable in the educational work at the piano. Five-finger exercises after a certain number of repetitions seem to dull the mind and certainly offend the ear until it becomes exceedingly difficult to do them with interest and profit. The variety to be obtained by changing the tonalities, by means of rhythmical alterations, etc., are also exhausted in time. How very fortunate is it, then, that we may continue the mechanical exercises with renewed interest through etudes, because the etude offers melodious five-note scales in applied form as a "piece!"

Properly used, etudes are a blessing which may accompany the pupil from his first step until he has reached the very top of the musical ladder. By blending the indispensable mechanical exercises with as much music as possible means to shorten the way and assure success and at the same time make the whole way far more delightful and interesting.

There seem to be two classes of discouraged teachers. One would abandon the etude and replace it by purely mechanical exercises. The other reasons, "if we can make no satisfactory progress by means of applied mechanism through etudes, then let us take the shortest way and practice only 'pieces,' that is, such compositions as appeal to as through their artistic value and are not solely intended to further some technical purpose." This second faction can neither be very numerous, nor can it be very representative. Its devotees in most cases must be dreamers or visionaries who never put into actual practice in teaching what they preach. It will be time to concern ourselves with their doctrine when the first piano virtuoso, who has been brought up without exercises and etudes, is heard from.

In making my classifications, however, I must be careful, since there are many etudes that sail under a different name, just as there exist a great many etudes that belie their names. For instance, if you study Beethoven's *Thirty-two Variations in C Minor* you will certainly be occupied with most beautiful and interesting music, but at the same time you are practicing music that has all the value of the "etude." You do the same when you play

HOW TO PRESERVE THESE PORTRAIT-BIOGRAPHIES

Cut out the pictures, following outline on the reverse of this page. Paste them on margin in a scrap-book, or on the fly-sheet of a piece of music by the composer represented, or use on bulletin board for class, club, or school work. A similar collection could only be obtained by purchasing several expensive books of reference and separate portraits. This feature commenced in the issue of THE ETUDE for February, 1909, and has been continued every month since then. Thus, two hundred and thirty-four of these instructive portrait-biographies have already been published.

CARL PHILIPP EMANUEL BACH.

(Bach, final *ch* guttural.)

CARL PHILIPP EMANUEL, the third son of John Sebastian Bach, was born at Weimar, March 8, 1714, and died at Hamburg, December 14, 1788. His father educated him with a view to studying philosophy at the Thomasschule and at the Universities of Leipzig and Frankfurt on Oder, where he studied law. Musical influences, however, proved stronger, and in 1738 he entered the service of the Crown Prince of Prussia (afterwards Frederick II). He remained there in uninterrupted service until 1767, when he succeeded Telemann at Hamburg. His unusual combination of sound musicianship and scholarly attainments along other lines won him immense popularity, and his genial wit and kindly disposition endeared him to all with whom he came into contact. As a composer he marks the transition between the polyphonic school of Bach and Handel, and the monophonic school of Haydn and Mozart. It is to Emanuel Bach we owe the modern cyclical sonata form, with its combination of different movements closely related in spirit, a form so plastic that Haydn employed it for moods of infinite grace and delicacy, while Beethoven made it the expression of "Fate knocking at the door." Emanuel Bach did much to advance the pianoforte technique of his day, and wrote a large number of pieces for this instrument, alone as well as in combination with other instruments.

(The Etude Gallery.)

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NIELS WILHELM GADE.

(Gah'-deh.)

GADE was born February 22, 1817, at Copenhagen, where he died, December 21, 1890. He was the son of a maker of instruments, and after struggling with the guitar, violin and piano with indifferent success, he studied music under Weschall, Berggreen and Weyse. After playing for a time in the royal orchestra at Copenhagen, his *Ossian* Overture won a prize, and attracted the attention of the King of Denmark. Gade received a pension, which enabled him to travel abroad, and in this way became acquainted with Mendelssohn, who took a great interest in him. After leaving Leipzig, Gade traveled in Italy. He soon returned, however, and during Mendelssohn's absence conducted the Gewandhaus orchestra. In the winter of 1845-46 he acted as sub-conductor to Mendelssohn at the Gewandhaus, and after Mendelssohn's death he became the chief conductor. Gade returned to Copenhagen in 1848, to occupy a post as organist, and to direct the Musikverein. In 1861 he was appointed Hof-capellmeister. Gade's compositions show the influence of Mendelssohn, but are nevertheless strongly imbued with the Northern spirit. He wrote eight symphonies, *The Crusaders*, the *Aquarellen* (for piano), besides much orchestral, choral and chamber music, including the beautiful trio in F for violin, cello and piano. His sonatas for violin and piano are exceedingly fine.

(The Etude Gallery.)

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ERMANNO WOLF-FERRARI.

(Vohlf-Fayr-rahr'-re.)

WOLF-FERRARI was born in Venice, January 12, 1876. His father was a German painter, and it was originally intended that the son should adopt his father's career. Music always claimed his attention, however, though he was self-taught until his nineteenth year. He went to Munich in 1893, and for two years was a pupil of Rheinberger, under whom he made a thorough study of composition. In 1902 Wolf-Ferrari was appointed director of the Liceo Benedetto Marcello in Venice, a post which he retained until 1909, when he resigned in order to live in Germany. Since then he has become very widely celebrated as a composer of operas, and no less than three of his works have been produced in America during the season 1911-12, under his own conductorship. These works, *Le Donne Curiose*, *The Secret of Suzanne* and *The Jewels of the Madonna*, have established Wolf-Ferrari's reputation as a composer whose remarkable melodic gifts are equalled by his technical equipment—a rare combination. Other works of his which have won attention are the opera *Concortola* and his two oratorios, *La Sulamita* and *La Vita Nuova*. Among his less ambitious works are a *sinfonia da camera* in B flat (for twelve instruments), a violin sonata and a piano quintet.

(The Etude Gallery.)

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CARL TAUSIG.

(Tow'-sig.)

TAUSIG was born at Warsaw, November 4, 1841, and died at Leipzig, July 17, 1871. After studying piano with his father he became the most brilliant of the Liszt pupils at Weimar, where his fellow-students included Bülow, Bronsart, Klindworth, Pruckner, Cornelius, Joachim (concertmeister), Raff and a host of brilliant musicians. He made his Berlin *début* in 1858, and his technical ability caused great excitement, though his lack of restraint occasioned some criticism. After giving concerts in various German cities he went, in 1862, to reside in Vienna. Here he attempted to repeat what Bülow was doing in Berlin—to give orchestral concerts of a very "advanced" type—but without success. For a time he lived in comparative retirement, but in 1865 he married, and settled in Berlin. Opinion as to his genius was now unanimous. Added to his phenomenal skill was the authority and restraint of a scholar and a master. Though he was highly gifted as a composer, he was able to create but little during his short life. His remarkable arrangements of Schubert, J. Strauss and other composers are still often found on the concert programs, and his *Daily Exercises* are the forerunners of all virtuoso technical studies. The Tausig-Clementi *Grados ad Parnassum* is of inestimable value to piano students.

(The Etude Gallery.)

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JOHANN CARL GOTTFRIED LOEWE.

(Lay'-veh, almost Nur-veh.)

LOEWE was born November 30, 1796, at Loebejue, and died at Kiel, April 20, 1869. He obtained a place in the choir at Cöthen, in 1807, and Türk, the conductor of the town choral society, befriended him greatly. Türk persuaded King Jerome to give Loewe a pension of 300 thalers, and by this means he was enabled to pursue his musical education. The outbreak of the war of 1812 deprived Loewe of his means of livelihood, but through the help of Niemeyer, chancellor of the Cöthen gymnasium, he entered the University of Halle as a theological student. In 1820 Loewe was appointed professor at the gymnasium and seminary of Stettin, and a year later became Musikdirektor to the Municipality, and organist at St. Jacobus. He soon established a distinguished reputation both as professor and as composer. He visited Vienna, London and other important centers, and was a favorite of the German emperors William III and IV. His compositions include five operas, many oratorios, symphonies, concertos and other works. His most important works, however, are his ballad songs, which he often sang himself. These include *Edward*, *Archibald Douglas* and *The Maid of the Inn*, three ballads which find a welcome place in the repertoire of many modern singers.

(The Etude Gallery.)

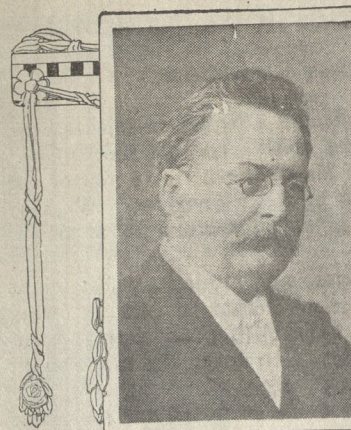
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DOM LORENZO PEROSI.

LORENZO PEROSI was born at Tortona, Italy, December 20, 1872. He was the son of the director of music at the cathedral in Tortona, and was early destined for the priesthood. He studied music at Milan conservatory, 1892-93, and then went to Ratisbon to study church music under Haberl. After a short time at Imola he was made choirmaster of St. Mark's, Venice. In 1898 he was appointed musical director at the Sistine chapel in Rome. There is little doubt that the marked improvement in the music which culminated in the decree of Pope Pius X was largely due to Perosi's influence. He first attracted general public attention, however, by his trilogy of oratorios, *The Transfiguration*, *The Raising of Lazarus* and *The Resurrection of Christ*, which were given in Italy in 1897-99, with great success, and were given in London in 1899. Two more oratorios followed, *Moses* (1901) and *Leo the Great* (1902), and this brings us to the most ambitious of his works, *The Last Judgment*, which was produced at Rome in 1904. He has written a large number of masses, much organ music, orchestral variations, and other works of various kinds. Rumors are continually arising that he is at work on an opera on the subject of *Romeo and Juliet*. A new cantata, *Anima*, and some orchestral pieces, including a tone poem on the subject of Tripoli, are among his most recent works. Perosi is undoubtedly the most important of modern Italian church composers.

(The Etude Gallery.)

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Perplexing Embellishments and Their Execution

By the Distinguished German Musical Savant
DR. HUGO RIEMANN

Author of "Riemann's Dictionary," Lecturer on Music at the
Leipzig University

(The first article in this valuable series appeared in THE ETUDE for February.)

THE most perplexing of all the ornaments is the *double appoggiatura* (*schleifer*, or *slide*), which consists of several short appoggiaturas that progress in steps of seconds. The great force and energy that characterize them is often destroyed by their being played before the beat. We illustrate by means of an example from the movement we last quoted:



All short appoggiaturas must be played in this manner. When played directly upon the beat of the principal note and with proper precision there results an increased brilliancy.

That is certainly a most excellent precept, and could hardly be misunderstood but for the after-note (*nachschlag*), which is expressed by small notes, and has been already explained. These small notes do not possess definite rhythmic value in the measure, but instead of detracting from the value of the note which follows, as in the case of the short appoggiatura, they borrow time from the note which precedes them. These after-notes may be distinguished by the fact that a slur connects them with the preceding note. Unfortunately composers are careless about writing this slur. In cases such as the following (from Beethoven's D major Violin Sonata, Op. 12, I, complete edition):



the carelessness of the music engravers has made it very difficult to determine whether the slur under the sixteenth notes should connect those notes to the D or to the C; but surely it is applied to the D, because otherwise there would ensue a disturbance of the diminuendo on D-C at the close, hence a faulty interpretation. Such vaguely written after-notes, written in connection with diminuendo effects are especially common in Chopin. An even more noticeable instance of this carelessness is to be found in the *Adagio* of Beethoven's Sonata, Op. 10, 1:

Ex. 28.

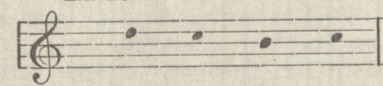


Here also the engravers drew the slur under the notes in such a way that its application cannot be determined, and it might just as well have been omitted. Inasmuch as low F begins a new phrase, and cannot in any way be considered the end of the preceding motive (which would have a terrible effect), the descending arpeggio surely leads over to this tone, two octaves distant from the end of the previous phrase, and cannot absorb any of its time value. The low F has a peculiar double meaning, as it is not only the beginning of a new phrase, but is the intermediary note between a *fortissimo* and a *piano*. Consequently there should be a very slight prolonging of the time value of the high F, then a *diminuendo* that is also a slight retard, but one that is entirely free from any effect of lameness. There are times when only one's good taste and natural instinct respecting the expression which certain passages demand will be the guide to the correct manner of playing such ornaments. In such cases rules are wholly inadequate. Chopin's frequent writing of groups of after-notes in *diminuendo* passages with an extraordinary number of notes makes it impossible to play such passages without departing from the strict pulsation of the measure. The beginner is advised to content himself with only a moderate relaxation of the tempo when called upon to master such exuberant arabesques.

We have now reached the *turn*, which is at once the most important as well as the most ambiguous of all the ornaments. It is indicated by a relic of the neume notation ∞ , but frequently there is met the sign ∞ , which was used by Hummel in his *Klavierschule*. We shall not consider the sign of the real inverted turn (∞) because it is no longer in use, and when required the composer always writes it in full (it was wrongly used by Schobart in 1765).

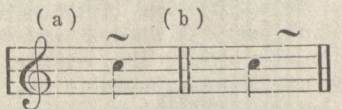
The ordinary turn consists of four notes, namely, an upper auxiliary note, a principal note, an under auxiliary note, and, lastly, a principal note, for example, for C:

Ex. 29.



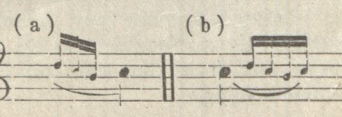
therefore, it is a combination of a principal note, a short appoggiatura from above and another short appoggiatura from below. The proper disposition of the notes of a turn relative to the rhythm will depend upon whether the sign ∞ stands *directly over* or *directly after* the note, for example:

Ex. 30.



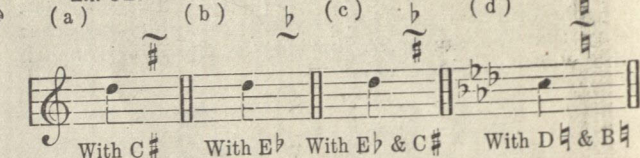
In the first case the turn is a species of short appoggiatura, and in the second it belongs to the after-notes. In the first case it consists of only three notes beginning upon the beat of the principal note, while in the second case it consists of four notes appended to the principal note. When small notes are written instead of the sign ∞ , then affairs will appear as follows:

Ex. 31.



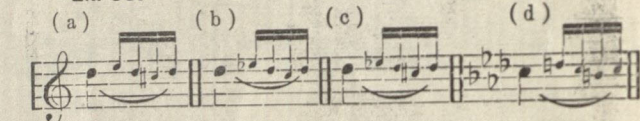
Because a turn makes use of two auxiliary tones, the accidentals (\sharp , \flat , etc.) can refer either to the note above or the note below the principal note. For which reason it becomes important to observe how these are used in connection with the sign, therefore, the case does not parallel that of the inverted mordent and the mordent. Accidentals above the sign refer to the upper auxiliary note, while those below the sign refer to the under auxiliary. When the composer has been careless in supplying the accidentals then the player has some excuse when he plays wrong notes! The normal methods of using accidentals in connection with the sign ∞ are as follows:

Ex. 32.



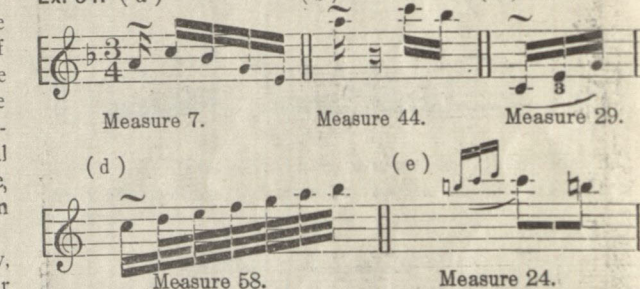
When the turn is expressed by small notes instead of by the sign ∞ , then the accidentals are written before the notes themselves that are to be affected, namely:

Ex. 33.



A few words only are now necessary to explain the precise rhythmic execution of a turn when the sign is written either *above* (like an appoggiatura), or *else after* the principal note. If the ornamented note is short, then the turn is resolved into four or five notes having equal velocity, as, for example, several different turns in Beethoven's *Andante* to his F minor Sonata, Op. 2, 1, which is a fruitful field for the study of the turn.

Ex. 34.



At (a), (b) and (d) the sixteenth note is resolved into four sixty-fourth notes, and at (e) four thirty-seconds are a sufficiently satisfactory means of rendition, although even a better resolution would be:

Ex. 35.



The after-note of a turn resolves only a portion of the close of the long note into short note values, but just how short these notes shall be cannot be precisely stated, however, there must be perfect fluency and no dragging. A suggestion relative to this is found in the *Adagio* (measure 25) of Beethoven's C minor Sonata, Op. 10, 1:

Ex. 36.

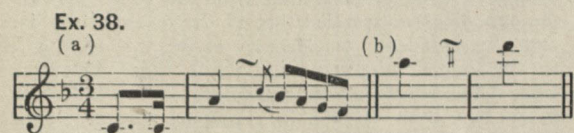


where the turn-sign ∞ stands after the third eighth note, and, therefore, resolves only on this note:

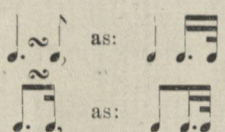
Ex. 37.



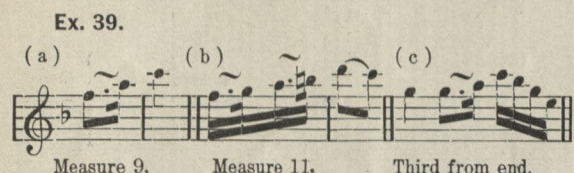
In the two following illustrations taken from the *Adagio* of Beethoven's Op. 2, I, it is necessary to resolve only the second half of the embellished quarter note:



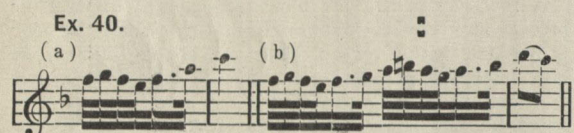
When the first note of a dotted rhythm (a) has a turn it requires a special manner of execution, namely, a resolving of the first part of the time value of the dotted note, and, as far as possible, in such a way that the dotted rhythm may be conserved in half the written values, thus:



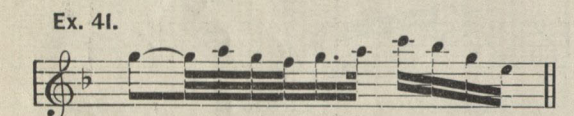
for example, from Beethoven, Op. 2, I:



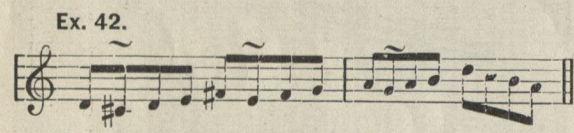
Played:



Example 39c represents a class by itself. It is a case where the turn, being written directly above a note, is played before the note. According to Czerny's authority our example would then be played as follows:



In the first movement of his Sonata, Op. 2, III, Beethoven makes a most remarkable use of the turn:



which is played:



And the following would express the same thing in another way (see also 39c and 41):



Apparently in this case Beethoven chose the form of notation that best would favor the execution of the turn. But an interpretation such as is found in the Lebert edition (Cotta) must be rejected:



In concluding these brief explanations I trust that they will suffice to remove all anxiety on the part of the ambitious piano player when he encounters the ordinary ornaments in use in music; and, at the same time, it is my hope that however superficial this little treatise may be, yet it may encourage the young musician to find his chief enjoyment in the beauty of melody and the depth of harmony.

THE MENTAL TECHNIC OF MEMORIZING.

BY EARL DELOSS HAMER.

It has been said that good piano playing is one-third playing and two-thirds thinking. Yet with the majority of piano players of average ability finger technic far exceeds mental technic. Take memorizing, for example. Memorizing is only one factor in the mental requirements of music study, and yet comparatively few players are able to memorize with absolute certainty.

There are two ways of memorizing. One is to rely upon finger habit, and the other to rely upon mental understanding. The first of these methods seems to the average student to be by far the easiest. He plays the piece over so many times that his fingers seem to fall into place without effort. This is possibly helped out with an occasional "mile-post from the mind" consisting of a short phrase or even no more than a single chord.

As long as the student retains perfect control of his nervous system this method of memorizing will carry him through after a fashion, and at home he thinks he knows his piece. Place him in a studio or recital hall before a small audience, or where he is just a trifle nervous, and his fingers forget their cunning. Since his mental faculties have no grasp on the situation, he relies almost entirely on his fingers—and his fingers are shaking from nervousness and hitting wrong notes all the time. Consequently he breaks down. It is like a contractor with many laborers working under him. When everything is working smoothly the men can do very well alone, having worked along those same lines many times before. But let a panic arise over any little obstacle or some slight change and they are paralyzed without the aid of the calm, cool leader, who thinks and knows—and never forgets.

How different when the mind has been trained to do its work. If the student knows every note individually, and not only that, but is able to follow the modulations, to realize the balance of the musical phrases, and to grasp the general form of the piece as a whole, a little natural nervousness can do no harm. To reach this state, however, it will be necessary for him to think every note played until the mind's eye can see it separately and can follow all the notes as the hand plays them. The student should be able to go away from the piano and write out the whole piece from memory.

As Omar Khayyam remarked in another connection, "Myself when young did eagerly frequent, Doctor and Saint, and heard great argument about it and about," but unlike the Persian philosopher, I found what I wanted. I was looking for the shortest way to memorize, and promptly discarded what looked like the longest. In the end it turned out that the long way was the short one after all.

I was told that all advanced musicians read music by "harmonies and chords" as much as possible, instead of individual notes. This idea appealed to me, and although I had also been told that slow practice was best for developing fast playing, I failed to grasp the significance of the fact. As a consequence, when I began to study Liszt's paraphrase on *Rigoletto*, I attempted to memorize it by "harmonies and chords," using only a note here and there as a "mile-post for the mind" and depending on my fingers to attend to the details.

Of course, I was very much surprised at the end of six months to find that I could play the piece no better than I had done after the first two weeks. It took me a long time to realize the cause of this, but finally I "came to" and began all over again. I tried to think every single note, and to see them all in my "mind's eye." This required me to go very slowly, and I was amazed to find how much faster and better developed my fingers were than my head. Having discovered the necessity for mental technic, I soon developed the habit when memorizing a piece of never playing faster than I could think. I found that whenever I passed a certain degree of velocity my head could not follow my hands, and I had to go back to the old way of relying on my fingers. By this time I had discovered that this was exactly what I must not do, so I kept pegging away, playing everything slowly until my mind could follow all the details of the finger work. After a while my mental technic developed sufficiently to enable me to keep pace with my fingers, and from that time on I never had difficulty in memorizing.

TO WHICH CLASS DO YOU BELONG?

BY DOROTHY M. LACHEM.

THAT which distinguishes a leader in science, war, industry or art is his ability to use the full one hundred per cent. of his strength. Are you of the class who employ all of their energies? We may make five well-defined classifications of musicians and students.

First: Those musicians and students whose minds and souls have little or no chance to develop, owing to physical or mental disabilities or owing to unpropitious surroundings. However, in this well lit country this class is not large.

Second: There are those students and musicians who are unambitious, who never grasp an opportunity and never "arrive" anywhere. Such people are not worth considering.

Third: There are those musicians and students who start out with some degree of enthusiasm, but only use a very small percentage of their powers, soon becoming discouraged or uninterested.

Fourth: Let us consider the large army of music workers who use seventy or eighty per cent. of their strength. This great army is to be applauded, for the people who compose it are faithful workers, appreciative auditors and lovers of the beautiful. Alas! they think they accomplish all that they are capable of doing, but by redoubling their efforts and calling upon their reserve strength and persistence they would be able to mount still higher.

Even a man of small ability will often achieve success if he has the quality of persistence to the highest degree, where a man of great talent or genius without it will fail.

Fifth: Let us consider the few who are recognized as captains, who have used the full one hundred per cent. of their powers and have triumphed by this hard work and persistent effort. Even though they have triumphed they dare not stop working and watching for they know how easy it is to fall backward.

A great composer for the piano once said, "When composing every single note must be weighed, and if it weighs one grain too little—away with it, and do not rest until the right one is found."

Never was there a composer more conscientious than Felix Mendelssohn. *Apropos* of this trait in Mendelssohn, Ferdinand Hiller relates the following anecdote: "One evening I came into Mendelssohn's room and found him looking so heated and in such a state of excitement that I was frightened."

"What's the matter with you?" I called out. "There I have been sitting for the last four hours," he said, "trying to alter a few bars in a song and I can't do it yet."

He had made twenty different versions, many of which would have suited most people without question.

"I COULD PLAY IT ALL RIGHT AT HOME."

HAVE you ever made that excuse? Probably you have made it a great many times, and unless you have soared to heights where such excuses are unnecessary you will probably make it again. A moment's consideration, however, will show you that, like most excuses, it doesn't excuse. If you can play a piece correctly at home, and yet stumble when you are playing before your teacher or at a recital, it is because you are not confident in your ability. And if you are not confident in your ability to do a thing, you don't really know how to do it. You never heard of anyone, for instance, who was able to walk about quite easily at home, yet stumbled all over the place as soon as he went about in public, because he was not confident in his ability to walk "before an audience." If such a person made the excuse, "I could walk all right at home," it would sound absurd.

We all of us learned to walk when we were very young, and we are so confident in our ability to walk that we are never for a moment in doubt about it. Yet it took us quite a long time to learn how. It took a great many falls and disappointments to learn how to put one foot in front of the other. In fact, it was only after we had learned to go slowly, and one step at a time, that we made any progress. There is something wonderfully familiar to you about that phrase, Mr. Piano Student, isn't there?—Practice slowly, and one step at a time.

SOME MARVELS OF MUSICAL MEMORY.

BY JOSEF HOFMANN.

The following is from an interview with Mr. Hofmann published in the *New York Times*:

"Glazounow has an extraordinary memory. I remember once when I was playing the Schumann concerto in St. Petersburg, Glazounow came up to me after the performance and asked: 'Why did you play F sharp?' 'What do you mean?' I asked. 'You played F sharp instead of F natural on the thirty-second bar of the third page.' There is Glazounow. Of course, few pianists have ever succeeded in playing through a concerto from memory, and getting every note right, especially if they rehearse from memory.

"That reminds me of a story of de Pachmann, who was sitting in the third row at a performance Rubinstein gave in his prime. Pachmann burst into hilarious laughter. He rocked to and fro. Rubinstein was playing beautifully, and Pachmann's neighbor, annoyed, demanded of him why he was laughing. Pachmann could scarcely speak as he pointed at the pianist and said: 'He used the fourth instead of the third finger in that run! Isn't it funny?'

"A memory like Toscanini's is a different matter. That is a memory of the musical idea, a poetic memory. I doubt if there has been another like it in the history of music. That man's genius and memory are the marvels of the musical world. How can he conduct a work like *Tristan*—or anything else—without a score is something to be marveled at.

"In memorizing pieces for my own repertoire, first I study a work at the piano, and later, although I do not seem to be thinking of it, I find I have absorbed it. Little by little it settles into my brain, and in two or three days, when I am ready to play it, it is all there."

SOME PRACTICAL HELPS TO SIGHT READING

BY S. HARRISON LOVEWELL.

MANY piano players continue to be unable to read at sight, in spite of a reasonable proficiency along other lines. This inability is usually due to a wrong beginning, and a consequent lack of clear understanding of the principles of musical notation. The following suggestions may help to clear up some of the vagueness with which many piano students approach the subject of notation and its collateral, sight-reading:

1. Let middle C be the starting point.
2. Count up a fifth from C to G, and downwards a fifth from G to C. By this means the three landmarks will be established. Each one of these notes is on a line from which the clefs take their name, the G clef being the treble, and the F clef the bass (the C clef is still in use with certain orchestral instruments).
3. Notice that each of the landmarks is the starting place of a new scale closely related to that of C. The G scale contains all the notes found in the scale of C with the exception of F sharp, while the F scale contains all the notes of the C scale except that B is flattened.
4. Having learnt the notes between the three landmarks, continue to the octaves above and below middle C, and so on until the positions of all the notes are recognized in relation to the clef signs.
5. Once the fact that middle C represents an imaginary line between the two staves, treble and bass, the ledger lines become quite simple. It will soon be observed how the two staves "borrow" from each other.
6. From the beginning, no piano key should be learnt from the eye but from the finger. The keyboard has its landmarks just as the staff has—the black keys. They serve to develop the sense of position. This sense of position should be so developed that the hand lies to the right place on reading the notes on paper without the eye once glancing at the keyboard.
7. Learn as soon as possible to read music not note by note, but phrase by phrase. Every piece of music contains "motives" or "phrases"—little musical sentences, as it were—which keep recurring through the piece. Learn to look for them, and to have the hand ready for them, and to be prepared for any slight changes which may occur in them.

WHY THE TEACHER GAINS BY WRITING HIS THOUGHTS.

BY STANLEY F. WIDENER.

The greatest factor in the growth of musical appreciation in America in the last quarter of a century has been the musical magazines. Not all aspiring writers, however, can secure publication for their articles in these magazines. Writing seems to be the happiest and easiest hobby in which some music teachers can indulge, and it is a pity that more do not attempt this most satisfying pastime, because there is in it such a chance to be helpful to others. Furthermore, there is no better training for teaching than the practice of writing. It separates the chaff from the wheat, enables us to disentangle what we really believe from what we conventionally adopt, and greatly helps us to a clear expression of thought and idea during the teaching period.

I believe in writing for publication, even if one never gets into print. Preparing a creditable, wide-awake article on any subject requires deep thought, careful research, and even though we should never reach the heights of Parnassus in musical description, we may, through an intense earnestness awoken a slumbering soul to higher and better work.

MAKE TIME TO WRITE.

Too many teachers think they do not have time to write, but there is no form of music work that does not leave a margin sufficient for some writing.

Of course the idea of having your manuscript accepted and published is the one great stimulus to writing. The young teacher fresh from graduation is apt to feel a certain sense of personal superiority, and with no experience, his attempt at elucidation often results in nothing more than the expression of knowledge gleaned from the brains and experience of others. The editors usually want your own experience. They want short, "bright" articles on topics having a direct bearing on some form of musical educational work.

It is hardly necessary to say that any one attempting this work of writing, should be a subscriber to one or more of the leading music journals, that he may study the style and character of subjects handled by all of the departments. He also may gain a clearer insight into the manner of proper expression by reading books on English, viz.: *Talks on Writing English*, by Arlo Bates, and *English Composition*, by Barrett Wendell, and similar books easily obtained from any of the public libraries of the land.

SELF-EXPRESSION RARE.

If what one writes is acceptable it will be paid for and published. Most manuscripts are rejected because the subject matter is not what the magazine requires. But I don't believe any earnest writer ever entertains a thought regarding any pecuniary benefit he may receive. A teacher may write for his training, or for any of several other reasons, but never to make money. This habit of honest self-expression is too rare among musicians. The lack of it is one reason why the music-teaching business has not gained the confidence it justly merits in the mind of the general public. We are able to learn of the mental calibre of an instructor only through his voluntary expression of ideas pertaining to his work, and only along this line may we ever hope to educate the masses as to the real difference between the finished and unfinished product when selecting a music teacher.

This article is not meant to convey the idea that every amateur musician should consider himself qualified to flood the editorial departments of the musical magazines with the product of his fertile brain, but is simply a testimony of one who has become a better, more thorough, more patient teacher because of the writing he has done. One very successful musical writer in America submitted manuscripts to a paper for seven years before one was accepted. He is now editor of that paper.

AN INSTANCE of the manner in which a musical excitement may run to an abnormal height is to be found in the historical instance of the burning of Rousseau in effigy by the members of the Grand Opera at Paris in 1753. Rousseau had opposed French music in favor of Italian, and the musicians took this dramatic form of resenting it.

Common Sense in Methods of Piano Study

By HARRIETTE BROWER

In an admirable article which appeared in THE ETUDE some time ago the following paragraph appeared: "All musical Europe has been upset during the last quarter of a century over the vital subject of whether the pressure touch is better than the angular blow touch. There was a time in the past when an apparent effort was made to make everything pertaining to piano technique as stiff and inelastic as possible. The fingers were trained to hop up and down like little hammers, the arm was held stiff and hard at the side. It was also found that much of the time spent in developing the hitting touch, along mechanical lines, was wasted, since superior results can be achieved in a shorter time by means of pressing and kneading the keys, rather than by delivering blows to them." (The italics were inserted by the present writer.)

These are strong statements and from high authority, and perhaps a student or young teacher, on reading them, may have felt a little bewildered or even a trifle discouraged, especially if he is using the up-and-down finger motions, believing that he needs the positiveness and exactness which such motions give—and especially if he has fought rather shy of the pressure, kneading touch, as one which can, and very often does, degenerate into mere slovenliness.

This statement in regard to the so-called "hitting" touch was doubtless true twenty-five years ago, but the case is quite different now. Shall we then go to the other extreme and cast aside accurate finger movements, on account of the mistakes of our fathers, in combining them with stiff arms and wrists?

The writer has had some experience along all these lines. As a student she suffered many things of many (hand) physicians, and never reached a condition of definiteness until she could make just those up-and-down finger movements. With them she gained velocity, something she had vainly struggled for years to acquire. She also gained an even trill in various degrees of softness and power. Scales and arpeggios were a hundred per cent. easier, and, best of all, she had something positive back of them all.

FREE FINGER MOVEMENTS.

These up-and-down finger movements are looked upon with misapprehension by many. Such movements need not stand for things stiff, nor altogether mechanical. There is no need for rigid arms—indeed, they are obsolete. Loose, free-arm conditions are not incompatible with exact finger movements; loose arms are a necessity; so are loose wrists. But with these we can combine regulated and exact finger action. I have arrived at this conviction by long and devious paths—by analysis and experiment, by watching great artists and world-famous pianists. I have seen that these models of our art use finger touch more or less, and they, one and all, have a finger development that could never have been attained through mere "kneading" and "pressure" touch alone. For they have the quickness of action, the exactness of movement, which enable them to execute the most intricate passages with the utmost speed.

In my search for a logical and sensible method I have been required at various times and by different masters to "begin over again." Once, after arriving at a considerable efficiency of power and fluency, I was forced to drop everything and "play softly" for a long time; I was advised "to be careful of my hand" for six months; the result would be that I would hardly know my playing afterwards. I hardly did know it, for it had lost all vim and force, which were a long time in returning. Another time I again put aside everything in order to master this same despised up-and-down finger movement, that I might at last have something exact. This I should have been taught at the very outset of my piano study. Pressure touch could then have been administered later on. The common-sense thing is to get something exact in the beginning.

ACCURACY IMPERATIVE AT THE BEGINNING.

We must not fear the word "exact;" what would our study be without it? There must be exactness of movement, if we wish to gain precision and velocity. Neither should we fear the term "mechanical," for

there is an important mechanical side to piano technique, and if we are wise we shall not ignore it. The common-sense view is to see and realize that the mechanical has its place. We must learn to make correct up-and-down finger movements; we must have correct time sense, and we must be able to play with a metronome. All these imply mechanical action—action that is exact enough to be "true, true, true, to a hair."

Of the many pupils who came to the writer, not one, when she first started teaching—it can truthfully be said—had any clear idea of exact finger movements, of supple wrists and arms, of discriminating tone sense or correct time sense. Although some of these pupils had been taking lessons for years, they were almost in the condition of those who had never had a lesson; indeed, the latter are easier to teach, as they have as yet no faults to unlearn. So one had to begin and teach these pupils what free up-and-down finger movements were, how to acquire balance of finger action, how to count with exactness, how to use the metronome.

It does not seem common sense to teach the "kneading touch" to a beginner. His tendency is to be inaccurate enough without our pushing him to it. My experience has taught me to be very exact with a beginner. A new pupil who has never studied the piano is, or should be, like clay in the hands of the potter; and great is the potter's responsibility, for he has the making or marring of that pupil. If he does not give the first lessons with clearness, if he does not teach correct and exact finger movements, should he be surprised if the pupil does not develop these qualities later on?

PRE-KEYBOARD TRAINING.

Mr. Finck, in his illuminating article on *Pre-Keyboard Training*, speaks of what may be done for very young children to render them musical, and quick to distinguish musical sounds and different tones. This may be supplemented by the suggestion that when the children are old enough to begin piano study they should have a week or two of finger training at the table to prepare their little hands and fingers for the work of playing notes at the piano. How can it be expected that one may go to the piano and at once make correct finger movements without any previous effort in that direction? The writer is not of those who believe that we are born capable of making perfect up-and-down movements of fingers, from the knuckle joint, and therefore do not need to practice them. If we consider a moment we shall realize how seldom we use all our fingers in every-day occupations. The fourth and fifth are scarcely ever brought into requisition, and they are the ones that need the most discipline for piano playing. The fourth and fifth must be as strong, flexible and agile as the others in order to play the piano. These fingers never become properly developed through the kneading and pressure process alone; much more action is necessary.

PRELIMINARY MUSCULAR TRAINING.

The beginner should have preliminary muscular and finger training, in order to learn how to move the fingers aright, how to secure correct conditions and position of hands, arms and body. When these are secured he can put fingers to keys with some assurance of making correct movements. Let him employ exact up-and-down finger movements; when coupled with supple condition of hands and arms there will be no danger of a hard or dry tone. And this balance of finger action, the result of perfect up-and-down movements, is the first requirement in piano playing. It is the touch for trills, passage playing, scales and arpeggios. As soon as may be, it can be varied by a judicious employment of arm touch for chords and staccatos in different forms. When the pure legato touch, made with perfect balance of finger action, is under control, is so fixed that it cannot be forgotten, the student can study melody playing with the kneading touch.

Let us see the common sense of it. First, a thorough foundation of finger action, and then whatever touch needed to bring out the effects in the music, which we wish to pain, may be employed.

Four things a man must learn to do
If he would make his record true:
To think without confusion clearly;
To love his fellow men sincerely;
To act from honest motives purely;
To trust in God and heaven securely.

—Henry van Dyke.

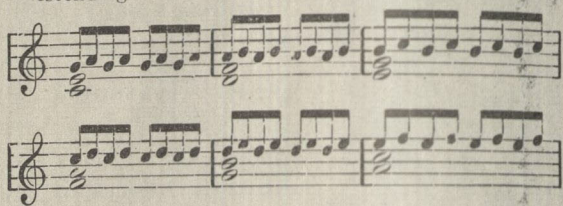
HOW SMALL HANDS MAY BE TRAINED TO PLAY ARPEGGIO CHORDS.

By C. A. REIL.

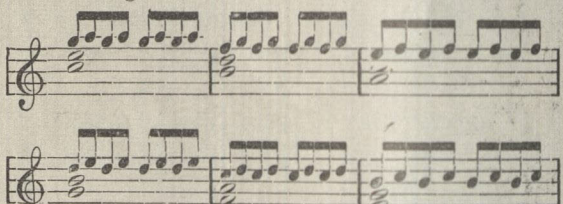
PUPILS with small hands, or those with the inability to stretch the ordinary distances demanded in chord or octavo playing always prove obstacles to the teacher. The great danger in prescribing exercises for conditions of this kind is that unless the greatest imaginable care is taken the hand may be strained and injured in a serious manner. The very moment the least stiffness or hardness is felt the pupil should be instructed to stop. While playing the exercises I suggest below, the hand, wrist, forearm and full arm should be kept relaxed every minute of the time. In the case of a very young pupil no stretch should be attempted if the pupil complains or even makes a wry face.

I once had a pupil with a very tiny hand, but whose intellectual attainments were such that she was able to play pieces far more difficult than some others which she could not attempt solely because they contained stretches covering intervals which her hand could not encompass. I tried many plans, but finally hit upon the following, which proved very effective. This is for a very small hand. For larger hands an octave above the root of the chord may be added.

Ascending:



Descending:



At first my pupil found this extremely difficult. But, by practicing just a little at a time she soon got in a position where she could play them fluently, and to my surprise all of her octave work was vastly improved. In the cases of pupils who are thoroughly familiar with the different keys the practice of transposing the exercise into all related keys will be found very desirable.

CULTIVATING REPOSE IN PIANO PLAYING.

By ALICE L. CROCKER.

REPOSE is only another name for confidence. Can you imagine any one having repose without confidence? Repose is the beautiful blossom which grows from the positive knowledge that all of one's work has been done thoroughly—that all the notes have been learned correctly—that nothing that ought to have been done has been omitted.

Anything that tends to rob you of your confidence will mar your repose. For instance, suppose you are obliged to play before an audience composed of ignorant people. The moment you touch the piano they commence to talk. With every word your confidence fades. How can you cultivate repose under such circumstances? Perhaps the best way is to concentrate your mind upon your music and, instead of being annoyed, try to make it more and more beautiful. This may result in attracting the attention of some one of your auditors. It very frequently happens that a skilled performer with the right confidence can overpower a roomful of gabbling people through the mighty power of beauty.

Think of what you are playing. Fix in your mind the thought that you are going to make it worth listening to, and you surely will hold your audience and your own repose.

Modern French and German Opera

By ARTHUR ELSON

Author of "A Critical History of Opera"

The Last of THE ETUDE Series of Articles upon the History of the Opera,
especially prepared by noted authorities



E. HUMPERDINCK

[EDITOR'S NOTE.—This is the last of a series of articles dealing with the history of opera. These articles have been appearing monthly beginning with the January issue of THE ETUDE in the following order: "The Beginnings of Opera," by H. T. Finck; "The Conflict of Speech and Song," by Frederick Corder; "Modern Italian Opera," by Louis C. Elson; and the present article. In this discussion of the subject Mr. Arthur Elson has endeavored to reflect the opinion of the representative musical critics of our time, tempered, of course, by his own individual observations. This may not correspond with the opinions held by some ETUDE readers and we must remind them that THE ETUDE can not enter into discussions of the merits of particular composers except in the manner represented in separate articles of this kind in which the writer is given full leeway to give vent to his own opinions without editorial restrictions of any kind. The two opera issues of THE ETUDE, January and February, with the important supplementary articles in the March and April issues form a condensed reference library upon the subject which deserves to be preserved by all music lovers.]

THE MAKING OF DEBUSSY.

SOME years ago there was in the Paris Conservatory a young man who did not take kindly to the orthodox in music study. The chords and progressions that he liked were very unusual; yet he said, "I do not understand your harmony, but I do understand my own." This was Achille Claude Debussy. He had been destined at first for a maritime career; but a lady friend, a former pupil of Chopin, saw that he had talent, and persuaded his parents to train him in music. He had also a very sensitive ear, and could hear some of the overtones, or upper partials, that go with every note; these being inaudible to the average man.

When he was ready to graduate he tried for the Prix de Rome. At the advice of a teacher he laid aside, for this contest, his new system of harmony, and wrote along conventional lines. He produced *L'Enfant Prodigue*, sometimes called a cantata, but now given with operatic setting. It won the prize easily. It was melodious and well-balanced, and was considered the most interesting score that had come to the judges' attention for some years.

Far different is *Pelléas and Mélisande*, the work of Debussy's maturity and the concrete illustration of all his theories. Before writing this he had developed his style in songs, piano pieces and orchestral works. He used effects drawn from a scale of whole tones; he reinforced certain overtones by high notes; he often avoided conventional progressions; and he grouped his chords in a detached impressionistic fashion that has been aptly termed "musical stippling." In the songs and piano works this detached style makes some very effective tone-pictures—*Jardin Sous la Pluie*, *Reflets dans l'Eau*, and so on. But the larger works are less effective. Debussy's sensitive ear leads him to effects of great delicacy in tone color, but the school of fugitive dissonances which he has built up is too monotonous in style.

So most of us find *Pelléas and Mélisande* something of a trial. It has not the strength of a Bizet, to say nothing of a Wagner. Its tortuous harmonies form a kaleidoscopic jumble which the musical ear cannot often mirror into an intelligible design. This sort of composition has been called cerebral music. It does not touch the emotions at all—that is, not in the way that the nobility of Beethoven does, or the richness of Wagner. One's brain is continually shocked in the vain effort to bring its irregular harmonies into relation with one another. It would almost seem that aural music would be a better term than cerebral. The brain does not really disentangle the harmonic scheme, but the ear is tickled by its tortuous delicacy. The music of Debussy, then, appeals to those of lesser musical intellect and unemotional character.

It is not fair to say that Debussy's music is without beauty, even to the opposition. But it is most beautiful, and most popular, when it departs least from the ordinary harmonic system. Even a dissonance should be intelligible, and Debussy's are not always so. Ugliness for its own sake is a morbid doctrine. Besides, the extravagant claims of Debussy and his followers lay them open to criticism. According to them, the new school supersedes everything that has gone before. This is as people think; music is a matter of taste, and the world's taste has not abandoned Bach, Beethoven, Wagner, Schumann or Brahms. The real question is psychological, in part. No doubt Debussy is so built that his music does seem the best to him, unless we assume that pioneers like him (say Strauss and Reger, too) adopt a pose for advertising purposes.

Debussy has recently finished *The Martyrdom of St. Sebastian*, with solo, chorus and pantomime effects. It has elements of strength, but the composer's most popular work for the stage is still *L'Enfant Prodigue*, in which he wrote along the old lines. Other short works by him are *The Devil in the Belfry* and *The Fall of the House of Usher*.

PAUL DUKAS.

Another Frenchman with modern tendencies is Paul Dukas. His orchestral tone-picture, *The Sorcerer's Apprentice*, is a deliciously effective work that has made him known through two continents. In opera he is represented by *Ariane and Bluebeard*. The text is from Maeterlinck, and interesting enough. Ariane is Bluebeard's sixth wife, and on opening the forbidden chamber she hears from the depths below the voices of her five predecessors. She breaks the wall of their dungeon and shows them the way to freedom. Later, in the castle hall, she dresses the wounds Bluebeard received from the populace, but leaves him afterwards. The other wives stay, but he looks only at her as she goes. Moments of inaction and repetition mar the work's popularity, but the music is wonderfully ingenious. Set melodies are avoided, and everything is in the plastic style of the music drama. There is a wealth of shimmering tone color, and many fine orchestral touches.

Another interesting opera is *The Blue Forest*, which Boston has included in its repertoire. It is by Louis Aubert. It is a fairy opera, evidently an echo of *Hänsel and Gretel*, with a dash of *Pierre's Children's Crusade* added. Hop-o'-my-Thumb loves Red Ridinghood in the village where they live, but his father is very poor. The father loses his children in the woods, the birds eating the cake crumbs that they strew on the path to find their way home again. Meanwhile a prince comes to woo the princess. There is a spinning chorus, the princess pricks her finger, and she is taken off to become the Sleeping Beauty. Red Ridinghood, walking to her grandmother's, finds the other children in the forest. The ogre comes, but a fairy taps a tree and lets out some magic wine. When the ogre is made drunk the children take off his seven-league boots; for without these he is powerless, and a prey to their laughter when he awakes. The prince comes and chains the ogre, taking the children and the boots with him. The work ends with the waking of the princess. The music is an effective combination of modernity and simplicity. There is much use of guiding motives, also fairly definite numbers, such as a harvest song, the spinning chorus and a love duet

and a "Noel" in the castle. The score is striking and interesting, even though the fairy tales are somewhat mixed.

SAINT SAËNS AND MASSENET.

The less radical school of composition is still represented by St. Saëns and Massenet. Except for *Samson et Dalila*, the former's operas are seldom heard outside of France. Massenet has been more fortunate in this respect. *Manon and Thaïs* are well enough known as examples of his fluent style, while *La Navarraise* gives military realism, and *The Jongleur of Notre-Dame* (originally written for male voices only) makes a charming story. Of his newer works, *Don Quixote* seems most interesting. His orchestration is sometimes light, but his themes are always graceful and pleasing.

Many French operas are in some sense historic landmarks, even if they are seldom performed. César Franck, for instance, was the founder of the modern French school, and his *Hulda*, on a viking subject, should not be forgotten. Vincent D'Indy, his greatest pupil, has made several incursions into opera. D'Indy's early attempt, *Les Burgraves*, was not finished, but his one-act comedy, *Attendez-Moi Sous l'Orme*, has been given frequently. His *Fervaal* is on a Druid subject, while *L'Etranger*, with the scene in a maritime village, is a symbolic story dealing with charity and unselfishness. Chabrier's *Gwendoline* is another viking subject, strongly treated, while his *Le Roi Malgré Lui* proved a success in a lighter vein. Bruneau's many sincere attempts at realism have been somewhat too heavily-handed for the best results, and his chief success is the early *Attaque du Moulin*, on a subject from the Franco-Prussian war. Chausson, whose early death while bicycling was a great loss to music, wrote the grand opera *Le Roi Arthur*, which is full of charming melody and rich harmony.

CHARPENTIER'S "LOUISE."

An opera that has caused much discussion is Charpentier's *Louise*. It is the story of a working girl whose parents object to her admirer and force her to choose between their sordid home or a Bohemian life with her lover. Charpentier has lived in Montmartre, where the scene is laid, and is practically a socialist in his efforts to help the working classes. Thus *Louise* becomes a protest against hard conditions. It is very realistic in its scenes, even incorporating the Parisian street cries in its score. The music is earnest and sincere, and one may hope that the world will soon have its often-planned sequel.

Delibes really belongs with an earlier school and generation—the time of Godard and Lalo, or even Reyer and Offenbach's dainty *Tales of Hoffmann*. But he deserves mention, not only for the delicate charm of his *Lakmé*, but for the ballet *Coppelia*. The ballet is a form that is receiving a good deal of attention at present, and may grow more prominent in future. This musical pantomime, like melodrama (spoken words against music), has not yet reached its full possibilities.

There are many other recent French composers who deserve mention, though space will not serve for all. Widor, Dubois, Bourgault-Ducoudray, Pierné and Coquard have all tried their hand at opera. Camille Erlanger, Georges Hué and Gabriel Dupont have all written popular works. Raoul Laparra's *Habanera* and *Quo Vadis*, by Jean Nougues, are known in several countries. The styles vary, but the operas are all

more or less representative of the two schools—the conservative vein of Massenet and St. Saëns, or the more modern radicalism of Debussy and Dukas.

WAGNER'S FOLLOWERS.

If France, with its modernism and music dramas, shows some Wagnerian influence, Germany naturally displays this in a much greater degree. There were many efforts to create a Wagner school before it was discovered that Wagner succeeded by genius rather than method. Thus when he died, Cyril Kistler was looked upon as his probable successor; but time has not ratified that verdict. His *Kunihild* has a legendary subject, but without the beauty of the Wagnerian librettos; and the music is decidedly without the Wagnerian greatness. Other works by Kistler are *Eulenspiegel*, *Baldur's Death* and the idyllic *Im Honigmond*, while *Röslein im Hag* is an echo of *Die Meistersinger*.

Max Schillings is another unfortunate follower of Wagner. His *Ingvalde* is one more of the viking works that came in the wake of *Tristan*, while *Der Pfeifertag* was another attempt to create a *Meistersinger* atmosphere. Schillings has done better work in the field of orchestra and cantata.

August Bungert went Wagner's Ring two better and planned a Hexology—a set of six works from the Iliad and the Odyssey. *Achilles* and *Klytemnestra* are from the former, while the latter offers *Kirke*, *Nausikaa*, *Odysseus' Return* and *Odysseus' Death*. There is a wealth of beautiful material in these subjects—all the gamut of human passion, set in scenes of natural beauty and endowed with classic charm. The librettos are captivating, thanks to Homer. If Bungert has not given them the music of a very great genius there is still time for some other composer to do that.

Siegfried Wagner, as son of his father, is surely entitled to model his works on those of the Bayreuth master. But he has met with more failures than the others—perhaps because he has written more operas. Their subjects are almost all drawn from Teutonic legends, sometimes those dealing with animals. *The Vengeance of the Black Swans* is the most recent. His first work, *Der Bärenhäuter*, dealt with a hero who wandered about wrapped in a bearskin; and in a Munich carnival the composer was caricatured as a man in a bearskin grasping at a laurel wreath that was always drawn up just out of his reach. But if his operas fail as a whole, they may still contain much good music; and excerpts from them, when given in concert, have met with decided praise from the critics.

An opera along original lines is *Der Evangelimann*, by Wilhelm Kienzl. Its plot is based on a real case drawn from the Austrian village of Göttweil. Two brothers, Mathias and Johannes, love the same girl, Martha. Her choice of Mathias angers Johannes, who sets fire to a farm building where the lovers are meeting, and then denounces Mathias as the incendiary. Mathias is sentenced to twenty years' imprisonment in spite of Martha's efforts. At the end of this period Mathias returns to find his brother dying and forgives him. The music is excellent and the plot exciting; so it is no wonder that this opera has been translated into seven languages, and performed in many countries. Kienzl's other operas include the Hindoo subject, *Urvast*, the romantic *Heilmär der Narr*, and the tragi-comedy *Don Quixote*.

HUMPERDINCK'S SUCCESS.

But the most popular of recent German operas is surely *Hänsel and Gretel*. Engelbert Humperdinck the composer, is a devout Wagnerian, but not an imitator. The plot of this opera is too well known to need telling following as it does fairly closely the story in Grimm's Fairy Tales. The music demands constant praise for its straightforward expression, its charmingly melodic character, and its happy combination of variety and simplicity. It echoes faithfully, and with sympathetic accuracy, the spirit of the plot, and charms the auditor back into fairyland.

Humperdinck's other works, written chiefly for family reunions, include *Dornröschen*, *Saint-Cyr* and *Die Sieben Geiseln*. But these are unfamiliar, and his Moorish Rhapsody not great. Now, however, his *Königs-*

kinder, written first in 1896, bids fair to equal or exceed his earlier success. It is the story of a prince and a goose girl, with whom he falls in love. She lives with a witch, and is perhaps an enchanted princess, but at any rate has true nobility of character. The people of Hellabrun, seeking a ruler, are told by the witch that their ruler will enter the city at noon on the next day. The prince has been put to work as a swineherd, and at noon the goose girl enters and finds him. But the people, with few exceptions, do not recognize their royalty and they are driven out. After many wanderings, they suffer cold and hunger. A minstrel, one of those who appreciated their true character, leads the people in search of them, but comes too late, as the pair have died after eating a poisoned loaf left by the witch. The plot is allegorical, showing

elfin opera with much delicate music. *Die Abreise* is a pretty story of an indifferent married couple who are brought to appreciate each other by the unwelcome attentions of an outsider. *Kain* is an impressive one-act opera of the realistic school. *Der Improvisator* is based on Victor Hugo's *Angelo, Tyrant of Padua*. *Die Verschenkte Frau* is D'Albert's latest dramatic work, though it is hardly out as yet. All the early works are excellent, but by far the most popular of his operas is *Tief-land*, at present one of the most frequently heard stage works in Germany. It is based on a Spanish story, in which the intrigues of a wicked lowland Alcalde are balked by true love, which afterwards takes refuge in the purer air of the mountains.

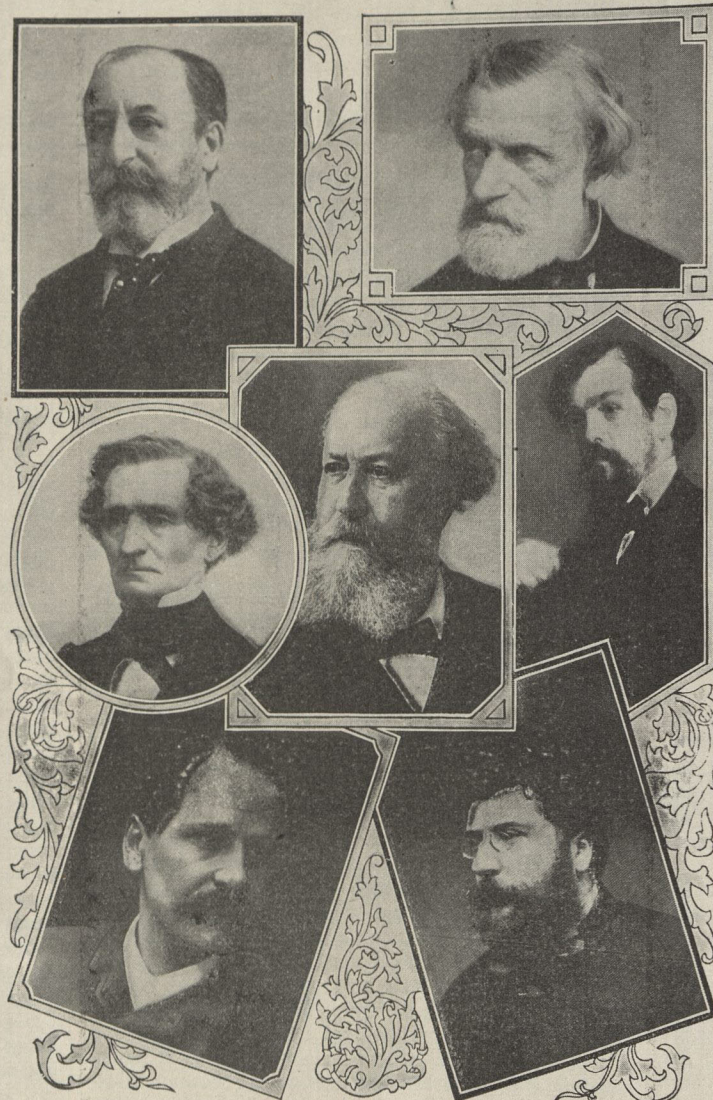
Among many modern composers Hugo Wolf is known by *Der Corregidor*. Heinrich Zoellner's *Sunken Bell* and other works show artistic merit. Hans Pfitzner has written *Der Arme Heinrich*, *Die Rose vom Liebesgarten* and other good works. Leo Blech produced a strong bit of village intrigue called *Das War Ich*, and more recently the lively comic opera *Verriegelt*. *Ilsebill* is a bright fairy opera by E. Klose, and *Gugeline* and *Lobentanz* are old tales set by Ludwig Thuille. Julius Bittner's *Der Musikant* and *Der Bergsee* are more recent successes. These are enough to show that German opera is now original and no longer an unsuccessful imitation of inimitable models.

RICHARD STRAUSS.

Last, but not least, comes Richard Strauss. His first work, *Güntram*, is modeled somewhat on *Tannhäuser*, and is seldom heard now. *Feuersnot* is a more interesting score and has some of the rich harmony that marks Strauss at his best. Then came the instrumental deluge, in the shape of *Salome* and *Elektra*. To criticize these is much like pointing out some of the faults of the composer's orchestral works. The program idea, pushed too far in *Don Quixote* and the *Domestic Symphony*, is perfectly suited to operatic music, which should be descriptive by nature. Yet even here Strauss is too often objective. He will echo the footsteps of a sacrificial procession, but he will not give us the broad sweeps of emotion that a Wagner uses. Neither does he show Wagnerian beauty, in spite of a more complex orchestration; and the noisy score often drowns the voices. These operas do show a large unity and a tremendous intensity of dramatic effect, but their faults prevent them from becoming widely popular, and in number of performances they fall very far behind a more rational work like *Tief-land*. *Der Rosenkavalier*, that was to be a second *Marriage of Figaro* in popularity, meets the same fate, and is rated as "good in spots." The German Empress gave it a deserved rebuke by making Strauss leave out some of the more *risqué* parts of the plot; and one may even suspect that they were included at first as a cheap method of drawing attention. *Ariadne in Naxos* has already been noticed in THE ETUDE. It is put by Hofmannsthal as an entertainment at the end of his version of Molière's comedy, *Le Bourgeois Gentilhomme*. It is a serious work, and the left-over bits of the comedy that occur in it are used to make a good contrast. Those who have looked over the music call it very charming, with a succession of rich melodies at the wedding of Ariadne and Bacchus. Strauss can write beautifully, and we know that he did in his songs; but it will be almost a new departure for him to do so in opera.

This brief summary of the schools shows us that many forms of opera are to be found, instead of the Wagner school that people once expected. In France we may find almost everything, from the sugar of Massenet to the bittern of Debussy; while German opera gives us at the same time the milk of human kindness in *Hänsel and Gretel*, and the strong draught of passion in *Elektra*. We find motives, as in Wagner's works, or the plastic and motiveless scores of French music drama, or even opera of earlier schools and more definite numbers. *Tristan* has not abolished *Faust* or *Carmen*; and any composer who writes interesting music has his chance of success at present, no matter which method he employs.

"Electionism in art is the love of the beautiful."



CAMILLE SAINT-SAËNS.

HECTOR BERLIOZ.

CHARLES GOUNOD.

JULES MASSENET.

AMBROISE THOMAS.

CLAUDE A. DEBUSSY.

GEORGES BIZET.

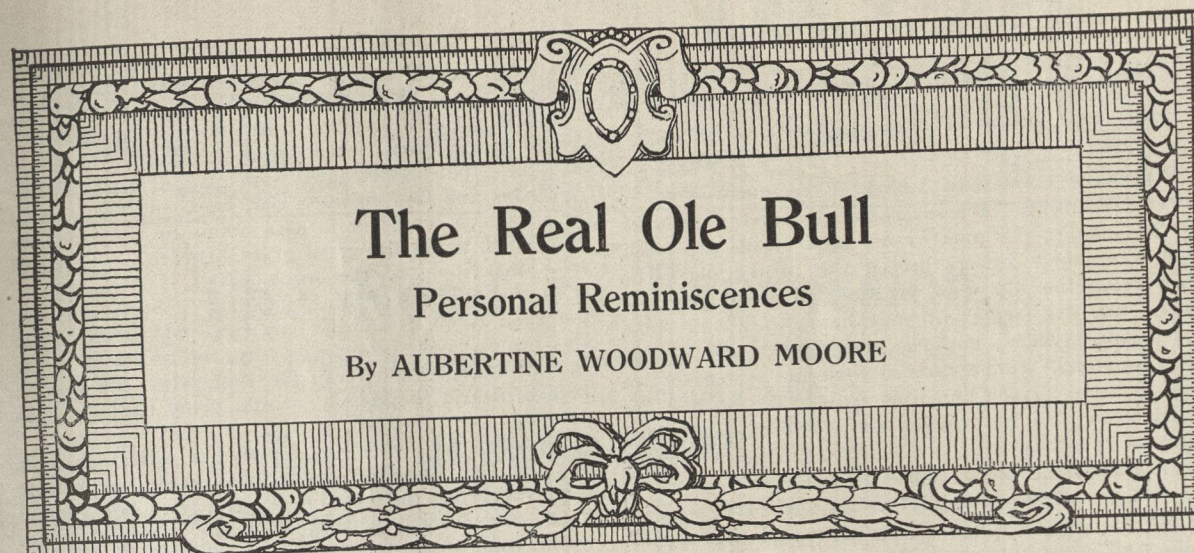
that true nobility is not always noticed or acknowledged. The music is one continuous stream of beautiful passages.

Karl Goldmark seems to belong to a preceding generation, but has been active almost to the present. His first great success was *The Queen of Sheba*. The familiar anecdote tells us that Goldmark, when asked who he was, said, "I am the composer of *The Queen of Sheba*." The stranger then asked "Does that position carry much salary?" But the opera made such a furore that soon it became familiar to almost everybody.

Goldmark's later works show much excellence and variety of style. *Merlin* is a richly orchestrated work, and *Heimchen am Herd*, Dickens' *Crickets on the Hearth*, is fully as melodious as *Hänsel and Gretel* which it followed. Later works of Goldmark are *Die Kriegergefangene* treating of Achilles and Briseis, *Götz von Berlichingen*, *Der Fremdling* and *The Winter's Tale*.

D'ALBERT'S TRIUMPH.

Eugen D'Albert is a composer who has achieved notable success in opera. His first venture was *The Ruby*, based on Hebel's version of an Oriental tale. *Ghismonda* is a tragic story of love between a princess and a young man of noble nature, but low degree, who is ready to die rather than reveal her secret. *Gernot* is an



In Philadelphia, late in the seventies, I first saw and heard Ole Bull. My vivid recollections of the man and his music make me desire to part the tissue of romance that has been woven about him and reveal the real Ole Bull, a personality well deserving attention.

It had come in my way to hear him much discussed by musicians. His art had been pronounced artifice, his dazzling effects, charlatanism, and numerous incidents cited to illustrate his lack of serious musicianship, among these his displeasure with a certain orchestra that failed to grasp his intentions, when these were so inadequately indicated the composer alone could have interpreted them. On the other hand, I had heard the most extravagant praise of his colossal technique, superb tone, unrivalled staccato, splendid power of singing on the violin, and marvelous control of his audiences.

HIS DISTINGUISHED PERSONALITY.

When circumstances finally led me to meet Ole Bull, all unfavorable impressions I had in regard to him were speedily dissipated in the presence of this distinguished-looking gentleman with his cordial, kindly words and manner, his benevolent, paternal smile, and his air of high breeding combined with the simplicity that belongs to it. His invitation to go with him and his wife to his concert at the Academy of Music I gladly accepted.

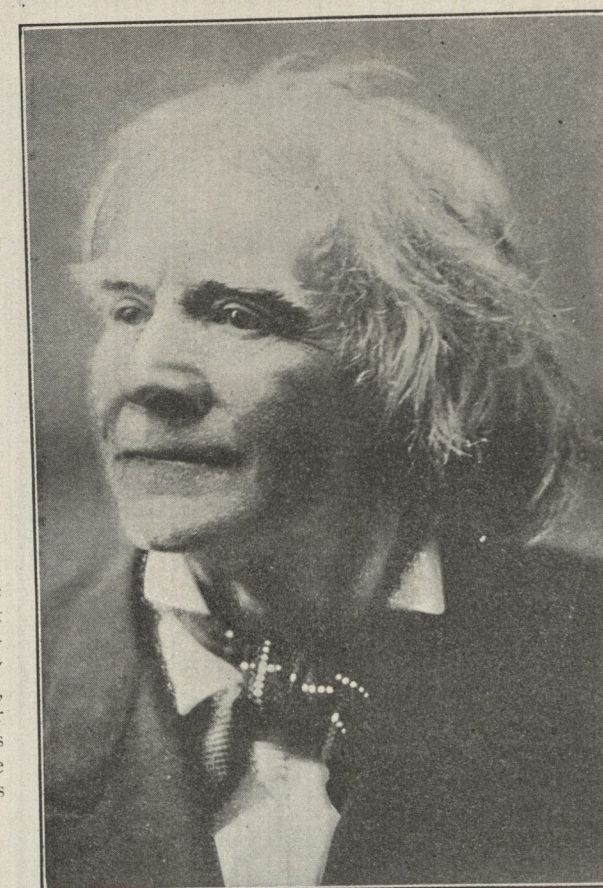
Every seat in the body of the house being taken, one of the stage chairs was assigned to me. With elastic step Ole Bull passed me on his way to the front, where he stood, lithe and erect, bowing right and left, with princely graciousness, his face beaming. There was no reminder of his almost seventy years in the manly grace of his carriage and pose, nor in the vigor and delicacy of his stroke, as, after bending his ear to the strings he softly plucked, his violin nestled in its place, and he set in motion the bow which was so much heavier than other bows that powerful muscles were needed to wield it.

SOME FORGIVABLE FAULTS.

On his program was a concerto by Nardini, Tartini's favorite pupil, a graceful composition, tinged with exaggerated sentimentalism. Ole Bull gave it a coloring of his own, and I remember being impressed by his singing tone, as well as noticing occasional lacks of purity of intonation. The audience realized no flaws; both hearing and vision were bewitched by the tall, nobly-built virtuoso, as he stood bravely at work, his large, blue eyes now scintillating sparks of glowing light, now half, now entirely closed, his sensitive face illustrating every nuance of the music, his silvery locks falling about his splendid head. Over his own compositions on the program he cast so dazzling a glamor I could not analyze them until later.

Ending an encore piece, a Norwegian melody, he held his bow over the strings long after the sound had ceased. While the house still rang with applause, he softly whispered, as he passed me: "Did not I play it finely on the public?" Soon comments were heard on the refinement of an ear that could distinguish tones inaudible to others. One imaginative person thought she had detected an ethereal murmur to the last, admitting that she might have been influenced by the impression of angelic song mirrored on the artist's face. How Ole Bull laughed when I repeated this to him! If he were a charlatan, it was certainly of an innocent type.

In the autumn of 1879 I met Ole Bull again, in Madison, Wis., where I had gone in quest of health, and where he was passing some weeks in his Madison home, a beautiful place on the shores of Lake Mendota, later purchased by the State as a gubernatorial residence. What is now the Governor's drawing-room was the music-room of Ole Bull, modeled by him according to correct acoustic principles.



OLE BULL IN OLD AGE.

Here it was my good fortune to accompany on the piano this artist from Norseland. He had been told I could read notes readily, he said, and he urged me to his Chickering Concert Grand the first time I entered his house. We played then and often afterward his favorite Mozart sonatas for piano and violin, one of them the A major, six-eight time signature, *Allegro molto*, and an *Andante grazioso* theme with variations. He cherished profound reverence for Mozart, declared there could be no loftier expression of human thought and aspiration than in his works, and had been complimented by the master's widow for his thorough understanding of her husband's compositions. I certainly never heard a Mozart sonata, especially the slow movements, played better than by him.

HIS LACK OF RESPECT FOR BEETHOVEN.

With Beethoven he was less happy. Once when we tried Op. 30, No. 3, he skipped passages, and breaking in at the wrong place interrupted piano solo phrases. In Mozart he would not even have variations for piano alone omitted, calling every note

I cried, "pray consider Mr. Beethoven." He laughed. "Good! You are right to call me to account. Let us try again." Soon he laid down his bow. He was not in the mood for Beethoven he said.

It has been generally admitted that he rarely succeeded with this master. Once he played the Kreutzer Sonata with Liszt, at a London Philharmonic Society concert, and was rewarded with a piece of plate, although a diversity of opinion existed among critics in regard to the performance. If he managed to pull through satisfactorily, it was due to Liszt's influence on his impressionable nature. He liked to tell of christening the Cellini Gaspar da Salo violin by playing the Kreutzer with Mendelssohn in Liszt's presence; how well he did not mention.

HIS FAVORITE VIOLINS.

Moving to and fro, in his music-room, with springing step, every fibre of his being alive with enthusiasm, he introduced to me the weird, plaintive, strong and soulful folk-songs and dances of his native land, now woven together and blended with his own original melodies, some of them improvised for the occasion, others composed earlier and including his beautiful, popularly known *Chalet Girl's Sunday*. Sometimes his violin was unaccompanied, sometimes he had me supply a piano accompaniment, often indicating the chords he wished.

He used the Zoller Gaspar da Salo, his chief concert violin after 1862. It had admirable singing qualities, but was inferior in nobility of volume to the Josef Guarnerius del Gesu, labeled 1742, with which he had scored the triumphs of quarter of a century before presenting it to his son Alexander. The latter frequently had it at my home, and brought out its tone with fine effect in his father's favorite music.

Alexander Bull was Ole Bull's son by his first wife, a French lady, and was very sensitive to his father's magnetism. As a child he was so bewitched at hearing this adored parent play Stradella's *Prayer*, he burst into song, bringing upon himself a severe rebuke. He next heard his father in Albany, N. Y., after the Oleana disaster, in Paganini's *Witches' Dance*, and was grievously disappointed. The tones of a single violin were poor compared with the bewildering orchestral effects the fame of Ole Bull had led him to expect.

HIS READINESS IN EMERGENCIES.

"Some years later, at the Bergen National Theatre he had founded," so Alexander wrote to me, "I heard father play the same composition. The witches and all their paraphernalia seemed to surround him, as his long hair fell over his face. When I thanked him, he gazed at me with a haggard, far-off look." Alexander remembers listening to his father, in 1878, play Paganini's second concerto, when, during the Andante, the E string snapped, but Ole Bull, ever ready for an emergency, continued to climb on the A string to the admiration of all who had noticed the mishap. "At that period," wrote Alexander, "father gave the impression of one who had returned to earth after a long absence, and was striving to give utterance to his strange experiences."

A typical representative of the romantic virtuoso period, Ole Bull used to say he wished to raise a curtain, when he played, that his hearers might view what was in his mind. Three influences moulded his genius: love of fatherland; Italian music, with its ingratiating melodies and flimsy architecture, much *en vogue*, in the early thirties, when the young Norwegian genius first went abroad, ripe for decisive impressions; and the powerful individuality of Paganini, which after they met in 1839, led Ole Bull to practice the more remote and singular difficulties of the violin, until he became a second whimsical wizard of the bow.

OLE BULL'S STYLE.

He acquired a style peculiarly his own. By means of a level bridge and flat finger board, he gained an original way of playing four separate voices at once. His large bow was one of the secrets of his staccato which critics unhesitatingly extolled. Apart from certain songs, his compositions lacked structure, were never fully written out and depended on his warm, noble cantabile and his magnetism for success. His genuinely Italian *Mother's Prayer*, his Norwegian and other compositions, he played with convincing skill.

HIS LIMITED FIELD.

Although able to do pretty much as he pleased with his violin, being a child of moods, his uncurbed spirit only moved him to undertake what struck his fancy. The newer German tendency did not attract him. Beethoven remained to him, for the most part, an unknown quantity, the Mendelssohn violin concerto found no place on his programs, and Wagner was positively repugnant to him. He could not quite forgive his son Alexander for enjoying *Lohengrin*.



HOW OLE BULL HELD THE VIOLIN.

(This illustration, which is used by permission of Houghton Mifflin Company, is taken from "The Life of Ole Bull." Bull's method of holding the violin has been widely discussed.)

In the present day of giant virtuosi, this man of Norway could not be called the world's master violinist, nor was it as such he won his place in the hearts of his countrymen everywhere. It is as the patriot, the seer, the father of what his country has achieved that he is and ever will be honored. Born February 5, 1810, he grew up with the growth of Norway under its independent constitution, and became saturated with the idea of her glorious past, present and future. When he earned a place in the world, he never let it be forgotten that he was a representative of Norway. Wherever he went he talked of the land, its gifted people, majestic scenery and health-giving climate, told its spicy folk-tales, played its stirring music, and turned the world's attention to his sturdy little fatherland.

Much of the promise he says has been fulfilled, and the genius of his beloved home land has been recognized.

MUSICAL "TEMPERAMENT" AND EXCITABILITY.

There is a vast difference between the measured utterances or impassioned eloquence of an accomplished orator and the rantings of a street "politician" with anarchic tendencies, and the difference is realized by practically everybody. Curiously enough, however, people don't seem to understand that the same difference exists between the musician who is an artist and the musical "ranter" who makes up in fervor what he lacks in understanding and execution.

No piece of music is played perfectly unless there is present a perfect sense of rhythm, not only as regards each separate measure, but also each musical sentence. There must also be genuine sentiment present, but this must be kept in bounds so that each climax is duly and properly brought out. The player should have sufficient knowledge of music theory to bring out any little points of "imitation," etc., concealed in the inner parts, and beauty of tone should always be present. There is a vast difference between playing in which sentiment and intelligence are evenly balanced and playing marred by exaggerated emphasis on wrong notes, or unimportant beats, which is often supposed to represent "feeling."

SPRINGTIDE IN OUR MUSIC.

BY LULA M. LARRABEE.

One touch of nature makes the whole world kin.

—Shakespeare.

WITH the coming of spring a freshness seems to cover everything. The sky is colored anew; the green of the maples, the pink of the apple trees are fresh, and many-hued flowers bedeck the brown old earth. Cast aside the old view of life and look with new eyes; tune the strings of your heart to a new song, for spring is here; music is everywhere, and we can hear laughing, wind-awakened melodies whenever we stop to listen. Even humdrum scales take on new life when played to the rhythm of a falling leaf. The exercise breathes with the sighing of the wind, and the ripple of the brook sounds through all.

From the window one can see an apple tree with its wealth of pink blossoms. Every now and then a petal falls, and, slowly turning, shows first this side, then that. There is no sudden, awkward movement; all is graceful and lovely. Carry in mind the falling petal when playing the scales. Let each note in the scale be a turning of the leaf, with no sudden jar to mar it. Then begin again. A sudden breeze springs up, sending the petal quickly on its way to the ground, but still with its graceful, airy movement. Again play the scale, but faster this time, to match the speed of the falling leaf. Once more begin. A strong wind is blowing now, and lo! thousands of snowy petals fill the air, and the notes of the scale ripple joyously over each other in their mad play as leaves in the wind.

A small youngster came to me the other day for his regular music hour. He was fresh from a game of ball and was more interested in that than in the exercises I was trying to teach him. The small, unruly fingers slipped from one key to another, more often striking the wrong one than the right, and finally ending in a nerve-racking discord that brought a smothered "O!" from both player and listener.

"Jack, what is the matter?" I asked.

"O, I don't know, I just hate that piece; I don't play it wrong, but my fingers slip into the wrong places."

"What have you been doing this afternoon, Jack?"

"Playing ball. It's great, I tell you what, teacher, when I grow up and can do as I like, I'm goin' to play ball all the time."

"Do you have hard work hanging onto the ball, Jack?"

"O, no, ma'am, when I once git ahold of it, I hang on for real life."

He was waxing warm on the subject and exercises were forgotten. Presently I said:

"Jack, my boy, I want you to play a new game of ball now."

The merry eyes brightened and a joyful "O!" escaped him.

"Your balls are the notes and I want you to throw these and catch them again and be sure they don't slip out of your fingers."

It took but a second for him to catch the spirit. Such a bounding of notes was never heard before. If one slipped away the little catcher would immediately go back and pick it up. When the hour was over and the little fellow free again, he surprised me by saying, "That's lots of fun, teacher, let me do it again sometime."

THE MESSAGE OF THE ROBIN.

Often a sense of oppression will steal over us and our efforts seem in vain. When such times come to me, I remember the lesson the robin taught. It was a dreary afternoon when the rains of March were holding sway. I seated myself at a window to see if I could find inspiration in any living thing. I had tried to practice, but it was like "Hamlet with Hamlet left out." Lessons had seemed a failure. Suddenly a plump robin, red-breast flew to the ground. His whole body looked drenched, but he didn't mind. He hadn't any home and it was cold, but he didn't care. With head thrown back he poured out his song. Joyfully he told of the coming spring; he told his whole story of love in that one song. And he was doing it all by

faith; he knew the sun would shine again; he knew his mates would soon fly north and meet him.

If all could be filled with love and faith and if we could weave this love and faith into our music during life's spring, then, when the hot breath of summer scorches the blossoms of hope that cluster around our lives and lays ambition low, we could turn to that music which would be to us a fountain of spring; we could feel again the green grass beneath our feet and hear the ripple of the brook.

In the autumn of life, when the golden fruits are gathered about us and the only tinge of sorrow is that this beauty is the beauty of decay, the breath of spring in our music would recall the time when life was all before us and the memory would bring back the faith of old.

And, at last, when the snows of winter chill us and we feel our feet slowly but surely approaching the river; when the bowed heads and gray locks remind us of the coming parting, then the songs of youth would come to us once more—the spirit of spring long past would bring, not only memories, but hopes anew for what lies before us in the great unknown. Then the picture is robbed of its gray shadows, and the sunlight of spring shines over all.

LITTLE KNOWN MUSICAL FACTS.

BY J. M. ALLISON.

IN 1454 musicians were "impressed"—that is, forced by law—into the service of the Chapel Royal and cathedrals in England; and this practice continued until after the reign of Queen Elizabeth.

The music of the ancient Greeks was founded upon the tetrachord—a musical interval which we now call a perfect fourth, as from G to C. The intervals of the third and sixth, upon which all modern music is largely based were not regarded with favor. The tones within the interval of the tetrachord were extremely variable and included quarter tones as well as half and whole tones.

The Russians sometimes amuse themselves by means of hunting horns combined to form a "horn band." Each performer produces only one note, which he plays whenever it occurs in the music.

While hymns as we know them to-day are a comparative recent innovation in church services, they are a very ancient institution and existed long before the Christian era. Many important collections of hymns date back to about 500 years before Christ though of course hymns existed long before that period. Among the collections which have come down to us from then are the Sanskrit *Rig-Veda*, a Chinese *Book of Odes*, the Buddhist *Hymns*, the Grecian *Homer Hymns* and the *Odes of Pindar*. The *Latin Hymns*, or hymns of the Western Church date from the 4th to the 12th centuries, while the *Lutheran Chorales* date from the 16th century. The hymns which play so prominent a part in the services of the modern Protestant churches were not in wide general use until about 1860.

Only one system of fingering is used on the harp, and there are no scales to be learnt as on the piano. The harp is tuned to the key of C flat—seven flats, one for each note in the scale. There are seven pedals, which, if pressed down half way, raise the pitch half a tone, and if pressed down all the way, raise the pitch a whole tone. Thus, if C natural were required, the C pedal would be pressed down half way and all the C strings on the instrument would be affected. Further pressure on the pedal would raise the pitch to C sharp. Any passing chromatic notes are very difficult to perform on the harp at a quick rate as they need quick pedal work.

He (Beethoven) was very strict till the interpretation had become correct down to the minutest detail; he liked an easy style of playing. He readily became violent, threw the music on the floor or tore it up. He took no money, though he was poor, but he accepted some linen articles because the Countess had sewed them. . . . He did not like to play his own things, but merely improvising, and if the slightest noise was made he got up and left.—Count GALLEBERG, in an interview with JAHN.



The Road to Expression

From an Interview Secured Expressly for
THE ETUDE with the Eminent Pianist

HAROLD BAUER

(The first section of Mr. Bauer's interview appeared in the March issue.)

"Our sole means of expression, then, in piano playing lies in the relation of one note to the other notes in a series or in a chord. Herein lies the difficulty, the resistance to perfect freedom of which I have spoken before, the principal subject for intelligence and careful study, and yet so few students appear to understand it. Their great effort seems to be to make all the notes in a given series as much alike as coins from a mint. They come to the piano as their only instrument, and never seek to take a lesson from the voice or from the other instruments which have expressive resources infinitely superior to those possessed by the piano. The principal charm of the piano lies in the command which the player has over many voices singing together. But until the pianist has a regard for the individual voice in its relation to the ensemble he has no means with which to make his work really beautiful.

"There is a great need for more breadth in music study. This, as I know, has been said very often, but it does not hurt to say it again. The more a man knows, the more he has experienced, the wider his mental vision in all branches of human information, the more he will have to say. We need men in music with big minds, wide grasp and definite aims. Musicians are far too prone to become over-specialized. They seem to have an unquenchable thirst to master the jargon and the infinite variety of methods which are thrust upon us in these days rather than a genuine desire to develop their musical aims. Music is acquiring a technology as confusing and as extensive as bacteriology. There seems to be no end to the new kinds of methods in the minds of furtive and fertile inventors. Each new method in turn seems to breed another, and so on ad nauseam.

"Among other things I would suggest the advisability for pianists to cultivate some knowledge of the construction of their instrument. Strange as it may seem, it is nevertheless a fact that the average pianist knows practically nothing of a piano, being in many cases entirely unaware of such simple things as how the tone is produced and the function of the pedals. This ignorance leads frequently to the employment of motions and methods that can only be characterized as ridiculous in the extreme.

MUSIC FIRST, THE INSTRUMENT AFTERWARDS.

"From the manner in which many ambitious and earnest students play, it would seem that they had their minds fixed upon something which could not be conveyed to the world in any other form than that of the sounds which come from the piano. Of course the piano has an idiom peculiarly its own, and some composers have employed this idiom with such natural freedom that their music suffers when transposed for any other instrument. The music of Chopin is peculiarly pianistic, but it is, first of all, music, and any one of the wonderful melodies which came from the fertile brain of the Polish-French genius could be played upon one of many different instruments besides the piano. The duty of the interpreter should surely be to think of the composition as such, and to interpret it primarily as music, irrespective of the instrument. Some students sit down before the keyboard to "play" the piano precisely as though they were going to play a game of cards. They have learned certain rules governing the game, and they do not dare disobey these rules. They think of rules rather than of the ultimate result—the music itself. The idiom of the Italian language is appropriate here. The Italians do not say "I play the piano," but rather "I sound the piano." (*Suono il Pianoforte*.) If we had a little more "sounding" of the piano, that is, producing real musical effects, and a little less playing on ivory keys, the playing of our students would be more interesting.



HAROLD BAUER.

the breath, there is naturally not so much weight or pressure left for the following notes. It is, however, possible for the second note to be as loud, or even louder, than the first note. But in order to obtain the additional force on the second note, it is necessary to compensate for the lack of force due to the loss of the original weight or pressure by increasing what might be called the nervous energy; that is to say, by expelling the breath with proportionately greater speed.

MUSCULAR AND NERVOUS ENERGY.

"The manifestation of nervous energy in this manner is quite different from the manifestation of muscular energy, although both are, of course, intimately connected. Muscular energy begins at its maximum and gradually diminishes to the point of exhaustion, whereas nervous energy rises in an inconceivably short space of time to its climax, and then drops immediately to nothing. Nervous energy may be said to be represented by an increased rapidity of emission. It is what the athlete would call a 'spurt.'

"What I have said about the voice applies equally to all other instruments, the piano and the organ alone excepted. It is obvious that the playing of the wind instruments must be subjected to the limitations of the breath, and in the case of the violin and the other stringed instruments, where the bow supplies the motive power, it is impossible for two notes played in succession to sound absolutely alike. If the first note of a phrase is attacked with the weight of the whole bow behind it, the second note will follow with just so much less weight, and if the violinist desires to intensify any of the succeeding tones, he must do so by the employment of the nervous energy I have mentioned, when a difference in the quality of tone is bound to result. The pianist should closely observe and endeavor to imitate these characteristics which so vividly convey the idea of organic life in all its infinite variety, and which are inherent in every medium for artistic expression.

PHRASING AND BREATHING.

"It would take a book, and by no means a small one, to go into this matter of phrasing which I am now discussing. Even in such a book there would doubtless be many points which would be open to assaults for sticklers in psychological technology. I am not issuing a propaganda or writing a thesis for the purpose of having something to defend, but merely giving a few off-hand facts that have benefited me in my work. I am glad to learn that THE ETUDE does not open itself for polemical discussions, for the very discussion of such a subject as this would become rapidly so involved that little profit could come from it. However, it is my conviction that it is the duty of the pianist to try to understand the analogy to the physical limitations which surround the more natural mediums of musical expression—the voice and the violin, and to apply the result of his observations to his piano playing.

THE NATURAL EFFECT OF EMOTIONS.

"There is another relation between phrasing and breathing which the student may investigate to advantage. The emotions have a direct and immediate effect upon the breath, and as the brain informs the nervous system of new emotional impressions the visible evidences may be first observed in the breathing. It is quite unnecessary to go into the physiology or psychology of this, but a little reflection will immediately indicate what I mean.

"It is impossible to witness a disastrous accident without showing mental agitation and excitement in hurried breathing. Joy, anger, fear, love, tranquility and grief—all are characterized by different modes of breathing, and a trained actor must study this with great closeness.

"The artist at the piano may be said to breathe his phrases. A phrase that is purely contemplative in character is breathed in a tranquil fashion without any suggestion of nervous agitation. If we go through the scale of expression, starting with contemplative tranquility to the climax of dramatic intensity, the breath will be emitted progressively quicker and quicker. Every musical phrase has some kind of expressive message to deliver. If a perfectly tranquil phrase is given out in a succession of short breaths, indicating, as they would, agitation, it would be a contradiction, just as it would be perfectly inhuman to suppose that in expressing dramatic intensity it would be possible to breathe slowly.

"In conclusion, I would urge students to cultivate a very definite mental attitude as to what they really desire to accomplish. Do you wish to make music? If so, think music, and nothing but music, all the time, down to the smallest detail even in technique. Is your ambition to play scales, octaves, double notes and trills? Then by all means concentrate your mind on them to the exclusion of everything else, but do not be surprised if, when later on, you want to communicate a semblance of life to your mechanical motions, you succeed in obtaining no more than the jerky movements of a clock-work puppet."

How many students of music in this country are sighing to go abroad to study, or to go to some great teacher? Yet if they but knew it, success in music lies in themselves. Success is more often than not the outcome of inborn talent and never-ending perseverance, or as Wordsworth expresses it, "A few strong instincts, and a few plain rules."

Study Notes on Etude Music

By PRESTON WARE OREM

FIRST MAZURKA DE CONCERT—L. GREGH.

Louis Gregh, the accomplished Parisian composer, was born in 1843. A number of his lighter piano pieces have achieved decided popularity. The First Mazurka de Concert is one of his more advanced piano solos. This number is both graceful and brilliant and quite within the range of a good fifth or sixth grade player. The Mazurka rhythm has been a favorite with composers as a subject for idealization ever since its possibilities were exploited so marvelously by Chopin.

PETIT MENUET—A. KOPYLOW.

A. Kopylow is one of the most promising or modern Russian composers. His "Petit Menuet" is a charming reproduction of the old style dance. The "Minuet" was invented about the middle of the seventeenth century. It was a slow and stately dance in triple time. Originally it consisted of two portions of eight measures each. Later a second minuet was added, usually in a related key and of quieter character, to alternate with the first minuet; this was called a *Trio*. Kopylow follows the old form closely, although the various divisions are not marked.

TO THE HUNT—G. HORVATH.

Good sonatinas by contemporary composers are scarce, but occasionally one comes across a satisfactory specimen. Geza Horvath's "Sonatina in D" is one of the best we have seen. The first movement "To the Hunt" is a complete piece in itself. It follows the conventional form of the first movement of a sonatina. There is the first theme in D, with a transition to the second theme in A; this constitutes the "exposition," ending with a double-bar and repeat-sign. Then there is a short "working-out section," leading to the return of the first theme in D; the second theme, also in D, and a short *coda*. A *sonatina* is a little *sonata*, the difference being chiefly that of condensed treatment.

BAGATELLE—W. A. MOZART.

This is one of the composer's fugitive pieces, not a movement taken from a sonata or other larger piece. It is a very bright and attractive number, written in what is known as the simple rondo form. In this form the first or principal theme is repeated after the appearance of each additional theme.

BLUSHING ROSES—R. M. STULTS.

Mr. Stults' portrait and a sketch of his career will be found in another column. While Mr. Stults is known more particularly as a writer of melodious songs, his piano pieces are also deserving of attention, displaying an equal grace and originality. Mr. Stults considers "Blushing Roses" one of his best pieces, and we are inclined to agree with him.

FORTUNATA IDYL—G. S. SCHULER.

This is a graceful drawing-room piece by a promising American composer. It will afford practice in chord and *arpeggio* work, in octaves, and in combining a melody and accompanying figure in the same hand. This piece is exceptionally melodious.

MY FIRST PARTY—P. RENARD.

This is a very pretty waltz movement for a second grade pupil. It lies unusually well under the hands. This waltz may be used for dancing, as well as for teaching or recreation.

GENERAL BUM-BUM—E. POLDINI.

This is an early composition of Poldini, but it is one of the best of his easier pieces. It is a burlesque march movement with a mock heroic dignity that is positively fetching. Note the pompous bass melody of the *Trio* and the clever transition into C minor in the fourth measure before the *Fine*. Play this piece in rather moderate time and somewhat heavily.

PLEASANT THOUGHTS—R. GEBHARDT.

This is a very satisfactory teaching piece of about the third grade. A good all-around teaching piece of this grade should afford opportunities for drill in rhythm, technique, phrasing, style and melody playing. "Pleasant Thoughts" gives all these, and in an agreeable manner.

VACATION RAMBLES—C. MOTER.

This is another excellent teaching piece by an experienced writer. It is rather easier to play than the preceding, but it has educational value. This piece must be played with vigorous rhythmic swing in order to obtain the best results. It will require a crisp, distinct touch.

THE TRUMPET CALL—M. LOEB-EVANS.

This is a still easier teaching piece, which will prove particularly attractive to young players. This little march has all the fire and go of much larger works, and it is as correct in form and in structure. It may be used for marching purposes.

TARENTELE—H. VAN GAEL.

H. van Gael, the Belgian composer, has had much popularity as a writer of teaching pieces of the better class, well-made and of pleasing musical content, but easy to play. There are many *tarentellas*, but there is always room for another good one. It is a brilliant type of piano piece, affording excellent finger practice and drill in velocity and rhythm.

CAVALRY MARCH (FOUR HANDS)—G. F. HOMPECH.

This is a brilliant and stirring military march which duet players will enjoy thoroughly. In this particular piece the two parts are of unequal difficulty, the *Primo* part being about one grade harder to play than the *Secondo* part. In many cases this is a distinct advantage, as two students of exactly equal attainments are not always to be found. This piece should be taken at a brisk pace and with strong accentuation.

AIR ROI LOUIS XIII (PIPE ORGAN)—H. GHYS.

As a piano solo this piece has been a favorite for a long time. As arranged for organ by Mr. Lacey it will make a very agreeable recital number. Pieces of this type are much in demand for use at weddings and occasions of festal character. The registration suggested by Mr. Lacey is practicable on most organs, and will be found very effective.

DANCE CAPRICE (VIOLIN AND PIANO)—GAYLORD YOST.

This is a decided novelty, written by a successful American violin teacher and player, and dedicated to the well-known American violinist, Albert Spalding. It is cleverly constructed and thoroughly modern in conception. The theme is a very taking one. This piece will afford excellent practice in *spiccato* bowing, and in artificial harmonics. In these artificial harmonics two fingers are used, one stopping the string, the other touching it. The black note is the one to be stopped, the diamond-shaped open note is the one to be touched. This is a fine recital piece.

THE VOCAL NUMBERS.

"Love's Good Night" is a sympathetic setting of Dr. S. Weir Mitchell's masterly little poem, by James Francis Cooke. The singer will find an exceptional opportunity in the second verse of this song—depicting as it does the greatest tragedy in human existence, the final separation of two devoted lovers. The words "good night" following the second verse, are to be sung softly and tenderly, and the final note of the song suggests bitter despair. In this little number the elocution is as important as the vocalization.

Mr. W. F. Sudds' "An April Fancy" is a seasonable song; delicate and fanciful verses, with a graceful and appropriate musical setting by an experienced and successful composer. This will make a fine *encore* song.

Mr. E. Goudey's "Sleep On, Dear Heart" is a quiet but very expressive number which should just suit a full voiced *mezzo soprano* or *contralto*. It should be sung in a tender and sympathetic manner.

Well Known Composers of To-day



ROBERT M. STULTS.

ROBERT MORRISON STULTS was born at Hightstown, N. J., and in 1872 removed to Long Branch, N. J. He received his early musical education from various local teachers. After graduating at the Long Branch High School in 1880, he became musical instructor at that institution, at the same time continuing his musical study under Frederick Brandeis, the distinguished composer and pianist.

Mr. Stults removed to Baltimore in 1886, and entered the music and piano business. He studied the organ under various teachers in Baltimore, where he remained until 1898. For several years he has been actively engaged as head of the retail department of a well known Philadelphia piano house. Mr. Stults is best known by his song, *The Sweetest Story Ever Told*, which had an enormous sale. He is a prolific writer of ballads, songs and instrumental pieces in the better grade of popular pieces. Among the best-known of his works may be mentioned the popular piano pieces, *A Bit of Nonsense*, and *Clover Bloom*, while his songs include *Once in the Bygone Days*, *Redemption*, and *Sing Me Some Quaint Old Ballad*. He has also produced two light operas.

DO WE OVERVALUE SPEED?

By H. T. HOOKER.

Who would not rather teach the dependable plodder than the brilliant "quitter." Every teacher knows the short-lived delight of working with the latter class—the pupil who ascends the musical heights with pyrotechnical brilliance, and then at the very height is extinguished by some unfortunate trait that invariably seems to accompany genius of this kind.

For the most part, the greatest things in the world have been done slowly. The brilliant pupil reads how Handel wrote *The Messiah* in twenty-four days, and assumes that a complete musical education can be attained through sheer force of natural smartness in a period of from one to two years. Accordingly everything is done at a ridiculous speed.

"Art is long," and teachers know that the practice that counts for the most is the practice that is done slowly. Speed is desirable when it does not lead to the sacrifice of correctness in time, notes, rhythm, or, worst of all, the finer and more subtle nuances that go to make the soul of music. Speed should be the means to the end, not the end itself.

Practically every great painting was done slowly. The impressionist's daub, the result of a few rapid strokes of the brush, produces a work which will not stand close scrutiny. Cultivate the ability "to make haste slowly," to advance a step at a time.

VACATION RAMBLES

CARL MOTER

Allegretto M. M. ♩ = 108

THE ETUDE
CAVALRY MARCH
CAVALLERIE-MARSCH
SECONDO

G. F. HOMPESCH, Op. 4

Vivace M.M. ♩ = 120

This image shows a page of musical notation for a piano piece. The music is written in G major (one sharp) and 2/4 time. The notation consists of eight systems, each with a treble and bass staff. The piece begins with a forte (ff) dynamic. It features various musical elements including eighth and sixteenth notes, rests, and repeat signs. Dynamic markings include ff, fz, p, and mf. There are first and second endings marked with '1' and '2'. The piece concludes with a final double bar line and a key signature change to A major (two sharps).

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THE ETUDE
CAVALRY MARCH
CAVALLERIE-MARSCH

G.F. HOMPESCH, Op. 4

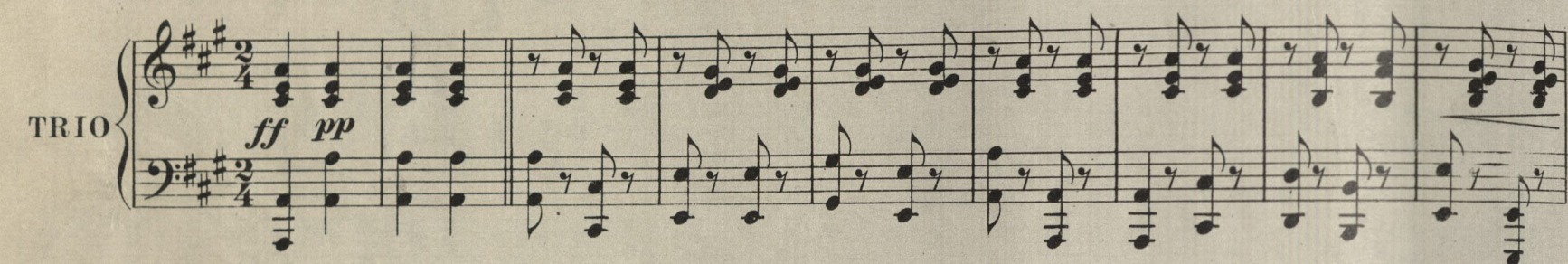
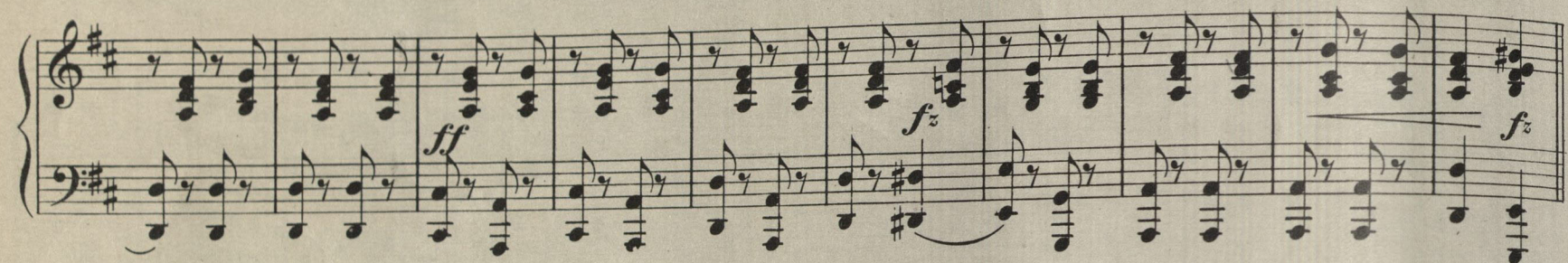
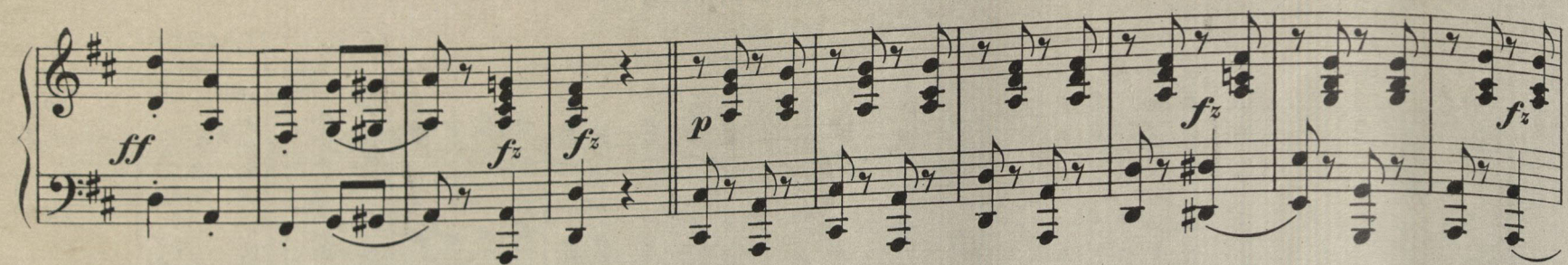
Vivace M.M. ♩ = 120

PRIMO

This image shows a page of musical notation for a piano piece. The notation is arranged in seven systems, each consisting of two staves (treble and bass clef). The key signature is one sharp (F#), and the time signature is 3/4. The music features complex rhythmic patterns, including triplets and sixteenth notes. Dynamic markings include *ff* (fortissimo), *fz* (forzando), *p* (piano), and *mf* (mezzo-forte). Fingerings are indicated by numbers 1-5 above or below notes. The notation is dense and detailed, with many slurs and ties connecting notes across measures. The page is numbered 8 at the top left.

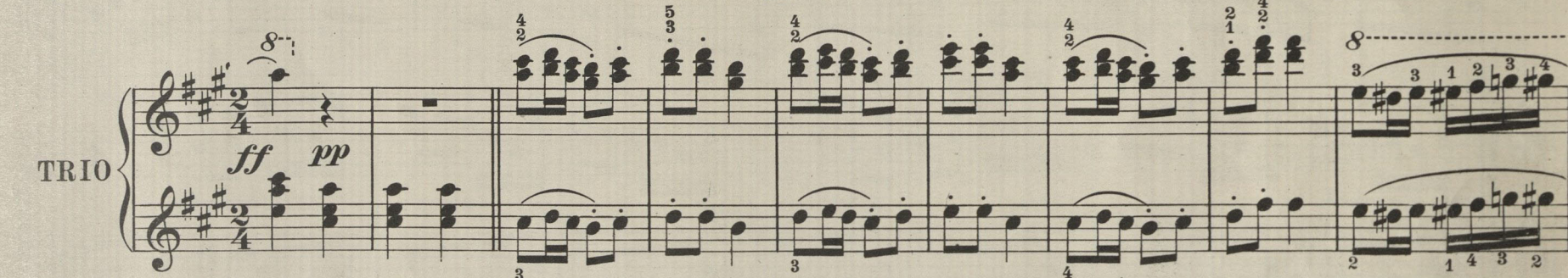
THE ETUDE

SECONDO



THE ETUDE

PRIMO



THE ETUDE

PLEASANT THOUGHTS

REINHARD W. GEBHARDT, Op. 47

Allegro moderato M.M. ♩ = 108

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THE ETUDE

TO THE HUNT

JAGDZUG
from Sonatina in D

GEZA HORVATH, Op. 129, No. 2

Vivace M.M. ♩ = 108

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THE ETUDE

 THE ETUDE
 FORTUNATA
 IDYL

GEORGE S. SCHULER

Moderato M. M. ♩ = 80

THE ETUDE
BAGATELLE

W. A. MOZART

Allegretto M.M. $\text{♩} = 84$

W.A. MOZART

Allegretto M.M. ♩ = 84

p

f

Fine

p

f

p

p

f

p

mf

p

cresc.

f

mf

cresc.

f

p

THE ETUDE

This musical score is for the song 'The Rose Tree' from the opera 'The Mikado'. It is a three-part setting for Soprano, Alto, and Tenor voices. The score is written in 3/4 time and the key of D major. The lyrics are in English and are repeated three times. The music features a variety of vocal techniques, including melisma, and is marked with dynamics such as *mf*, *cresc.*, *f*, *mf*, *f*, *p*, and *raff.* The score is divided into three parts, with the first part ending with a repeat sign. The second part is marked with a '1' and the third part with a '2'. The score is written for Soprano, Alto, and Tenor voices, with the lyrics in English. The music is in 3/4 time and the key of D major. The score is divided into three parts, with the first part ending with a repeat sign. The second part is marked with a '1' and the third part with a '2'. The score is written for Soprano, Alto, and Tenor voices, with the lyrics in English.

GENERAL BUM-BUM.

ED. POLDINI

Tempo di Marcia M.M. $\text{♩} = 116$

[illegible]

THE ETUDE

MY FIRST PARTY

WALTZ

PIERRE RENARD

Tempo di Valse M.M. ♩ = 63

p dolce

Con anima

mf

f

Scherzando

p

TRIO

THE ETUDE

TARENTELLE

HENRI VAN GAEL, Op. 65

Vivo M.M. ♩ = 144

f

p

f

mf

2d time, octave higher.

f

mf

f

mf

2d time, octave higher.

f

p cresc.

f

p cresc.

f D.C.

Fine

THE ETUDE

THE TRUMPET CALL

MARCH

MATILEE LOEB-EVANS

Tempo di Marcia M.M. ♩ = 120

mf

cresc.

perdendosi

p

mf

ff

Fine.

TRIO

f

cresc.

ff

D.S.

THE ETUDE

PETIT MENUET

A. KOPYLOW, Op. 52, No. 5

Allegretto M.M. ♩ = 120

p

mf

pp

rit.

atempo.

meno

CODA

rit.

atempo

p

pp

D.C.

1^{re} MAZURKA DE CONCERT

INTRO.

Tempo di Mazurka M.M. = 176

LOUIS GREGH

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THE ETUDE

Ch. Clar. in

Gt.

Ch.

Sw.

add 16' open

rall.

atempo

open in

The top of the page

THE ETUDE

To ALBERT SPALDING

DANCE CAPRICE

GAYLORD YOST

Allegremente M.M. ♩ = 96

VIOLIN

PIANO

sempre spiccato

rit.

ten.

f 1st. time 2nd. *pp*

rit.

sost. f 1st. time 2nd. *pp* segue

rit.

fa tempo

rit.

fa tempo

pizz.

poco dim.

poco dim.

f *poco dim.*

ten.

rit.

a tempo

pizz.

poco rit. e dim.

f

poco rit. e dim.

SLEEP ON, DEAR HEART

EUGENE GOUDEY

ELLEN GOUDEY

Con moto

mf

mp

1. The ships are out up - on the sea, like wea - ry birds they roam. But here with-in the cot - tagesafe we
 2. The stars have fa - ded from my sight, the sky is o - ver cast. I fear a storm up - on the sea, the
 3. But look! a sail up - on the sea 'tis near - ing now the shore. Thy fa - ther's boat has brav'd the gale he's

lh

mp

pp

rall.

wait their com - ing home. We wait their com - ing home. Thy fa - ther brings no gifts of gold to
 clouds are gath - ring fast. The clouds are gath - ring fast. Dear babe, I press you to my heart, we
 safe at home once more. He's safe at home once more. His child I lay up - on his arm, the

pp

rall.

lh.

con moto

cresc.

greet his lit - tle son. But thou art all the world to him, Dear heart, be - lov - ed one.
 may be left a lone. But thou art all the world to me, Dear heart, be - lov - ed one.
 anx - ious hour is gone. For thou art all the world to us, Dear heart, be - lov - ed one.

pp

REFRAIN

mp

dim.

Sleep on, Sleep on, Dear heart, Sleep on. Lul - la - by, Lul - la - by, Stars are shin - ing on the deep.

f

mp

mf

Lul - la - by, Lul - la - by, An - gels guard my babe in sleep. May his life be pure and sweet, Father, guide the lit - tle feet 'Till he reach the

1st and 2d time

last verse only

far - ther shore, There to rest for - ev - er - more. Lul - la - by, Lul - la - by.

LOVE'S GOOD NIGHT

Dr. S. WEIR MITCHELL

JAMES FRANCIS COOKE

1st verse Moderato

2d " Largo

1. Good-night, good-night, ah good the night That wraps thee in its sil-ver
 2. Good-night, be ev - 'ry night as sweet As that which made our love com-

p

2d verse sotto voce

light Good-night, no night is good for me That does not hold a thought of thee, Good-night, Good
 plete Till that last night when death shall be One brief Good-night for thee and me,

1

2

night, Good-night, Good - night, night.

pp

AN APRIL FANCY

ROBERT LOVEMAN
by permission

W. F. SUDDS, Op. 359

Andante moderato

1. It
2. It

is not rain - ing rain to me, It's rain - ing daff - o - dills; In ev - 'ry dim - pled
is not rain - ing rain to me, But fields of clo - ver bloom Where a - ny buc - can -

drop I see Wild flow - ers on the hills. The clouds of gray en - gulf the day, And
eer - ing bee May find a bed and room. A health to ye who hap - py be, A

ov - er - whelm the town, It is not rain - ing rain to me, It's rain - ing ro - ses
fig for him who frets, It is not rain - ing rain to me, It's

down. rain - ing vi o - lets.

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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 Mrs. C. H. C., Mrs. J., Etude Friend, 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.

WATCHING THE KEYS.

"I have a pupil in the fourth grade, who reads well and is a good time-keeper, but has a habit of watching her hands. She does not seem to be able to find the keys readily without looking. I find she has been allowed to do this for years. How can it be overcome?"—M. M.

Excessive confinement of the eyes to the keyboard may be overcome by beginning with very simple music, first on five keys position of the hand, and placing a light cloth over them, an apron for example, so that it will be impossible to watch the keys. Gradually proceed to pieces a little more difficult, although it will be impossible to leave the cloth on the hands if much movement is necessary. You may be able to devise a temporary screen from one chair back to another, which will allow it to cover the hands without touching them. Let the student practice in this manner a little while every day. Sight reading may be included as a part of the exercise. Procure some of the numerous albums of simple music, and let the student practice the pieces at correct tempo at sight, stopping to correct no mistakes nor look at the hands.

Meanwhile, do not forget that no one plays without occasionally glancing at the keys, especially if the music is difficult for the one playing or has wide skips. Technique should be practiced without notes, which favors the pupil watching the keys, but he should be taught that he should constantly study the fingers in technical work, to observe quickly any incorrect motions. In playing without notes virtuosos players constantly keep their eyes on their work, notes being dispensed with. Nevertheless they are able to read music from notes without excessively watching the keys, and your student will doubtless learn to do the same by following your directions.

FAULTY MEMORY.

"I am an advanced piano player and can read difficult music readily, but cannot memorize. Under supervision of my teacher I have tried various methods, but without success. Perhaps you can advise me so that I may be able to conquer this great fault."—C. I.

There are three main classes in which those with defective memories may be divided:

1. Inability to concentrate attention.
2. Defective memorizing faculty in the brain.
3. Memorizing faculty untrained.

Some pupils possess all three defects. In such a complete state of demoralization, it will be evident that little can be accomplished in the way of a cure. It is really rare that the trouble can be diagnosed as due solely to any one of the defects. But frequently one or other of them predominates.

It is easy to locate students who are unable to concentrate the attention. In addition to indications along general lines, they often have the faculty of memorizing quickly, but forget at frequent intervals, and almost never at the same point in the composition. They never fail to forget, but always at a different place. In such cases the attention needs long and severe training along general lines, and such training will react greatly on the musical memory.

In the second class the fault may lie in the physical construction of the brain. Even in such a case as this, however, modern physiological psychology tells us that much may be accomplished if the training begins in the child's earliest years, almost in infancy in fact. Unfortunately most children begin life in conditions where such things are rarely

thought about, to say nothing of being noticed. Ignorance is a terrible handicap in this life, but most children are surrounded by it from birth. It is only in intellectual circles that the minds of infants are closely analyzed, tendencies noted, and training modified to fit these conditions. In coming generations it may be possible to arrange so that all children shall be trained along scientific lines. At present this is not the case. They are all put through the same mill, regardless of physiological or psychological conditions, or their mutual interrelation.

The same thoughtlessness in regard to the training of children allows multitudes of them to grow up needlessly in the third class. Many of them might have fine memories, were it not that no effort had ever been made to develop them. In the majority of cases the training of children needs to begin with the parents.

Can you determine to which of these three classes you belong? If so, you will know where first to concentrate your energies. Possibly your fault is complex, due to the interaction of various troubles. If so, your efforts will also have to be complex in character. Whatever you do, however, begin your memorizing of musical compositions by selecting such as are very formal in construction, and confine your efforts to a four measure phrase, then eight measures, and finally a sixteen measure period. Divide your piece into phrases in this manner, and work at them thoroughly and diligently.

SCALE FINGERINGS.

"Some time ago I read your suggestion on major scale fingerings, and it has been a new thought to me. In accordance with it I have made rules for both major and minor fingerings and submit them for your inspection. Please let me know if they are correct."

"Also, why do we say a triplet takes the place of two notes when it sounds so much like a single beat or note?"—E. B. G.

Your application of the formula is correct. When there is more than one black key, however, you should say following the black keys—not key.

You are sadly confusing the meaning of the words note and beat, in a manner that is very common. Note does not mean beat, nor does beat mean note. A note is the visible character representing a sound. A beat is a given unit of time, and may include one, two, three, four, or an indefinite number of notes. Therefore if two notes of a given value make one beat, if we write three notes of the same value, and place a figure 3 over them, the three will be performed in the same unit of time as the two notes, and will be called a triplet. For example, in 4-4 measure, two eighth notes make one beat. Playing three eighth notes upon the beat forms a triplet.

UNSTEADINESS.

"One of my interested pupils, after playing for eight or ten measures, has a tendency to slacken speed, and in some cases to stop completely. Is there any way of assisting her to become steady in her tempo?"—A. X.

Is she not afflicted with wavering attention? If so you will need to train her in mental concentration. Her mind probably wanders from one thing to another, and she has therefore acquired the habit of not keeping it fixed upon her work. There are no special keyboard exercises that will help her in this. You must be very careful, however, to select music that is not over difficult for her. Another cause of stumbling is the common habit of beginning the practice of a new piece of music too rapidly. No student should ever practice a new piece faster than it can be played and counted steadily. It should be divided into phrases, and each one gone over repeatedly until it is learned. If it presents any difficulties, each hand should at first be practiced separately. When the pupil begins to "pick it out" too rapidly, the stutters are generally painful to listen to, and often lead to the condition of affairs you mention in your query. It is a good plan for every teacher of young pupils to give an occasional "how to practice" lesson. Carefully analyze all your pupil's work, in and out of the studio, and see if the cause of her stumbling is not in this kind of practicing.

TIME AND SMALL CHILDREN.

"Will you please suggest an attractive method of teaching time to pupils from seven to nine years of age?"—G. L. M.

It is a difficult matter to teach measure and its subdivisions to pupils who know little or nothing of arithmetic. It is hard to make them understand the real meaning of the fractional time signatures before they have studied fractions in arithmetic. What information you give them will have to be of a purely arbitrary character. Most children find fractions a difficult topic in arithmetic. It assumes new terrors to them when it concerns something that must be conceived as an auditory phenomenon, and not merely something to be figured out with pencil and paper, or by seeing an apple cut into quarters. Oftentimes when they can clearly understand that the four quarters make the apple they are in great confusion when they try to understand how four notes go on one count.

At the start, time-beating should be treated as a department by itself. Pupils are prone to plod along without being made to realize that the counts are fixed beats, in which the notes must be made to fit. Very often they allow the notes to drag the counts into all sorts of irregularities, not even realizing that such is not what is meant by counting. Kindergarten methods generally take these things into account, but many teachers using average methods are puzzled by the problem encountered, especially with little tots to whom they are unable to explain time divisions in accordance with fractions.

The only thing that can be done with such small children is to tell them arbitrarily that so many notes of a given value must be made to go evenly on a count. In this connection not enough time is spent on counting entirely apart from playing. Unless a good deal of time is spent in this way children are apt to learn to conceive counting, or at least to gain their first conception of it, as something to be made to fit the music, instead of something that the music must be made to correspond with. It must be impressed upon them that counting is something that is fixed in its successive beats, instead of something that changes as the pupil carelessly wills. Hence, you should give your pupils counting exercises, and in these you should teach them to feel that the accents come on the first beat, placing a strong emphasis on it. Then the secondary accent on such measure groups as have sub-divisions. Then count aloud the beats, and tap the notes either with a pencil on the table, or with the fingers of one hand on the palm of the other. "Studies in Time and Rhythm," by Helper, or "Studies in Rhythm," by Justis, will provide you with the exercises you need. In addition to this, all pieces, studies and exercises in process of study should first be tapped in same manner, the treble and bass staves separately. Marching exercises are especially valuable to pupils whose rhythmic sense is defective. Get them together in class, and give them concerted drill. Give them all sorts of "stunts," counting with a heavy step on the accent, with two steps on a counts, etc., and singing and reciting poetry as they march. Teach them to sing in this manner, with the syllable la, the little melodies they are learning to play on the piano. Class exercises of this sort you will find invaluable to your little students. In conclusion, I would say that there are many grown-up pupils who need this drill worse than the little ones. The struggles of singers especially, who have good voices, but no sense of rhythm, are pathetic to behold, often months without apparent result being spent on a song.

THE PURPOSE OF THIS DEPARTMENT.

It is the desire of THE ETUDE to make this department as useful as possible. In order to do this only those questions and inquiries can be presented which have the greatest interest for the greatest number. For instance, questions regarding the performance of particular pieces or special measures in certain pieces cannot be answered for the simple reason that the answer would not be of special interest to the great body of ETUDE readers.

It is also very desirable for our friends to send their questions to the proper department. Mr. Corey's department (Teachers' Round Table) is reserved for questions pertaining to the best methods of study, the most effective means of interpretation and the latest and most practical ideas in pedagogy. Mr. Elson's department is reserved for questions upon theory, notation, history and everything pertaining to general musical learning.

THE ETUDE

ANECDOTES OF RICHARD WAGNER.

[EDITOR'S NOTE.—The following anecdotes pertaining to Richard Wagner have been translated by Mr. S. H. Lovewell from a small collection made by Erich Kloss. They portray certain characteristics of the great master in an entertaining and amusing manner.]

As a boy Wagner possessed remarkable skill in climbing, as well as in all other acrobatic feats. His people soon became so much accustomed to these capers that they no longer felt any anxiety, but, on the contrary, at times his brothers and sisters would call on him to entertain friends by the turning of somersaults, standing on his head, and similar gymnastic exercises.

The master retained this peculiar suppleness of body even until old age, and reliable witnesses have reported that often through excess of joy relative to some unexpected visit, some happy experience, exuberance of animal spirits, or some particularly merry mood, he has been seen to stand on his head. For instance, Erik Heckel relates that once at a piano rehearsal in the hotel "Zur Sonne," in 1875, at Bayreuth, at the age of 62 years, he showed his appreciation by standing on his head.

One beautiful day when the pupils were all assembled in their respective classes in the *Kreuzschule* a holiday was announced unexpectedly. This rare experience occasioned great excitement. Masses of surging boys streamed tumultuously to the street; outcries were loud, caps were tossed high into the air. Richard seized upon the cap of another boy, and by an unusual effort he threw it upon the roof of the school building. The unhappy owner of the cap burst into bitter tears.

WAGNER'S NATURAL DARING.

Wagner never could stand seeing anyone weep. With that lightning decision so characteristic of his whole life, he determined to recover the cap. He rushed into the building, up the stairs to the attic, and out through the trap-door to the roof. Below the air was filled with hurrahs; but the youths now held their breath when the rash Richard on all fours slid down the roof's steep slope. Jubilant cries gave way to intense terror. Some in their anxiety ran to fetch the *custos* of the school. Directly he came with a ladder and slipped up the narrow stairway to the attic, the boys pressing on his heels.

Meanwhile, our daring climber gained his object, returned to the opening in the roof, and, just in the nick of time, glided into the dark attic. Hearing excited voices approaching he hid trembling behind a board partition, and did not disclose himself until the *custos* placed the ladder so as to look out on the roof.

Half in fear and half in the way of a joke, but with no embarrassment, he asked, "What are you looking for—a bird?" "Yes, a *gallows-bird*!" was the cutting answer of the fierce custodian, who was nevertheless happy to see the little dare-devil with a whole skin.

Many years afterward his brother Albert recounts the correctness of the whole episode, and adds that upon the roof Richard was seized with dizziness and thought himself to be lost. With the words "My dear, little mother" upon his lips he recovered his courage.

Eduard Hanslick, who as critic was the exact opposite of Wagner, says that one time he asked Robert Schumann if he had ever met Wagner socially. "No; for me Wagner is impossible. While he is a talented man, yet no one can say anything because he does all the talking!" And Wagner said of Schumann: "He

is an impossible person; he says absolutely nothing!"

Often in Liszt's honor the whist table was brought into use, but, contrary to the nature of the game, there was always so much bantering that the game suffered in its earnestness. At these gatherings Liszt would entertain the company by selections from Bach or Beethoven. Wagner would long remain quiet as though at his devotions, then, suddenly springing to his feet, would go to Liszt and stroke and caress him as though he were a child. The happy Liszt would regard him with surprise and beaming eyes. But after one such performance Wagner crawled to Liszt, remarking: "Franz, to you one should only come on all fours!"

THE DRUDGE OF THE ORCHESTRA.

During a rehearsal of *Tannhäuser* at the Court Opera House, Vienna, Wagner conducted the overture with manifest pleasure. At the entry of the Allegro, where the violas with wildly agitated movement give a first glimpse of the Venusberg, the master suddenly rapped for silence, and, turning to the viola players, said: "Before me the viola was only the *drudge* of the orchestra. While the other instruments proudly went their way, this instrument was allowed only to pick lentils, or, in other words, simply to accompany and to fill in! Now, all this is changed. Sirs, you should be most grateful to me because I have made you into *human beings*. Hence! to the work, and with gusto!" Bachrich, to whom we are indebted for the anecdote, adds: "In his later works, namely, *Tristan*, the viola players must have swept before his vision as superhuman beings!"

One evening Josef Rubinstein was playing the "American Festival March," which Wagner wrote for the Centennial at Philadelphia. The master said that he received a large fee for this composition.

From his vest pocket he took out a five-cent piece and gave it to Heckel with the words: "There, that is the last of the honorarium and I give it to you. As for the rest of the fee, Feustel has already spent it!"

And again, Prof. Franz Muncker, son of the burgo-master, reports that when Wagner was questioned concerning his personal connection with this composition he replied: "If only I had not received so much for it!" August Le-simple also states that when Wagner received the American cablegram announcing the great success of the piece he said: "Do you know the best thing about the march? It is the money I received for it!"

When *Lohengrin* was newly being put upon the stage in Vienna Wagner was seated at the conductor's desk in the orchestra room of the Court Opera House, giving some directions to *Elsa* and *Ortrud* relative to their duet in the second act. The orchestra resumed and played the postlude. The violins played so as to arouse the master's astonishment because of the beautiful, warm tone of the Viennese violins. Turning to the players he said: "You have played much more beautifully than I composed it!"

On the evening of the performance, during this same passage, Wagner laid aside his baton and let the orchestra play independently. At the close of this episode there came a storm of applause. Wagner was forced to rise and show his gratitude. Directly he turned to the nearest musicians and said: "It seems as though the people are better pleased when I do not conduct!"

SOMETHING MORE THAN MELODY.

BY ALLAN EASTMAN.

WHEN you listen to a new musical composition you should endeavor to hear something more than the mere melody. There is the accompaniment and the counter melodies which add so much to a piece. In fact, almost any combination of notes arranged in a pleasing rhythm constitutes a melody. Learn to look for new and unique melodies.

Melodies are frequently born in the composer's brain of some peculiar harmonic outline. The melodies that are so little different from thousands of melodies that have preceded them are of very little interest. Robert Schumann says, "Melody is the amateurs' battle cry, and certainly music without melody is naught. But music without clearly what they mean by it—an easily comprehensible, agreeably rhythmic one is all they care for. But there are melodies of a different stamp, and when you peruse Bach, Mozart or Beethoven they flash before you in a thousand different lights. You will, it is hoped, soon grow weary of the threadbare monotony of the so-called new Italian operatic melodies."

Schumann wrote this at the time when Italian opera was simply a string of melodies, often very commonplace and most always quite without depth or ingenuity. Then came Wagner with what was at first considered melodyless music. Now Wagner's music is appreciated and we rarely question its melodious qualities.

When one hears a great many melodies of the cheap commonplace order, he becomes unable to judge of the value of really good melodies. He is inclined to think that only those melodies are pretty that are like others he has previously heard. He takes no time to think or to listen, just because he is so thoroughly convinced that he doesn't like anything but one particular style. He is like the young lady who never would eat olives simply because she knew that she wouldn't like them.

Don't be prejudiced. Get your teacher to play some of the myriad melodies of Bach over very slowly, and think about them. Often the reason why Bach is not appreciated is that his melodies move so rapidly that the untrained ear has not time to comprehend them properly. You will find melodies in Beethoven, Mozart and Haydn that are perfectly entrancing, especially because they are accompanied with the right harmonic background.



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SOME PENALTIES OF EXCESSIVE PIANO PLAYING.

THE general public seems to have an idea that those who must listen to practice are the ones who most suffer from excessive piano playing. John Warren, in the *Sunday Magazine* tells of the pianists' personal sufferings, due to excessive practice. THE ETUDE learns, for the first time, of the method described for protecting the fingers by means of wads of cotton attached to the tips of the fingers with collodion. With an armor of this kind there is apparently no limit to the wear and tear to which the ambitious piano student may subject his fingers.

When Ignaz Paderewski last toured this country he was forced to abandon a number of concerts toward the close of his season because of muscular rheumatism in both hands, brought on by excessive piano playing. Pianist's cramp is more painful than writer's cramp, and is the bane of all virtuosos. It is caused by the constant contraction and expansion of the muscles controlling the fingers. It becomes chronic when not guarded against, and many a promising virtuoso's career has been blighted in this way. The only remedy is to rest the overtaxed muscles and then work them up gradually to meet the strain of constant playing.

All concert pianists are subject to split fingertips. The constant stroke of the balls of the fingers on the hard ivory makes the flesh so delicate and tender that frequently playing becomes acute agony. When the tips of the fingers split down into the quick beneath the finger nail playing becomes a torture that can be likened only to the sensation of a dentist's drill in an inflamed tooth.

Some pianists suffer more than others from delicate fingertips. Lhevinné, who can extract as much tone from his instrument as any other living player, has fingertips that are like cushions. But they are exquisitely sensitive and continually breaking open. At his American debut he mystified his audience by coolly twisting absorbent cotton about his fingers during the rests in the solo part of the Rubinstein Concerto. That was his way of protecting his fingertips. Later, someone showed him how he could fasten the cotton firmly with collodion, and thereafter he was enabled to pad all his fingers effectually for every public performance. The trick is now extensively followed by other pianists, especially during the long and trying hours of daily practice.

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Editor for April

MR. PERLEE DUNN ALDRICH

[Mr. Perlee Dunn Aldrich, the editor of our vocal department for the present month, began his musical studies at the New England Conservatory of Music under Dr. Louis Haas, Stephen Emory, George Whiting and W. Z. Daniell. He afterwards studied with Shakerpeare and Henschel in London, Trabaddello in Paris, and finally with Sbriglia, the famous teacher of Jean de Reszke, in Paris. He lived in Sbriglia's family, played the master's accompaniments and acted as his assistant teacher. Mr. Aldrich has a rich, high baritone voice and is an accomplished singer, but his devotion to teaching prevents his giving very much time to public work.—EDITOR OF THE ETUDE.]

CLASSIFYING VOICES.

A YOUNG man went, once upon a time, to a well-known singing master—not one of those piano players who teaches singing, but a real singing master—to have his voice tested. After given a few songs and exercises he asked, "What kind of a voice have I?" To which the master replied, "I don't know." The young man, in appealing to me about it afterwards, said that he was dumfounded that a master of his eminence should have hesitated on a question like that, for he thought it ought to have been a very simple matter to decide. To which I replied, "On the contrary, it is sometimes a very difficult matter to decide, and the wise and honest teacher will not fear to suspend judgment on certain voices until the natural *teitura* of the voice declares itself by a natural and easy emission of the tone."

Twenty years ago I decided these matters at once without fear of error, but now, having sometimes gone wrong myself, and having seen the greatest masters of the age misclass voices, I have come to the conclusion that it is safer and wiser to wait, in uncertain cases, until one is sure of his ground.

POSITIVE CLASSIFICATIONS.

Now let me explain: Most voices are easy to classify because their compass and quality is such that there can be no question about them. But there are many voices which in the "raw" state appear to be what they are not. I refer to those voices that might be high baritones or tenors, mezzo-sopranos or sopranos. It is by no means easy to decide which way the voice will develop when it is properly "posed," and the only way which succeeds is to await the development which is necessary to a correct diagnosis. Even then there will be some voices which will be a puzzle, for they have as much of the "high" quality as the "low," and the greatest wisdom is necessary to decide which way will be best after years of singing.

"BARYTON MARTIN."

One of the most difficult of these voices is that which the French call *Baryton Martin*. Some years ago a celebrated French singer named Martin possessed a voice of this class, hence the name. We should call it a lyric baritone or a baritone tenor. The lower part of the voice has the color and action of a baritone and the upper register, sometimes extending to B flat, is tenor in quality, although the voice cannot maintain high rôles. The only

rôle I know that was written for this voice is that of Benvenuto Cellini in the opera of that name, by Eugene Diaz. The compass may be about that of a high baritone, but its characteristic feature is the tenor quality of the upper notes.

Another voice that is most misleading is the high mezzo-soprano. This voice is the exact counterpart in women of the "Baryton Martin" in men. The upper part of this voice so much resembles the full soprano quality that the temptation is strong to put it in this class. One of the surest tests in both these cases is to watch, as the voice develops, the ease with which the words are pronounced in the upper register. If they are difficult and fatiguing, one may be quite safe in keeping the voice down. If they become easier and easier, and the color of the voice becomes more and more that of the high register, then we may take courage to place the voice high.

REMARKABLE VOICES.

The temptation to place these voices high is very strong for purely commercial reasons. The baritone tenor who can sustain high rôles has such a strong voice that it "gets over the foot-lights" amazingly, to the great delight of the multitude, and therefore is very useful in the theatre. Jean de Reszke, for example, was a second-rate baritone until Sbriglia changed his voice to a tenor. Doeme, one time the husband of Nordica, developed a beautiful tenor voice from a baritone, under Sbriglia's teaching, and sang *Parsifal* at Bayreuth with great success. Sims Reeves, the great English tenor, started as a baritone; Zenatello began as a baritone; old Manuel Garcia started as a baritone, afterwards became a tenor, and later in life again sang baritone.

It must be remembered that we only hear of these brilliant successes, but the unhappy failures who have tried to "put their voices up" are legion and have gone to unknown vocal graves. When Jean de Reszke was in his prime half the baritones in America tried to howl their way to his high notes, and some of them are howling yet.

MEZZO-SOPRANOS.

Now, as to the mezzo-sopranos, we all know how Fremstad, after some years' singing of contralto rôles, replaced her voice as a dramatic soprano. Marion Weed did the same thing, and Edyth Walker left Corried because he would not let her sing soprano rôles, and she has since sung them all over Europe with great success.

Now, it is a serious undertaking to change the register of a voice from a low one to a high one, and in a majority of cases it is fairly sure to fail. Even when it succeeds the voice is short-lived, because the pose of the voice is more or less artificial and certainly can only succeed where the singer has a superb physique, endurance and persistence. All the singers mentioned above have powerful physiques and intelligence far beyond the ordinary.

The normal way for a voice to become dramatic is to grow to it. I remember some years ago—I dare not say how many—hearing that wonderful woman, Nordica, sing "Rejoice Greatly" from the *Messiah* with a pure lyric voice. The most venturesome prophet would never have dared to prophesy that she would ever have developed into the *Isolde* that we now know. The breadth and power of her voice grew gradually, more especially after her studies with Sbriglia, but she never lost the delicacy of touch that kept her voice beautiful. If she had not had the wisdom to retain that delicate touch of the voice and had insisted on forcing her tones all the beauty would have long since disappeared from her singing.

It is this that makes it more difficult for dramatic tenors and voices that have been "put up" to maintain their beauty. It is more difficult for the tenor voices of this class to maintain their register, for it is not exactly natural for them to sing with a delicate touch. There is a constant tendency to sing more baritone quality than tenor, and, as it is the natural tendency of the voice to deepen with increasing age, these voices naturally turn toward a baritone color and make the tenor quality more difficult. To guard against this the singer should maintain the "tenor" quality as carefully as possible, and avoid the tendency to sing "big."

THE NATURAL MALE VOICE.

The baritone voice is the natural male voice, and there are many, many beautiful voices of this class, but also not many beautiful singers. The tendency of the times toward greater sonority and no agility at all plays havoc with this voice as well as others.

So many operatic baritones sing so persistently, too open to obtain greater sonority, that the younger singers follow the example to their detriment. Others go to the other extreme and rob their upper notes of all their brilliancy by pushing up the back of the tongue and smothering the voice—what they call "closing the voice." The result of this process is a very dull and muffled upper register that does not combine well with a good lower voice.

Another defect of many baritones is a peculiarly "hollow" delivery of about three notes from B flat to D (just above the staff-bass clef). This gives the voice three distinct registers and results almost always in singing these three notes flat. All these defects are remedied with comparative ease in the hands of a good master.

THE REAL TENOR VOICE.

The tenor voice, when it is a perfectly natural tenor quality, is not so difficult to train, but in these later days so many tenors try to sing so loud that they appear to be as much baritones as tenors. The charm of the true tenor voice is the pure lyric "tenor" quality with its dear silvery ring that is so appealing. To force this out of the voice by this eternal struggle for sonority is to deprive the singer of his greatest treasure—for, after all, the greatest charm of the singer is the art of singing beautifully.

The chief defect of the tenor voice is about E and F, where the higher notes commence. The only sure way to overcome this weak spot in the scale is to persist in singing these notes like the high ones until the delicacy of touch is established.

For a time the notes will be less sonorous than the more open way of singing, but if persisted in it will make a smooth and sure scale and give these notes an expressiveness not otherwise obtainable. The first recitative in the

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Messiah is an example of this need. It is very essential that the singer should be able to take the E with a delicate touch in order to obtain the necessary expressiveness in the words "comfort ye." The same is true in other places in this beautiful number where this fatal note occurs. But it is rarely sung as it should be, for the tenors of today pay so little attention to beauty in singing.

The contralto and true mezzo-soprano voices have one characteristic in common. They both have a tendency to break in the middle for the very simple reason that the singer thinks she must sing the low notes way down in the chest and the high ones way up in the head. The result of this process is that the high notes become higher and the lower notes lower as time goes on, and the poor medium notes are left high and dry with neither vitality nor resonance. When this break in the voice is once established it is very hard to remedy, and it is very hard to understand why our singers continue to pursue this stupid method of using the beautiful voices which abound in America.

FRONTAL VOICE.

There is one characteristic of the lyric soprano voice that needs special mention. It is that peculiar resonance of the voice called *frontal voice*. It sounds so high in the head as to lie right behind the forehead, hence the name *frontal*. This voice hardly seems like real voice but rather like the so-called falsetto voice for men's voices. The peculiar characteristic of this voice is its tendency to sound a little sharp all the time. Even if it is in tune it sounds "out of tune." Furthermore, it has a peculiarly hollow sound that does not mix well with other voices and is peculiarly artificial.

When this habit is once established in the voice it is extremely difficult to cure. Where it is the natural pose of the voice and has always been there it is almost hopeless and the singer may as well give up the idea of public singing. Where it is simply an acquired habit from singing "in the head" too much, it may be remedied by cultivating the *middle voice* and then coming to the high notes slowly one by one with a more normal emission of the tone. In fact, the lyric soprano should from the beginning make the greatest effort to cultivate a good central voice for the upper notes present no problem whatever when this has been well done. This advice has been given by the great masters for many generations, and those singers who have followed it have never had occasion to regret it. There is no better advice we can give the young singer than this—CULTIVATE A GOOD CENTRAL VOICE—it makes all the crooked ways straight for the singer if they will only heed it. I will not say it is easy. On the contrary, it takes much time and patience and the *very best instruction*. Any lyric soprano can sing *somehow* on high notes, but to maintain an even scale from C to C—two octaves—is a hard battle.

BE WHAT YOU ARE.

In this article I have only attempted to generalize in such a way that some readers may be led to think carefully where they are going and what is going to be the results of that going.

It is of the utmost importance to one who hopes to do professional work to have the voice *well made* and trained in the class where he belongs. If he be a baritone he must be a baritone and not howl away at a tenor repertoire. On the other hand, if he be a tenor and is trying to support a baritone repertoire his voice is bound to be too insufficient to be a successful professional singer. It

requires the greatest possible wisdom to advise wisely in these cases, and I confess that I dread this responsibility more than anything else in my life as a teacher.

"BIG" AND "LITTLE" VOICES.

The surprise expressed by many people over the fact that Bonci's "little" voice fills the Metropolitan Opera House quite as well as it did the Manhattan, and that the singer evidently makes no greater effort in the larger than in the smaller auditorium, shows that there is still much confusion in the public mind about the relative carrying power of big and little voices.

Bonci's voice would not be big in any auditorium, but it will sound approximately as big in the Metropolitan Opera House as in Mendelssohn Hall when he sings his fully vitalized tone. Why? Because his tone is pure—it is *all tone*.

Many of the "big" voices heard in our opera houses would not carry distinctly in as large an auditorium as would the smaller but purer tones of a Bonci or a Sembrich. The truly pure tone often sounds bigger in a large room than a small one. Being pure, every atom of it awakens sympathetic vibrations in the air and thus accumulates volume, whereas a big but impure tone would kill the air vibrations by its own dissonances. This is a crude way of stating a well-known principle of acoustics, but it may suggest to some of the people who wonder at the carrying quality of small voices a solution of the phenomenon. Sembrich and Bonci, both possessing comparatively small voices, have no difficulty in making their tones tell in the furthestmost corners of the big Metropolitan, while some of the singers in that house with big voices expend twice the physical effort with less satisfactory results.

Here is another object lesson to show students of the voice that they should concern themselves with quality of tone and let quantity take care of itself.—*Musical America*.

MUSICIANSHIP FOR SINGERS.

Two things have recently struck with much force upon the notice of those who dwell in the world of music study. One is that the young persons who desire ardently to become opera singers are unwilling to be musicians. The other is that the inability to speak English properly is one of the most formidable obstacles in the way of acquiring a good quality of tone in singing.

The resistance of the singer to musical instruction is nothing new. The students of singing nearly always desert conservatories which compel them to study the art of music. These students always declare that they can easily find masters who will prepare them for the stage in two years and who will not require them to learn harmony, sight reading, ear training or the other "hard things."

This is incontestably true. It is also undeniable that many opera singers cannot learn a single rôle without the help of a coach. They often have to acquire new parts by ear. They sit beside a piano while an accompanist drums the melodies into their memories. It seems rather mean and pitiful to think of a great public idol who knows so little about his own business, but any person familiar with the inside history of opera houses can tell you that this story is no idle dream.

Furthermore, these same singers must have every accent, every phrase, every significant point in the declamation and every climax in the lyric passages pointed out to them. They do not know enough about music to perceive these things for themselves. Now what is the result?

Vox et præterea nihil. Fine sounds and that is all. The inner fire of a poetic imagination never flames out through the singing of such "artists." The performances of the sound-producing machine when it reproduces the delivery of a Sembrich or a Plançon are far finer pieces of art than theirs. The performances of such singers is precisely on the level of that occupied by the playing of a commencement piece by a long trained conservatory pupil who has been working on that one thing under his teacher for months.

Any one who has taught singing rationally will understand at once that the ability to get under the single notes and grasp the relations of each and all of them to the whole phrase and of the phrase to the entire song requires first of all a complete comprehension of form. And to know form one must know much more than what is commonly called form in the curricula of conservatories. Melodic form is what is generally meant, whereas a knowledge of harmonic form is absolutely essential to the correct conception of music.

How can any singer approach the study of a rôle such as *Isolde* or *Mélisande* without that solid musical foundation which makes the printed page of Wagner or Debussy an open book? Are we not justified in suspecting that some of the interpreters of opera rôles know them only rote fashion, note by note, phrase by phrase and scene by scene, and that they sing for the passing moment without realizing its place in the wondrous hour?

The singer who does not know music is partly blind and must always go about in the hands of a leader. On the other hand, the true artist who can penetrate to the heart of a composition, to whom the constituent parts of the melodic structure and the subtler atmospheric surrounding of the harmony are clearly intelligible, can stand and walk alone. This singer makes his own readings. He is not parrot chattering the ideas of a coach. And these singers are usually to be found at the top.—*W. J. Henderson, in New York Sun*.

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A FIRM FOUNDATION.

I KNOW a number of singers who are reaching the prime of life and who are not filling the promise of their younger days. Most of these are failing from one cause—they were not well trained—their careers were not built upon a firm foundation.

By reason of the great circulation of THE ETUDE these lines cannot fail to meet the eye of some—perhaps many—young singers who are longing for a career as singers. Let us sit down together and consider a few thoughts on this subject that suggest themselves to me as the result of many years' experience.

Please read this over very carefully. A career in any profession is something that grows. It is not an incident that happens in one day or one week or one year. The big things come to you only after the little things are well done, and if you cannot master the big things you can only be second rate. Whatever you are these larger opportunities come to you usually rather unexpectedly, and if you are not equal to the occasion you must fall down.

The important thing for you in your career is that you have a sure foundation. If you are to be a singer your first duty must be to see that you have perfect control over your voice. This has been borne in upon me so impressively by certain singers I have known of who have failed at the critical moment for no other reason than the lack of knowledge about using their voices.

When one has to use one's voice professionally day after day it is necessary to use it in such a way that it will "wear" as little as possible. One may push the voice for a time by reason of superior physical powers, but the voice will soon lose its beauty if it does not break.

GET THE BEST TEACHER OBTAINABLE.

Therefore, if, after looking the matter over very seriously, you have decided to become a singer get the best teacher of the voice you can find. Not a pianist who "teaches singing a little," or even a great deal, but a real master of the voice who knows. Stick to the fundamental principles of singing until you know them and then never depart from them. Make your preparation long and sure so that when your opportunities come you can grasp them and "make good."

How many times have I heard the wail "I have had opportunities, but when it came to the test I did not know how to sing."

Again, I say, make your foundation firm and sure.

There is no profession which should be a steady natural growth more than the singer's, and it would be very easy to point out a number of singers who gave little evidence of great promise in their earlier years but who by reason of their steady logical development have achieved success. The voice reaches its maturity by a slow growth and is rarely an accomplished "fact" in the beginning. As a matter of fact the best voices are the greatest disappointment to singing teachers.

They seem to presume upon the gifts nature has bestowed instead of adding to these gifts all that art has to offer. Some of the greatest voices of our time have gone to early vocal graves as a penalty for disobeying the natural and simple laws of the voice.

Why disdain the profound study of these laws when it is by following them that you are to mount to your success. Great artists depend upon their firm foundation for the great achievements of their career, and this foundation is the correct and natural production of the voice.—*P. D. Adrich*.

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SOME AXIOMS FOR SINGERS.

SINGING is the simplest thing in the world.

Great artists are conspicuous for their beautiful singing and not for the quantity.

A great singer without radiant health is an impossibility.

Singing should be spontaneous and natural, not forced and artificial.

Cultivate assiduously the middle of the voice and the ends will care for themselves.

Cultivate the lyric a long time before attempting the dramatic.

BACK-HANDED AXIOMS FOR SINGERS.

To learn to sing go to some piano teacher. Don't trouble to go to a real singing master. He will be too slow for you and make you practice scales and other disagreeable things. The piano teacher can play fast enough and loud enough so that you will never learn how badly your voice sounds.

Don't try to keep time when you sing. Just dislocate the rhythm as much as possible and they will think you have temperament.

When you sing in public sing as loud as you can. The fellow on the back seat has paid his money and he wants to hear. Then, too, you look so nice when you get red in the face.

If you make a mistake lay it to the accompanist. What are you paying him for, anyway?

Above all things do not pay for your singing lessons in advance. Your teacher would drop dead if you tried it on him. Make him wait for his fee a year or two to cultivate his patience. Then forget all about it.

When you practice sing as high as you can most of the time. The neighbors upstairs like that sort of thing.

Get lessons for nothing if possible. The young teacher has to vivisection someone's voice, and yours will do. Then, too, it's nice to belong to the tramp family. They never have to pay for anything.

Get a job in church if you can, and then try to drown out all the other singers. The deaf lady in the front seat likes to see you work.

"Those who imagine that a creative artist can, through the medium of his art, express his feelings at the moment when he is moved make the greatest mistake. Emotions, sad or joyful can only be expressed retrospectively so to speak. Without any special reason for rejoicing, I may be moved by the most cheerful creative mood, and, *vice versa*, a work composed amid the happiest surroundings may be touched with dark and gloomy colors."—*Tschaikowski*.

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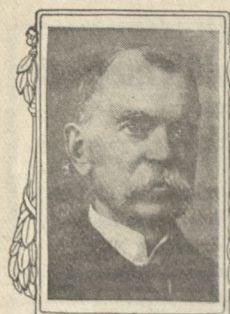
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Editor for April, DR. S. N. PENFIELD

Dr. Smith Newell Penfield was born at Oberlin, O., in 1837; started his music studies there with local teachers, soon grew them, and came to New York, where he took up piano and organ seriously. Returning to Oberlin, he entered college and was chosen organist and director of the great chorus choir (over 100 voices) of the college. The organ had an extended console, from which the player faced the entire choir. From the college he received the degree of A.B. and A.M. After graduation and a few years of professional work at Rochester, N. Y., he went abroad for extended study at Leipzig and Paris, including lessons with Moscheles, Hauptmann, etc. Returning to the United States, and not yet definitely located, he received a flattering offer which took him to Savannah, Ga., where he founded a conservatory and a dual society, orchestral and choral, the Mozart Club. A sojourn there of five years proved to him that the climate was too malarious, and he came to New York, where he has since been prominent in its musical life as organist and teacher of the piano, organ and harmony. In 1884 he was elected president of the Music Teachers' National Association, and in 1885 he received from the University of New York the degree of Doctor of Music. Later he was twice elected president of the N. Y. S. M. T. Association. His compositions are numerous, vocal, orchestral, piano and organ.—Editor of THE ETUDE.

A STUDY IN REGISTRATION FOR ENSEMBLE MUSIC.

As the number of large organs with three or four manuals and a great variety of registers is growing year by year, it becomes ever more important for the organist to be personally well posted on the tone coloring and effect of all the single registers that are likely to be found, as well as of the most practical and most impractical combinations. It is easy to classify the registers into flue stops and reed stops and to subdivide the flues into diapasons, string tone and flute tone. This is but the beginning, and there are now found flue stops which cannot be properly classed under either of the above heads. There are numerous different flutes, and a similar thing can be said of the reeds. New stops are invented and constructed every year.

The task of the organ student should be not simply the mastering of the technical difficulties of manual and pedal playing, but the compiling of a classified list of tonal effects likely to be found in large organs by single registers or by combinations and a more limited list for smaller two manual organs. Then beyond all this comes, of course, the fitting out of the various movements and the various parts of the same movement with the appropriate registration. To be sure the desired registration is often printed in the compositions, yet such directions are frequently perfunctory, and are always only approximate, as organs ever differ in number of manuals, in lists of draw stops and even in the tone quality or power of any given register from different builders. But if there is no law in these matters, the organist will learn that there are certain general and foundation principles which will aid him to become a law unto himself. It is universally recognized that the distinctive and dominating organ tone is that of its diapasons.

THE DOMINATING TONE.

It may be assumed with confidence that the universal organ builder will build his great organ on this foundation. The swell organ, too, will always have its diapasons. Too often, alas, these are too

weak and insipid, too much thrown into the background when full swell is to be used. But the choir organ is generally a mere collection of solo stops, and this oftentimes even in four manual organs, so that a full choir organ, or, indeed, any choir combination, is not practical. If it has a diapason it is generally a violin diapason and not a true diapason at all. In the old Broadway Tabernacle, at Thirty-fourth street and Broadway, New York, now replaced by a great business block, there was a three manual Erben organ on which the writer of this article officiated for a few years. This contained that *rara avis*, a choir organ with genuine diapasons.

ADDITIONAL TONES.

The general term "diapasons" means, of course, metal open diapasons, whether of 16, 8, 4, 2, or 2 ft. Of these, the 8 ft. tone is necessarily the normal and dominating pitch. Why not, then, an organ given exclusively to 8 ft. diapasons of various degrees of power from *ff* to *pp* for all ordinary use, with fancy stops for fanciful effects only? Any organist can experiment with the 8 ft. diapasons and he will surely discover the thinness and unsatisfactory effect, the lack of fullness and brightness that is wanted. On the one hand, the open diapason needs the incisive cutting tone of the gamba or viol di gamba, and on the other the large and round doppel floete and the stopped diapason with the slightly husky tone which answer as a foil to the sharpness of the gamba.

MIXTURE STOPS.

These in combination round up and fill out the diapason tone. Still we are conscious of a certain dullness of tone. Let us now add a 4 ft. stop, the so-called "principal" or a 4 ft. flute, and lo! the dullness gives place to brightness. Experimenting farther, we add a 2 ft. stop and the brightness becomes brilliancy, although if the 2 ft. stop be strong the effect may be a bit screaming and the ensemble top-heavy. So we add a 16 ft. stop, and this broadens out the bottom tone, which balances the high tones. Most large organs, especially the old-timers, have also "mixture" stops which sound for every note played two or three or more harmonic tones at a distance of 8th, 12th, 15th, 17th or 19th above the fundamental. The explanation of all these high tones (their *raison d'être*) is found in the attempt to supply for all fundamental tones the important overtones which are always present in the human voice, the piano and all orchestral instruments except flutes.

It is well known that these overtones in their various proportions give the timbre or special tone color of the voice or the instrument. But the organ is mainly deficient in overtones. Therefore these artificial overtones. But their weakness, and specially such as a 12th and a 17th, is that they add a set of them to each note played, and these, specially the 17ths, will swear at other tones. For instance, a chord is played, C-E-G, and in addition to these is heard simultaneously, for the C, C-E-G, for the E,

E-G-B, for the G, G-B-D. To be sure, the fundamental tone is the louder and predominates; still, the discordance is there, and asserts itself to a degree. Modern builders have mostly abandoned the use of the 12ths and 17ths. The addition of 4 and 2 ft. stops, especially in soft or mezzo passages, calls for judgment.

HARMONICS NEEDED.

It will generally be found that when the harmonics lie low the high stops are useful, often essential, but when the harmonics range high the 2 ft. stop and probably the 4 ft. may well be avoided. The use of 16 ft. stops must have special consideration. The bass part of all music is naturally the "base" part. In other words, it is the foundation on which all the harmonics are reared; 16 ft. stops in the manuals affect all the voices alike, upper, middle and lower.

When the harmonics are contrapuntal, i. e., when all the voices are independently melodic, the 16 ft. tone materially interferes with this. It is on an entirely different footing from high stops (4 and 2 ft.). These latter are in a sense absorbed into the 8 ft. or normal tone as overtones. But the 16 ft. tone is not thus absorbed. It interferes to an appreciable extent with the voice or voices below, and the effect of parallel octaves is frequently noticeable. But in the lower part it broadens out the "base" and does not interfere with the voices above. The pedal part is therefore the appropriate place for the 16 ft. tone.

There will ever be a demand for 16 ft. tone in the manuals as an offset to the high stops, but even here the organist must discriminate. In solid harmonics not essentially contrapuntal, the 16 ft. tone may be very valuable as giving solidity. It will, however, be noticed that real contrapuntal passages are seldom *ff*, so that big body of tone is not so requisite; 16 ft. stops on swell manual are generally abominable in close position chords, low lying, say about an octave and a half below middle C. The pedal 16 ft. tone should not be overworked. Its invariable use, and certainly without the 8 ft., becomes insufferably tedious. Yet how common a mistake of our organists it is.

A PLEASING RELIEF.

What a pleasing relief to have occasional bits of harmony with only 8 ft. bass. Mannerisms of all sort should be avoided. The use and abuse of reed stops in combination requires thought, listening and experimenting. Seldom will reed stops fit to rapid running passages, even in solos. Certainly trumpets and all powerful reeds should be reserved for martial effects, stately passages and special climaxes. The oboe is generally good in combination as well as in solos. Fortissimo usually means full great and swell combined without reeds.

Small organs can have but few practical combinations. Large instruments should have quite a number of available ones, including some in which the string tone should predominate and others where the flutes should be specially in evidence. Then the organist should take special care that all the incidental melodic bits be given as far as is practicable a tone treatment that will allow them to have an individual character apart from the rest of the composition.

A MAN should hear a little music, read a little poetry, and see a fine picture every day of his life, in order that worldly cares may not obliterate the sense of the beautiful which God has implanted in the human soul.—Goethe.

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SHALL IT BE THE ORGANIST OR A SINGER?
WHICH AND WHY?

CHOIR conductors are, as a rule, either the organists of the churches or solo singers in the choirs; more commonly the former. Each plan has its advantages and its disadvantages. Let us discuss the problem and its conditions.

By the way of prelude we mention some circumstances and essentials which have a bearing on the question and its solution. In the first place, conductors should be assured and confident, and this will count for much, for in general the world is disposed, *prima facie*, to take people at their own estimate. Yet self-assurance and self-confidence are not a guarantee of merit. Indeed, these are often specially in evidence where there is slender musical ability.

Time is the test, and a conductor who makes good for a matter of two years will probably hold the position. In the second place, a choir conductor must have a quick and true ear and a good knowledge of harmony and part writing, and should be able to spot and correct any misprints or careless work of composers. The actual conductor must have ever running in the ear every note of the music, voice parts and accompaniment. Farther than this, a good knowledge of human nature and a lot of tact are essentials.

Now for the problem itself. The studies and instruction which fit one for organ playing make the student (or are supposed to) a good sight reader, quick and resourceful in registration, and furnish at least a fair knowledge of harmony and harmonic construction. If ambitious and plucky, counterpoint follows on, possibly instrumentation, and a composer and all-round musician develops. This is, of course, a great advantage on conducting. Yet the organist actually plays only the organ part and this must have the special attention.

Then as to the other side. A solo singer has presumably had vocal instruction on forming good or bad tones, breathing, sight singing, phrasing, temperament, and possibly (but far too seldom) enunciation. All this makes for good singing, but more than this, it is stock in trade for guiding other singers, for the better singing one can secure from the choir the more successful the conductor. Yet the singer actually sings but the one part, and this must have the special attention.

Now, an organist-conductor must have some practical knowledge of voice production, pleasant tones, nasal qualities, etc., and must make the singers all phrase together. Likewise, the singer-conductor must have some knowledge of the organ and of its manipulation, for the accompaniment is an integral part of the musical composition. A poor accompanist can entirely defeat the wishes of the conductor. Then there are drawbacks on either side of the case.

A DIFFICULT POSITION.

It is a simpler matter for the conductor of a singing society. He stands in front where he can equally hear every part, faces the singers, and beats the time. This is very seldom done in a church choir. A singer-conductor must stand in line with the other singers and face the congregation. If he beats the time the singers cannot see it, and with chorus choirs he cannot well hear voices behind him and on the outside lines. Likewise, the organist-conductor is ordinarily placed behind the choir or at one side, where the choir cannot see him.

If the console is extended in front of

the choir, the case is much better, for the organist can see the singers and better hear them, and, what is more important, they can see him. This is of special importance in starting off or at some special accent. A slight nod of the head may suffice, for he cannot beat the time and play, too, although some make ridiculous attempts to do so.

In comparing the two supposed cases, organist-conductor and singer-conductor, we find that a player, sitting always at a little distance from the singers, will generally better hear the vocal ensemble than one singing at the time himself or herself and right on the singing line.

The efforts of the two conductors to keep the choirs up to promptness and precision are noteworthy, sometimes amusing, sometimes painful. Yet whatever the handicap, a lack of perfect unity or precision of attack can never be excused. A way must be found. Some organists acquire the habit of playing just in advance of the singers, thus dragging the singers after them. Occasionally, not so often, do we find singing leaders dragging the other singers after them. There is always, too, danger of the conductors, organists or singers magnifying the importance of their own part. An obligato organ part may seem to the player the "it" of the composition, and be made unduly prominent, or a very simple accompaniment figure which should be entirely in the background be made obtrusive. On the other hand, singers are a little apt to select their anthems with special reference to their own solo singing, also to absorb an undue share of the offertory solos. As a result of this, a one-sided choir and probable hard feelings on the part of the other soloists, if there be such.

Perhaps a singer-conductor is more successful in a quartet choir than in any other.

In general, an organist is a more all-round musician than a singer, and knows more of singing than a singer does of organ playing. All this has to be considered in deciding which shall conduct.—S. N. Penfield, in *The Choir Leader*.

THE FEATHER-WEIGHT TOUCH.

CONCERT pianists long ago acknowledged that a light piano action was a positive disadvantage. There is a sympathy between the mental and finger operations which is in evidence when you feel your keys, but is largely absent when your fingers simply fly through space. The tone heard from the piano is then the only assurance that your fingers are on the right track.

Now come the organists expressing the same sentiment but more urgently, because in most large concert organs the tone comes perceptibly late to the player's ears, and while the concurrent course of mind, fingers and feet is striving to depict faithfully the mind's conception of the tonal structure, he hears, not what he is playing, but what he has just played—a sort of canon effect as it were. Thus the actual tone distracts rather than assists, and you are largely dependent on *feeling* your way. But if you can neither hear nor feel, you are, in slang phrase, "up against it."

A STUDY IN REGISTRATION FOR SOLO MUSIC.

The study of solo stops and of appropriate accompaniments is a study by itself and usually receives less thought and judgment than it demands. In general a solo stop should be selected which will bring out as far as possible the individual and characteristic tone suited to the passage. The composer for orchestra understands his business and knows what to give to a violin, a violoncello, a flute, and oboe, a clarinet, a cornet, a French horn, etc.

It is mainly a matter of varied timbre, of richness of tone, of warmth, of earnestness, of tenderness, of delicacy, of real vocal quality, of agility, etc. So the organist must size up the special tone color called for by his various solo passages and select for them the solo stops most suitable in timbre, in body of tone, in agility, in brightness, in sombreness, etc. In small organs and alas! sometimes in larger ones, it is "Hobson's choice" and the oboe is the only good stop with possibly a fair melodia.

THE USE OF THE OBOE STOP.

The oboe is, *par excellence*, a utility solo stop. It has decided individuality, warmth and fair vocal quality. The melodia has no vocal element, but is large and round and is fairly agile. It is surprising how few solo stops have names which correctly indicate their character. The oboe, bassoon, viola, violoncello and cornet would naturally suggest imitations of the orchestral instruments of same names. The vox humana ought seemingly to give to us the tone of a Sembrich or a Caruso, and in the vox celestis we should find a reflex of Gabriel's voice. They are all misnomers, unless it be the latter. We have, however, our suspicions on this head, which can not be verified, as no one has heard the angels sing since the shepherds on Bethlehem's plains which long antedated the vox celestis stop.

A MISNAMED STOP.

As to the vox humana, if any singers actually sang with the nasal tone of the organ stop we would gag them or send them right off to a vocal teacher to have their voices rebuilt. The orchestral instruments above named are in all cases entirely different in their tonal effects from those of the organ stops named. The cornet stop of the organ is a mixture flue stop of two, three or four ranks. Now the

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dissimilarity of tonal effect of these organ stops from that suggested by their names is not an indication that they are not useful or even desirable stops. They might as well have been christened with any other names, perhaps Tom, Dick or Harry, and it would have been as it is now our place to test them and use them as we found them suitable.

THE FLUTE STOPS.

Flute stops are of great variety, of 16 ft., 8 ft., 4 ft. and 2 ft., and mainly made of wood. Of 16 ft. we have the bourdon; of 8 ft. we find doppel floete, clarabella, melodia, and in modern organs we find a so-called concert flute, also the stopped diapason which belongs to the flute family in spite of its name. Of 4 ft. there are flute harmonique, chimney flute, spitz flute, hoil flute, wald flute and others. Of 2 ft. the piccolo. Occasionally the double bourdon of 32 ft. The most useful of these in solo playing are perhaps for *f* or *mf* in 8 ft. tone the concert flute which is rich and round and the melodia which is milder and a fair imitation of the French horn. In 4 ft. tone the wald flute has usually the most tenderness and delicacy. Of stops generally classed as string toned, useful stops are violin diapason, viol di gamba, keranlophen, salicional aeoliana.

A dulciana is really an open diapason of small scale and quite soft and delicate. For loud and confident solos the open diapason is sometimes admirable. Of the reeds the oboe easily leads the van followed by cremona, clarinet and a mild trumpet. For *ff* the tuba mirabilis and for *pp* the vox humana. We note that a number of stops, viol di gamba, trumpet, vox humana and others, especially in the lower octave are sluggish in starting.

PROMPTNESS OF ATTACK.

Promptness of attack is generally secured by addition of a stopped diapason. The double bourdon and many big pedal pipes are sluggish. For solos requiring great rapidity flute stops are generally the most effective.

CARE IN THE ACCOMPANIMENT.

Then the accompaniment requires care and attention. That this should be a little softer than the solo part goes without saying. Also unless it has a melodic character of its own, in a sense contrapuntal to the solo, it should have a somewhat colorless tone which will support the solo, yet not distract the attention from it. But if it is thus contrapuntal the quality should be quite different from the solo, perhaps another solo stop, so that it will prove simply a foil. Accompanying figures in sprightly arpeggios are well given to a stopped diapason, as it has great agility. Suitable accompanying stops and combination should be found in all the manuals.

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An organist must be nervy, quick of apprehension, resourceful, confident yet open to conviction, thoroughly in earnest, a sight reader, tactful, and at all times a perfect gentleman or lady.

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THE PUPIL WHO WON'T OBSERVE.

BY OSCAR HATCH HAWLEY.

For the pupil who always gets many chords wrong when reading at sight, and does not seem to have ear enough to detect there is anything incorrect about it, there is only one cure, and that is making him spell the chords by letter before striking them. This kind of pupil, I think, the most exasperating of all because he seems to have a total lack of the idea of tonality. A resolution of the dominant seventh to the sub-mediant chord is his especial pitfall, for in nine cases out of ten he will take the chord of the tonic and never seem to feel that anything is wrong. Frequently he plays the sub-dominant chord for the sub-mediant, and the dominant for the six-four chord of the tonic, and never seems to know the difference, and altogether he is a most unsatisfactory pupil. But his fault is lack of observation. He has never been trained to see all the notes in a chord, and his ear training has been neglected so that he does not have an idea of irregular chord progressions, and, consequently, cannot understand the necessity for absolute accuracy in striking his chords. Many a pupil has said to me: "Well, I don't see that it is such a terrible matter; there's only one note wrong." And the fault is not altogether with that pupil's sense of hearing, but largely with his fundamental training. So, to cure him, it is necessary for him to spell out the chords for several lessons, perhaps, until his mind naturally grasps chords as they are written.

But this whole problem of reading is an important one, and if you are a pupil, and have not conquered it, I should advise you to begin at once and teach yourself how to read correctly. If you are a teacher, you must apply yourself to the task of making your pupils readers, for that is one of the most important departments of music study.

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Department for Violinists

Edited by ROBERT BRAINE

ABOUT THE PIZZICATO.

EVERY student of the violin should make himself master of the pizzicato, both in the left hand as well as right hand forms. Right and left hand pizzicato are met with constantly in solo violin compositions. In orchestra work right hand pizzicato is principally used, the left hand form being rarely employed. Pizzicato is an Italian word meaning "pinched" or "plucked," and in music for string instruments signifies that the strings are to be "picked" with the fingers instead of being played with the bow. Hardly any device for string instruments is used more frequently in orchestra and chamber music than the pizzicato, and when used legitimately and appropriately it never fails to produce an excellent effect.

RIGHT HAND PIZZICATO.

When pizzicato is played with the right hand, the bow is held at the frog by grasping it with the second, third and fourth fingers, thus leaving the thumb and forefinger free. In order to steady the hand, the thumb is held against the edge of the fingerboard, at the corner, and the strings picked with the first finger. It is possible also to hold the bow with only two fingers of the right hand, thus leaving the first and second fingers both available for picking. Many good violinists teach this method, and use it in their own playing, and it is certainly best. By using the first and second fingers alternately in playing pizzicato, much greater speed can be acquired than by using a single finger, just as a man with two legs can run faster than one hopping along with only one. The majority of violinists, it is true, play pizzicato with the first finger only, but many of them find it difficult to execute a fast passage in that manner. For this reason I think all violin teachers should instruct their pupils to play fast passages in pizzicato with two alternating fingers. I have occasionally met violinists who claimed that they could play pizzicato as fast with one finger as with two, but I am quite sure the reason was because they had never practiced the method with two fingers.

Occasionally passages are met with in violin music where the pizzicato alternates so rapidly with passages played with the bow that there is no time to place the hand in the usual position for pizzicato with the thumb against the fingerboard. In such cases the bow is held in the usual manner, and the pizzicato notes played by the extended first or second finger, which is taken from the stick. Chords and single notes can easily be disposed of in this manner, but pizzicato scales or a long series of pizzicato notes are somewhat difficult played without the support of the thumb against the fingerboard. Some violinists, however, succeed very well in playing pizzicato in this way. A familiar example of pizzicato, alternating rapidly with bowing passages, is that of Wieniawski's *Kuivavik*, in which the pizzicato chords are played by the extended second fin-

ger, the bow being held in the usual manner. The notes marked with a cross are played pizzicato and the notes with a line with the bow. The passage is as follows:

Ex. 1.



Chords with + under them to be played pizzicato. Notes with lines under them to be bowed.

Another example of a very quick change from bowing to pizzicato is found in Suppé's *Poet and Peasant* overture.

If nothing is said in violin music the bow is used. The word "pizz." directs the player to pick the strings and remains in effect until the words *col arco* (with the bow), or simply "arco," are found, when a change back to the bow is indicated.

Any note on the violin can be played pizzicato, but above the sixth or seventh position is not of much effect. Harmonics can also be played pizzicato in the same manner as harmonics are played on the harp and guitar. Pizzicato harmonics are rarely used, but beautiful special effects could be obtained with them, if used in appropriate places. They have a peculiar bell-like tone and can be produced with considerable volume on a good instrument.

TO PRODUCE A GOOD TONE.

In order to produce a good tone in pizzicato, the fingerboard of the violin should be perfectly smooth, for if there are little grooves worn in the surface (caused by the long-continued pressure of the fingers in practicing) the pizzicato notes, instead of sounding like the sonorous, pure tones of a harp, will have a distressing, false, metallic twang, caused by the inability of the strings to vibrate properly when pressed into these little gutters. If the fingerboard is warped, or if the surface is not perfectly level and true in every part, or has little humps and hollows, the pizzicato notes in that part of the fingerboard will suffer in quality. In such a case a new fingerboard should be put on, or the old one leveled. It is also important to see that the bridge is not too low, thus causing the strings to lie too close to the fingerboard, as this also interferes with a clear pizzicato.

PRACTICING THE PIZZICATO.

Teachers, as a rule, are very lax in instructing their pupils in this branch of the violin art, but it should be systematically studied like any other. Any good exercise can be used. The Kreutzer bowing exercise No. 2, in his Forty Etudes, is as good as any other. The exercise should be played slowly with great evenness, and the tempo gradually increased as the pupil's proficiency grows. Pizzicato practice makes

the beginner's fingers sore at first, but nature soon comes to his assistance and toughens the skin where the finger touches the string. Care must be taken to make a good quality of tone. The fleshy portion of the finger is used for the pizzicato, and the fingernails must not touch the strings. The pupil must pick the strings sideways and not try to "tear it up by the roots" perpendicularly from the fingerboard. As little as five minutes daily given to the practice of pizzicato will give the student great facility in time.

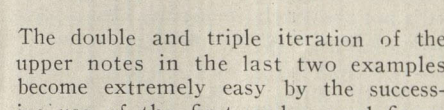
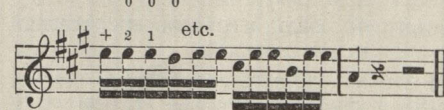
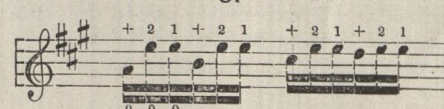
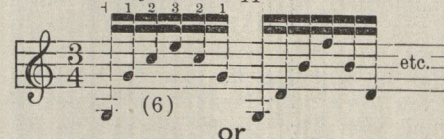
When there are very long passages in pizzicato, orchestra musicians sometimes hold their violins under their arms and pick the strings with the thumb, although some orchestra directors frown on this practice. Three and four part chords can be played very effectively with the thumb when the violin is held in this position.

BERLIOZ'S METHOD.

Hector Berlioz, one of the greatest masters of instrumentation the world has ever known, suggested a method by which the scope of pizzicato passages could be greatly extended. In his work on *Modern Instrumentation* he says: "In the future, doubtless more original and striking effects will be obtained from pizzicato than have hitherto been essayed. Violinists, not considering pizzicato as an integral portion of violin playing, have studied it but little. Even yet they have only cared to use the thumb and forefinger in playing pizzicato, so that they have never been able to execute passages or arpeggios more rapidly than the semi-quavers of a bar in four-four time, at a very moderate rate. Instead of, laying down their bow, they were to use the thumb and three fingers, letting the little finger support the right hand by resting it on the violin as when playing the guitar, they would soon obtain facility in executing passages such as the following—impossible at present:—

(The figures placed above the notes show the fingers of the right hand that are employed; a + indicating the thumb.)

Ex. 2. *Allegro non troppo.*



The double and triple iteration of the upper notes in the last two examples become extremely easy by the successive use of the first and second finger on the same string.

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ity of Berlioz's suggestion, this method of rendering fast passages in pizzicato has not as yet come into general use.

Long passages in right hand pizzicato are more frequently met with in orchestra violin parts than in solo compositions for the violin, although short passages, chords and single notes in right hand pizzicato, and striking effects in left hand pizzicato abound in the latter.

Of the use of pizzicato in orchestration, Berlioz, quoted above, says: "The sounds obtained by vibrating the strings with the finger produce accompaniments approved by singers, since they do not cover the voice; they do well for symphonic effects, even in vigorous orchestral sallies either in the whole band of stringed instruments or in one or two parts alone. If the pizzicato be employed in a *forte* it becomes necessary to write it, generally, neither too high nor too low; the extreme upper notes being shrill and wiry, and the deeper ones too dull. Pizzicato chords of two, three and four notes are equally valuable in a fortissimo; the single finger which violinists use then traverses the strings so rapidly that they seem struck altogether, and vibrate almost simultaneously. Soft pizzicato accompaniments always have a graceful effect; they afford a sense of repose to the hearer and impart—when not abused—variety to the aspect of the orchestra."

Solo pieces, arranged for the violin, in which right hand pizzicato forms the predominant feature, are occasionally met with, such as the Pizzicati from *Sylvia*, by Leo Delibes, which usually pleases audiences, especially when used as an encore piece. This was a favorite number with the late Edouard Remenyi, the eminent Hungarian violinist, who, in fact, died suddenly while playing it on the stage of a San Francisco theatre.

COL LEGNO.

There is another form of causing the strings to vibrate without using the hair of the bow, which, while it is not produced with the fingers, might still be classed with the pizzicato, since its general effect is very similar—the drumming on the strings with the stick of the bow, which is held with the hair uppermost and the stick below when producing this effect. The directions in the music when this effect is to be used are, "col legno" (with the wood). It is employed principally for producing chords, and it is not possible to produce sounds of much volume. An analogous effect is produced on the guitar by drumming on the strings with the thumb. Leonard, the famous French violinist, has used the *col legno* in one of his *Scenes Humoristiques* "The Serenade of the Martial Rabbit," with great skill. This is a novelty which never fails to make a hit with an audience.

Taken as a whole a thorough study of the pizzicato in its various forms should prove of the greatest interest and utility to students of the violin, and it should be thoroughly mastered. In a future issue the technic and uses of left hand pizzicato will be taken up and discussed.

Most of the English regiments have regimental marches by which they may be identified on parade, providing one knows the tune. When the Coldstream Guards approach the "Milanollo March" is heard. When the Scots Guards come down the street one hears the "Highland Lassie." Englishmen are particularly fond of listening for the regimental marches.

"FAKE" CREMONAS.

Although the fallacy that the existence of a Cremona label in a violin proves it to be a genuine instrument has been exposed hundreds of times within the past few years by the newspapers and magazines of this country, it simply refuses to "stay exposed," and the public refuses to be enlightened on the old violin question. People write every day or two to THE ETUDE: "I have a violin which I can trace back fifty years. The following is a copy of the label (Description of the label follows). How much is my violin worth?"

When one can go to any music store, second-hand shop or pawn shop and get violins for from \$3 up, which contain labels galore, guaranteeing them to have been made by Stradivarius, Guarnerius, Amati, Gagliano, etc., the supposition would be that people would soon become aware of the fact that a clumsily printed label, which can be bought for a cent and pasted in any violin, does not guarantee it to be a \$10,000 Stradivarius.

The daily press, even the metropolitan press, fairly teems with articles of which the following is a fair sample:

GENUINE STRADIVARIUS DISCOVERED.

Oshkosh, Dec. 14th—(Special).—Mr. Peter Henderson, the well-known ice man of this city, is being congratulated by his friends on the discovery of a genuine Stradivarius violin of rare value. Mr. Henderson went to his attic to clean out some rubbish. While sorting out the rubbish he found an old violin which had been in the family fifty years (!!) and had been forgotten. Happening to look inside the instrument he caught sight of an old label (!!!). His curiosity was aroused and he carefully cleaned the interior of the violin so that he could decipher the label. He finally discovered that the violin was made by the greatest violin maker of the world, Antonius Stradivarius, and probably valuable. He showed the violin to Prof. Jones, leader of Jones' Three Star Dance Orchestra. Prof. Jones unhesitatingly pronounced the violin a real Stradivarius. Several leading local musical authorities have pronounced it worth from \$5,000 to \$15,000. Mr. Henderson has refused several handsome offers for it, believing he can do better in New York. Mr. Henderson's good fortune will give great pleasure to his friends. He expects to spend the summer in Europe and contemplates buying a handsome residence as soon as he sells his violin.

GENUINE OLD VIOLINS EXTREMELY RARE.

Articles of similar description are of almost daily occurrence in the daily papers, and this in face of the fact that almost every fourth family in the United States owns a violin with one of these fake labels in it. Now, the point is this: it is not absolutely impossible that a valuable violin should be found in an out-of-the-way place, but such an occurrence is extremely rare. It is possible that one might find a \$50,000 diamond necklace in the gutter while walking down the street, but the chances are enormously against it. What is so remarkable about the fake violin business, to a connoisseur of violins, is that any one should mistake some battered old tub of a violin for a matchless creation of art like a genuine Stradivarius. We must emphatically request our readers to refrain from sending us inquiries about old violins. It is impossible to answer these satisfactorily by correspondence.

LETTING DOWN THE STRINGS.

THERE is a senseless custom among many violin players, who have had no chance of receiving good instruction, of letting all the strings down as soon as they are through playing, to prevent the strings from breaking. A player who follows this custom will have nothing but trouble, for the reason that he will never be able to keep his violin in tune. In order to stay in tune the strings of the violin should be kept at one pitch at all times, as in this way the pressure on the bridge and belly are kept even and constant, the pull on the tail gut is always the same, and the strings keep stretched to the same tension. The loosening of the strings alter all these tensions, and when the strings are strung up to pitch again it takes endless tuning to get them adjusted again. As an experiment it would be a lesson for a student to let down his strings over night, only to see what a large amount of tuning he would have to do the next day to get them so that they would keep in pitch again. It is surprising how little tuning is required in the case of a violin which is always kept at the same pitch. For a few cents the student can purchase a tuning fork at international pitch, with which he can keep his violin always at the correct pitch. Even from the point of saving money, the habit of letting down strings is not a success, for the constant sawing at the strings with the pegs when tuning by an inexperienced player, and the changes of position of the bridge resulting, will result in more broken strings and bridges than if the violin were kept constantly tuned up to pitch, and will cause more expense.

DOUBLE VIOLIN CASES.

It is strange that double violin cases are not used more frequently by violinists. Such cases, which will accommodate two violins and four bows, can be obtained from the music houses at a price little more than that charged for single cases. They are very little larger and not much heavier. For concert artists, professional violinists, teachers, in fact for almost every one who has much violin playing to do, they are of the greatest convenience. For the concert violinist, such a case furnishes another violin ready tuned, which will enable him to take up an interrupted solo with the minimum delay if a string breaks. Nothing can be more annoying than to keep an audience waiting for a broken string to be replaced. Even if the extra violin be of inferior quality, the artist will feel far more confidence and be more at ease with it than he would be with a new string hastily adjusted on the other. For the teacher who gives lessons away from his studio at times the extra violin is a great convenience, in case his own or the pupil's string breaks, since the putting on of a new string takes time, and its constant stretching converts the rest of the lesson hour into a "tuning matinee." In a small orchestra, such as is employed in many theatres, the first violinist usually hastily exchanges violins with the second violinist in case his string breaks, but as second violin players, in small orchestras, where the bulk of the second violin work consists of chords on the lower strings, are somewhat neglectful of keeping E strings of good quality on their violins, the first violinist would far better have an extra violin of his own close at hand for an emergency. Broken strings are not the only accidents which may happen to make an extra violin come in handy. The tail gut, one of the pegs or the bridge may break, or some other accident happen. As a preventative of delays, and refuge in case of accidents, the double violin case is certainly entitled to come into greater use.

HOW MUCH TO PRACTICE.

At a meeting of the New York State Music Teachers' Association a letter on violin playing, from Arthur Hartman, the well-known violinist, was read. Among other things, Mr. Hartman wrote: "Technic is simply and purely a manifestation of the brain and the will, and is mathematical. It is simply the means to an end and, to the author and the composer, stands for grammar and good spelling, as well as sequential development and logical construction. How many learned musicians have written excellent fugues—but how few poets have translated the wistfulness, the charm and the very fragrance of the wild rose, as Edward MacDowell felt it!"

"To attempt to fix the amount of work and time necessary to the acquiring of a practically flawless technic would be as impossible and absurd as to prescribe one diet for all the inhabitants of New York City regardless of organic, national, racial and other inheritances."

"Personally, I should place the limit at four hours a day; for I believe, few with the delicate sensibilities that make artists, could stand the wear of mental and physical effort and concentration and the effect on the nerves. Psychology teaches us that the brain lapses momentarily after twenty minutes or so of concentrated effort. I believe if each student would understand this warning, it would mean the first step in acquiring poise. Instead of whipping your nerves to greater tension, it is better to stop if only for one full minute, open the window wide, inhale two or three deep breaths very slowly, or do some free-hand exercises. Relaxation does not mean idleness, and in dropping the work in hand, for the moment, the brain gains freshness and elasticity by again concentrating on a foreign employment."

HARD TO DROP But Many Drop It.

A young Calif. wife talks about coffee: "It was hard to drop Mocha and Java and give Postum a trial, but my nerves were so shattered that I was a nervous wreck and of course that means all kinds of ills."

"At first I thought bicycle riding caused it and I gave it up, but my condition remained unchanged. I did not want to acknowledge coffee caused the trouble for I was very fond of it."

"About that time a friend came to live with us, and I noticed that after he had been with us a week he would not drink his coffee any more. I asked him the reason. He replied, 'I have not had a headache since I left off drinking coffee, some months ago, till last week, when I began again, here at your table. I don't see how anyone can like coffee, anyway, after drinking Postum!'"

"I said nothing, but at once ordered a package of Postum. That was five months ago, and we have drank no coffee since, except on two occasions when we had company, and the result each time was that my husband could not sleep, but lay awake and tossed and talked half the night. We were convinced that coffee caused his suffering, so he returned to Postum, convinced that the coffee was an enemy, instead of a friend, and he is troubled no more by insomnia."

"I, myself, have gained 8 pounds in weight, and my nerves have ceased to quiver. It seems so easy now to quit the old coffee that caused our aches and ails and take up Postum." Name given by Postum Co., Battle Creek, Mich.

Read the little book, "The Road to Wellville," in pkgs. "There's a reason."

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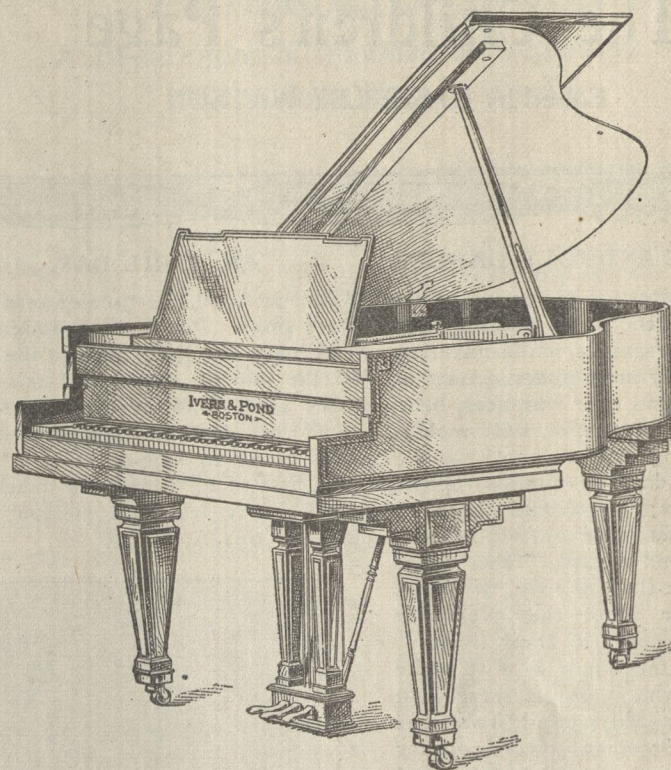
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CHARLES DICKENS' MUSICAL TENDENCIES.

No sooner does a great man's contemporary approach than the adepts in different occupations attempt to discover the relation of the hero to their own lives and work. Dickens was a most versatile man, and he has been classified and re-classified by so many reviewers that it is not surprising that the musicians have laid hold of him to claim their share. W. F. Arnold in the London "Organist and Choir-master" reveals the following interesting facts regarding Dickens' musical leanings.

"In the first place, it is interesting to note that Dickens himself was a singer. That he possessed a voice of unusual power and quality is borne out by all those who had the good fortune to hear the novelist's own rendering of his works at the popular 'readings.' Had not his genius been directed into other channels, there is no doubt that, with proper training, his voice would have made him one of the most famous vocalists of his age. His sister Fanny was a professional singer, having studied at the Royal Academy, where she met another famous vocalist, Henry Burnett. The pair formed a deep friendship which ripened into love, and in due course, they married, afterwards being professionally engaged together for a considerable time at the old Sardinia Chapel. Thus music 'ran in the blood,' so to speak."

Dickens contracted friendships with many professional musicians, and among the multitude of celebrities entertained at his house at Devonshire Terrace were Sir Julius Benedict, J. F. Halévy and Sims Reeves.

Perhaps it is not generally known that Dickens wrote the libretto of an opera, which was set to music by Hul-

lah. This work, entitled, "Village Coquettes," enjoyed a considerable amount of popularity, and the separate songs were much sung by the vocalists of the day.

References to music to be found in Dickens' works are many and various, but are mostly allusions of a facetious or metaphorical kind. In "Dombey and Son," Dr. Blimber, that awful man, is described as like "a clerical pianoforte, with round turned legs," while Mr. Feeder, B.A., "was a kind of human barrel-organ with a little list of tunes which he was continually working, over and over again, without any variation." Mr. Toots being desperately in love, is recommended by Mr. Feeder "to learn the guitar, or at least the flute; for women like music, when you are paying your addresses to 'em." In "Martin Chuzzlewit" Tom Pinch's chief characteristic is summed up in terms of music. "To say that Tom had no idea of playing first fiddle in any social orchestra, but was always satisfied to be set down for the hundred and fiftieth violin in the band, or thereabouts, is to express his modesty in very inadequate terms." Yet, that Dickens' understood and was in sympathy with that delicacy and refinement of temperament and nobility of character which is naturally associated with the true musician, is abundantly demonstrated in his masterly delineation of Tom Pinch, musician and organist to boot, and one of the novelist's most beautiful, lovable characters. Poor, simple, great-hearted Tom, he is the personification of the musical genius. Sensitive, shrinking ever from the world's rough touch, yet quick to hear the cry of the less fortunate, chivalrous in defence of the weak, withal a dreamer of dreams, the meanings of which he hardly understood, his

generous nature is akin to that of the Great High Priests of Music. His whole character has about it the essence of a Mozart or a Mendelssohn, a Chopin or a Schubert, and only lacks their artistic greatness.

Dickens in "Martin Chuzzlewit" deals with the uplifting power of music with no uncertain hand, as all who have read that remarkable work will readily agree. In the last chapter, where he makes Tom pour out the music of his heart and tell his life story through the medium of an organ, he has succeeded in accomplishing a task, which, when essayed by the average novelist, brings down upon his head the scorn and ridicule of the musician, who feels that the true function and meaning of his Art has been outraged.

It is only in comparatively recent times that the musician has taken the same place in the social scheme that his literary brother has long enjoyed. Many of the musicians of olden times knew little outside of their professional work. Nevertheless, there was at least one who was no less distinguished in a literary way as in a musical one. This was Dr. Burney, a contemporary and friend of the redoubtable Dr. Samuel Johnson. On Johnson's death, Burney had serious thoughts of becoming his biographer, and thus narrowly escaped wearing the mantle which fell on Boswell's shoulders. Dr. Burney was a man of exceptional charm, and it is said that he had all the grace of the Chesterfieldian school, with none of its stiffness or lax morality. His daughter, Fannie Burney (Mme. d'Arblay), became famous as a writer of books while still in her teens. She was probably the first woman novelist, and her works *Evelina* and *Cecilia* are classics.

WHY WE HAVE NO GREAT COMPOSERS.

MR. WILLIAM SHAKESPEARE, the well-known English voice teacher, whom, it will be remembered, has had an exceedingly broad and comprehensive and general musical education, recently gave the following opinion to the representative of a Los Angeles, Cal., paper:

"I would not say there were no great American composers, except that it is true, but it is true of England also. And there are few great composers anywhere. Your McDowell had his great side. Nobody could deny that he had genius. Some of his compositions are indeed beautiful."

"The Italian composers are amateurs for the most part. They are not devoted to the art, but to the idea of pleasing the taste rather than cultivating it. Some of the great performers are the same. Joachim appreciated the truth. He was an artist. When called before the curtain after a splendid performance he would say to the audience: 'Why, I am only an interpreter.' That shows the art and the soul of the musician. Paderewski is a great player, as all the world knows, but he lacks somewhat this delicate sense. He is a wonderful performer, yet the professional gymnast does marvelous feats."

"Even ragtime has its merits. It may lead to better things. Of course, it is not, written by people who do not know, and played by those who do not care, but yet it may awaken the desire—touch the chord and evoke intelligent response. The great art is to move people, not merely to astonish them. It is in the ability to make the most of the instrument."

"This country needs institutions devoted to art for the sake of art. The purely commercial element must be eliminated. America has been too busy for this."

The Children's Page

Edited by JO-SHIPLEY WATSON

FOLK SONGS AND FOLK DANCES.

AN APRIL DAY.

ONE of the greatest pleasures in the world is derived from singing and dancing. Even savages make an effort to sing, for they utter queer grunts as they dance around their war fires, beating upon queer drums or hollow logs to keep time.

Before the days of pianos people sang to the clapping of the hands or to the accompaniment of odd-looking harps, violins and guitars. Their songs were of harvest-time, of love, of battle, of hunting, or about the every-day things that happened in their lives.

Long before men knew how to write music, or to print it, songs were kept in the memory and passed from one generation to the other. Every country had its own songs and dances, and these were passed down from father to son for hundreds of years.

In our time people have become very interested in these songs and dances from different nations, and many collections have been made of music sung by the "folk" of other days.

School children have been taught to sing and to dance these melodies. On the recreation piers of New York City children of the East Side have been drilled in these dances, and not long ago "A Children's Folk Dance Festival" was given on one of these piers under the auspices of the Park and Playground Association.

The pier was gaily decorated with flags and plants. Classes from other piers, who had shown proficiency, joined in the festival, so that little Italians, Russians, Hungarians, Americans and others had this pleasure added to their lives during the summer months.

There were about one thousand who took part in the dances, all in costume, and presenting a strikingly gay appearance. The dances included an Italian tarantella, an Irish reel, an English rustic dance, Norwegian, Spanish, Swedish and other folk dances.

Bands provided the proper music, and the usual popular dances of the day were given. It was a true festival, and many came to witness it.

While New York City has shown great interest in the Municipal Music Movement, many smaller cities have felt the same impulse to re-create the folk dances of other nations and many little school children over our land are being drilled in the practice of these charming dances and songs.

The Greens had a new piano, and Eleanor was telling Mildred and the girl across the street about it.

"What's the name of your piano?" Mildred inquired of the girl across the street.

"Steinmake," was the answer.

"The name of ours is 'Pickering,'" said Mildred.

"Well, ours just came last night," piped Eleanor, "and we haven't named it yet."—*Woman's Home Companion.*

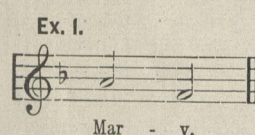
"THIS is April, the time of year when nature sings. Birds, trees, flowers, the water, even the little bugs in the earth feel the stir of music, and this thrill passes along into everything and we are all very sure that something pleasant is going to happen.

"So first of all I'm going to tell you how we may feel that pleasant thrill ourselves this April day.



ITALIAN FOLK DANCE IN SPRINGTIME.

"Instead of the plain prosy way we have been saying our names, let's put them to music like this."



"Oh, that'll be fun," said Mary, clapping her little hands with joy. It was the baby class, the kindergarten children, and Miss Marsh wanted very much that they should remember this April day at her studio, because she knew that even a tiny seed of beauty planted in the memory of the littlest child will grow and grow and never be entirely forgotten; so Miss Marsh began planting seeds of music just as farmers plant seeds in springtime, and her ground was fertile and rich, and the seeds grew and grew.

"And now, Bonita," said Miss Marsh, going over to the piano. "Let's put your name into tone; what shall it be, I wonder."

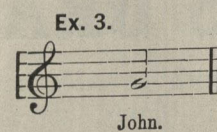
"I've got five notes to my name," lisped Bonita.

"Well, how did you know that?" "Cause I knows it's Bo-ni-ta, teacher says so," and the little maid folded her little hands to put an end to the question.

"You are right, Bonita, and I think it will sound very sweet in tone if we say it this way."

"Come, John," said Miss Marsh, bringing the bashful John from the back row. "I wonder who can tell how many tones we will have to use for John."

"One!" shouted all the class. "Then let's have it on 'G,' like this:"



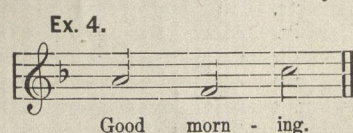
Then they went around the class finding the names and singing them.

"How do you suppose we could say 'Good-morning?' Should we say it in tones that go up or in tones that go down?"

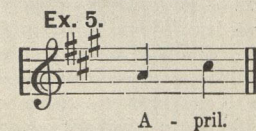
"In tones that go up," said Mary, decidedly.

"Yes, indeed, we should never say 'Good-morning' in tones that went down hill."

"How would it sound this way?"



"We must not forget the name of our month. Come, let's all play it in every octave on the piano, like this:



"Who knows the flowers in April?" "I do," Miriam answered. "They're crocus, violets, Johnny-jump-ups and snow-drops."

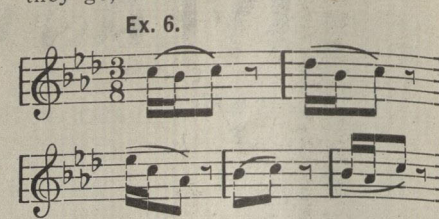
They put them into tone, just as any of you can do if you try very hard. "Now we come to the most joyous festival of the year; who can tell?" Miss Marsh looked around the class and waited, but no one answered.

"Oh, can't anyone remember about the bunnies and eggs and lilies and music?"

"Easter!" shouted the class. "Good, and I shall want every one of you to put that glad Easter name into tone for our next lesson, and then we will give a prize for the best tonal picture of that name."

"We must not forget the real singers of that April festival—the birds. We can listen to this choir every day; the

sopranos are the robins, very joyously they go, like this:



until some one frightens them, and then they go up and down the scale faster than any of us can play, like this:



"Every one must have a robin in his yard, so it will be quite easy to listen to the bird's scale practice and to his song. I wonder who has a phoebe bird that sits on the piazza rail and sings this queer little refrain in German: 'Phoebe ver-bliebt, Phoebe ver-bliebt!' (Phoebe remain, Phoebe remain!)"

"For the woodwinds of our orchestra we must go just outside of town to some marshy place and listen for the red-winged blackbird. He sits on some swaying stalk, perhaps a cat-tail, and gives out a reedy tone like Pan's flute."

"Oh, please tell us about Pan's flute!" John said, opening his big brown eyes wonderingly.

"Some other time, John; there's so much in April, and Pan really belongs to summer, when the reeds are big and ripe. "Perhaps next time we can go out to hunt the red-winged blackbird. It's a strange thing that no two people seem to catch his words aright. Some say it's 'O-ka-lee,' others that it is 'Conk-a-ree,' or 'Kong-quer-ree,' or 'Gloog-ee,' or 'Gug-lug-gee,' but you will see that all agree on the vowel, so for short let's call his song 'A Study in E.' He will be gurgling it at the edge of some swampy place in April."

"Please, Miss Marsh, can't we go to the swampy place next time?"

"If it is warm enough," Miss Marsh said, as she gathered up the lesson books. "Anyway, we can try this April to find music wherever we can, for it's hidden away at the heart of every beautiful thing in nature; we shall hear it if we only listen deep enough."

FIND SEVEN AMERICAN COMPOSERS.

(A Game in Acrostics.)

The first letter of the following plants will spell the name of an American composer. Print the words upon separate cards and distribute them as follows: To number one give Marigold, Alfalfa, Salvia, Orchard-grass, Nuts. By arranging the cards in correct order the player will get the word "Mason."

To the second give Fern, Oxalis, Oleander, Tuberoses, Evergreen. To the third, Cherries, Herbs, Artichokes, Dandelion, Wormwood, Iris, Clover, Kale. To the fourth, Marigold, Azalea, Carnation, Dahlia, Orange, Wistaria, Elder, Lilies, Lilac. To the fifth, Palm, Apples, Raspberries, Kale, Elm, Rose. To the sixth, Nuts, Egg-plant, Vines, Ivy, Nasturtium. To the seventh, Honey-suckle, Endive, Rosemary, Bittersweet, Egyptian-lotus, Rhododendrons, Trumpet-vine. To the eighth, Rhubarb, Onions, Gourds, Elderberry, Radishes, Sage. As favors, give American flags. After the game the leader should tell about each composer and his work, playing short pieces to illustrate points.

THE LITTLE PLAYERS' ALPHABET.

AIM straight and you will play straight. Before you can play with the fingers you must first learn to play with the mind.

"Can't" leads to No Where. Don't watch the clock. Each day, a new phrase memorized. Fingering counts for more than you imagine.

Get in all of your daily practice. Hold the tied notes. Industry is good fuel to use when you take up music study.

Join your local music club. It will give you a place to play publicly. Keep right on trying after every failure.

Left hands are like the drums in the orchestra, they give character and must never wobble, but come out strong and clear.

Metronomes were invented for your use. Do you own one?

Nobody can do your practicing for you; so practice well and then stop grumbling about it.

Overcome bashfulness and nervousness. Stiffen up and say, "I can."

Prepare every lesson as though it were for public performance.

Quick finger action gives vitality and luster to your playing.

Rests must be practiced also. Have great respect for the rests; they are made for your consideration quite as much as the notes.

Suppose you put more mind and less time in at your practice.

Time is the most important thing in music. If you know what time is, then you can play, then you can sing.

Unless you study Musical History, music is as empty of meaning as a language long dead.

Very accurate playing is not always musical playing.

Widen the distance between yourself and all cheap music.

X-ray every new piece; play into the composition, not over it.

You can do all that others have done, if you will.

Zeal pays you back in compound interest.

PRACTICE PASTIME.

(AN AMUSING GAME FOR LITTLE FOLKS.)

SEAT the class in a circle. One player goes around the circle and whispers in each one's ear an answer which he is to make to the next player who shall follow him.

Use expressions that apply to practice time; for instance, Charles whispers to number one, "With each hand separately," to number two, "A little at a time;" to number three, "Practice makes perfect;" to number four, "Forte;" to number five, "With curved fingers and good tone."

Jane comes after Charles, and asks any question that may come to her at the moment. She asks number one, "How did you come to the lesson?" Number one answers, "With each hand separately." She asks number two, "Do you like your teacher?" Number two answers, "A little at a time." She asks number three, "What is the baby's name?" Number three answers, "Practice makes perfect." She asks number four, "How old are you?" And number four answers, "Forte," and so on around the circle. For very little players this is extremely amusing, and gives many valuable practice hints to the class.

THE WAY TWO FAMOUS TEACHERS TAUGHT.

ANTON RUBINSTEIN.

(Born 1829; Died 1894.)

It was in the St. Petersburg Conservatory. Some one was playing the *Carnival* of Schumann, and, as it did not go, there was thunder in the air. Rubinstein became more and more restless and fidgety. Now and then he would bring his hand down with a bang in the bass, or else run his fingers through his hair; but at last the storm broke and he called down the furies upon every piano student born or to be born. Finally he smiled and sat down to the piano and played the *Carnival* to suit himself. At the last measure he struck one tone and, turning to the miserable student, said in triumphal scorn, while he pointed downward to the tone that he was holding with his other hand: "Do you hear that tone? Well, that tone is worth your life and more!" Then with a wave of the hand he dismissed the class and turned to solace himself with a cigarette.

One of the conservatory professors who was present at the lesson excused the student by saying: "It is wrong to expect so much from a boy." But Rubinstein replied: "I expect very little, but they come here, and because they put their fingers down any way on the piano think that is enough, and that they are players, whereas the real difficulty of piano playing lies not in the playing of scale passages and octaves, but in the production of a certain quality of tone."

Rubinstein's tone was of phenomenal timbre; he spent hours trying to imitate Rubini's voice in his playing. "It is only with labor and tears, bitter as death," he said, "that the artist arrives at perfection. Few understand this, and consequently there are few artists."

FRANZ LISZT.

(Born 1811; Died 1886.)

Liszt rarely indulged in anecdotes during the lesson, though he often said dull and sarcastic things about people, and the self-satisfied pupil rarely escaped without some cutting rebuke. One day a certain young Englishman came to the lesson with more arm power than brains. He chose the A flat Polonaise, by Chopin, and played it in a deafening style. Liszt said nothing for a time, then he got up and slammed the windows with such a bang that even the pianist jumped and that even the stopped his playing. "What is the matter?" two or three of the pupils cried. "Nothing, nothing," replied Liszt, smiling. "I only happened to see a sparrow out in the garden, and I didn't want to have him frightened away forever!"

In regard to practice, Liszt said: "And never forget, when you have attained to the heights of virtuosity and intellectual possibilities, you have not finished your work. For to remain at the dizzy altitude of artistic possibility you have to continue your daily slavery, otherwise your highly trained muscles and nerves and brain will relax to a more normal tension."

"It is this fact which so often disgusts the executive artist. I myself have had spells of some such nausea, and for days I have locked my piano and given up music altogether."

When asked how much he practiced, Liszt replied: "I never kept count of the hours I practiced, but I am sure that for many years it was never less than ten hours a day."—*J. S. Watson.*

Publisher's Notes

A Department of Information Regarding New Educational Musical Works

Music Supplies A reliable source from which to procure promptly and economically all that the teacher requires for every purpose connected with professional work means a vast saving in time, energy and money; there are many music stores, but very few really complete stocks of music and music books—stocks from which one may select or order anything outside of the ordinary every day publications; and very often even in that respect the limited variety leaves much to be desired.

There are reasons for this condition—most music dealers are mainly interested in the sale of pianos, organs and small instruments and depend almost entirely thereon for their profits; if they carry a stock of music it is largely because such a stock is likely to attract possible customers for other merchandise, and as music selling is unprofitable the least amount possible is invested in a stock of music. If there is much displayed it consists almost exclusively of flashy titles of alleged "popular" music, bearing about the same relation to music proper as does the "Police Gazette" to "Harper's Magazine;" in fact, we would not be surprised to see the former displayed next to the latest "hit" from "dear old Broadway."

For these and for other reasons that we could cite, the earnest music teacher is often compelled to ignore the local dealer and to send elsewhere for the material required for purposes of instruction. The one all-around reliable MUSIC STORE is that of THEODORE PRESSER COMPANY, of Philadelphia, a house not interested in the sale of pianos, but one from which it is always possible to get all music supplies of a standard character—no matter where published—on terms more liberal than those quoted by any other house in a position to furnish promptly everything a music teacher needs.

The merits of the Presser Catalog are too well and too widely known to require special mention here; every teacher who reads THE ETUDE consciously or unconsciously recognizes the position of this house in the field of practical music teaching in all its branches, and every reader who is also a patron of our "Order Department" knows that we make no claims that are not borne out in actual practice.

Teachers who are not already in touch with our mail order system should get acquainted with it.

Advance of Publication Offers. We desire to draw the particular attention of all earnest music students and musical people to these Publisher's Notes pages, and particularly to the special offers in advance of publication mentioned hereon. To the best of our knowledge not one of these advance offers has ever disappointed one of our patrons, many of whom have standing orders with us for every book we publish. It is one of those happy combinations of interest that is sometimes presented. Our patrons receive valu-

able and necessary musical works at the actual cost of paper and printing, and we, as the publisher of these books, have the advantage of introducing our works among a large number of interested persons promptly and at little expense.

Remember that the price of advance of publication offers is just about the cost of manufacture, just the paper and printing expense, and that the works are delivered the moment that they appear from the press, that the price is always so low that no one can be disappointed. One of the reasons for writing this explanation is to impress on our readers the fact that it is not possible to send the work ordered in advance of publication until it is published, and that it takes time after a work is announced in press for it to become a reality.

The Risen King. Our new Easter Service, The Risen King, has met with a very favorable reception, and our Service of last year, The Dawn of Hope, is still in demand. We aim to fill promptly all demands for musical material for Sunday-school work of whatever description. Those who are still in need of Easter Services, music and books may rest assured that their orders will be filled with the utmost despatch. Copies of these Services may be had in quantities at our usual liberal rates.

Easter Music and Books. We always aim to have a number of novelties for each of the great Church Festivals. This year we have four new Easter anthems, all of which have met with much favor. In addition to these, many of last year's anthems of the old favorites have been in demand. We can supply promptly anything in the line of Easter music for churches of all sizes and attainment; also for soloists and for Sunday-schools.

We are always glad to give advice and assistance to any choir leader or organist in the making up of suitable programs for any and all occasions.

Summer Schools. There is hardly a progressive teacher or ambitious student who nowadays rests for the whole summer. It is getting to be more and more the thing to spend part, or even all the summer, in recreation and study combined. Many schools and leading teachers have found it very much to their advantage and very pleasant work to establish a school at some mountain, country or seashore resort, and turn their summer into profit as well as pleasure.

The March number began announcements of this kind, and following our attractive form last season, we are grouping the summer school advertisements on certain pages. This issue will carry a number of these announcements, the May and June numbers more.

We draw the particular attention of

all those who contemplate having summer classes to the value of these columns as the means of publicity toward reaching those teachers who desire to brush up, to those students who desire to continue their studies with prominent teachers during the summer. We make a special price for such advertising. We desire to draw attention to the fact that the circulation grows larger and larger, and it is necessary that the issues go to press earlier and earlier, and the May issue will go to press on April 5th, so all orders should be sent to us promptly.

Editions of Theo. Presser Co. Publications Reprinted During March.

As usual, we have a number of piano collections being reprinted. This is not hard to understand, because our collections are different from those of any other publisher. Every composition in every one of our books is inserted for its own merit. Usually one piece of music sells a book. Understanding the above it is not hard to understand why our collections sell to a greater extent than any other collections published.

Those reprinting during the month past were Album of Favorite Compositions, Engelmann; Album of Lyric Pieces; Musical Picture Book, Octavia Hudson. The above are all 50-cent albums. MacDowell's Six Poems After Heine is reprinting, as well as one of the popular 50-cent collections of anthems, the one entitled Anthem Devotion. The Coming of Ruth, by Noss, is also on press, as well as a number of volumes of the Presser Collection, including Schumann Op. 68 and 15 combined, and the well-known Technical Studies for the Pianoforte, by Plaidy. The Violin Method, by Tours, is also printing.

Of our later works those published for the first time during the past year we mention Musical Dictionary and Pronouncing Guide, by Redman, and a small volume which has found great favor among teachers and earnest students, Master Rules for Successful Pianoforte Practice.

Any of our works will be sent to teachers on inspection at our usual liberal professional discounts. Complete catalogues cheerfully sent for the asking.

A Long-Needed Scale-Book.

Mastering the Scales and Arpeggios, a new and comprehensive work upon this most important branch of technical musical education, by James Francis Cooke, is now in preparation. The book is first of all a thoroughly practical scale-book comprehending all of the standard forms of scale exercises, suited for all the needs of regular daily scale practice. This said, the work starts out upon vastly more comprehensive lines and although it may be used with any system or method of music study it is in many respects entirely original in its presentation of hundreds of difficult points which continually bother the student. The preparatory section of four chapters gives the material for teaching everything the beginner should know about the keys, introducing many ideas which are the fruit of the writer's twenty years of practical experience as a teacher. In other words, this book starts to teach the scale principles in such a way that the youngest pupil may undertake it at once. The scales are given at first in one octave form. The scale fingerings come later in the volume. The chapter on velocity is unique since it gives a systematic means of developing the scales to the highest possible velocity, showing how a speed of



ANNOUNCEMENT EXTRAORDINARY

IN PRESS

NEW CONCERT WALTZ

BY

MOSZKOWSKI

THE MOST IMPORTANT PIANO PIECE EVER
PUBLISHED BY AN AMERICAN FIRM

We have much pleasure in calling the attention of the musical public to the most recent composition by this eminent modern writer, which he has named:

Grande Valse de Concert

In G flat. Op. 88.

That this work is destined to surpass in popularity the same composer's wonderfully successful waltz in E, Op. 34, as well as his other well-known waltzes, is the opinion of competent judges. The principal theme of this piece is one of those rare melodies which seem to haunt one after even a single hearing. All the themes are of exceeding interest and the technical working out is brilliant and masterly. There is not a single superfluous note. As a whole, the work is not more difficult than the waltz in E, but it will prove more interesting to practice.

Concert players in search of a novelty or teachers in need of an advanced exhibition piece need look no further. This is a permanent addition to the classic repertoire.

We have obtained the exclusive rights to this composition for all countries.

For Introductory Purposes, we are offering copies of the new waltz at the Special Price, in advance of publication, of 40 cents, postpaid.

Theo. Presser Co., Philadelphia, Pa.

one thousand notes a minute and even higher may be attained through systematic work. All the minor scales are explained and there are many invaluable writing exercises in the work. One chapter is devoted to the *History of the Scale*. The Arpeggio section is adequately treated. The aim of the author has been to make the most complete and yet the most simple and direct work of its kind. Some time must naturally elapse before this work can be published as the engraving and printing will demand much painstaking work. As usual with a new work of this description we shall offer it to our readers prior to the actual date of publication at a price which just about covers the actual cost of the making of the book. This advance of publication price is 30 cents.

\$600 Prize Offer for On the 31st of Vocal Compositions. March THE ETUDE

Vocal Prize Competition came to a close. There is a surprisingly large number of contestants from practically all over the civilized world. It may take some little time before a final decision is reached as to the winners, but we shall make

the announcement at as early a date as possible. The utmost care will be taken by the judges. All unsuccessful manuscripts will be returned as promptly as possible after the final decision has been reached. The interest aroused in this contest has been most gratifying.

A New Anthem Book.

We have in preparation a new anthem book which them book which will be received for simply "the new anthem book." It will be along the lines of our other popular anthem volumes which have made such phenomenal successes. Those who are acquainted with our "Model Anthems," "Anthem Repertoire," "Anthem and Worship," "Anthem Devotion" and "Anthems of Prayer and Praise" will know exactly what to expect in the new volume, as it will be along similar lines. The anthems in the new book will possibly be a grade simpler than those in some of the others, and will contain more anthems without solos, so that they will be suitable for the average choir. The selections are being made from our anthem catalogue

with the greatest care, and it will contain the cream of our anthem publications for the past three years.

All those who are desirous of procuring a copy of this new anthem book as a sample may do so by remitting to us 15 cents, and the book will be sent, postpaid; or two volumes will be sent for 25 cents.

Album for the Young, Op. 131.
By F. Spindler.

This volume will be continued on special for the current month. This work is an old one in a new dress. There are three books in sheet form, and in our new edition these three books will be published in one, and the price of our edition will be less than one-third of the price at which they could be purchased in sheet form. Our advance price is but 20 cents on the entire volume. This work begins with the first grade studies and passes through the second grade. The studies are all short and pleasing. The work will receive a thorough revision before it comes out. This volume contains excellent teaching material for any practical teacher. It will be published in the Presser Collection.

Remember that the work may now be purchased for 20 cents, postpaid.

Operatic Album for the Pianoforte.

We have been actively engaged in compiling a modern work of operatic melodies. The work is about finished, and this month will no doubt be the last that it will be offered at reduced rates. It will contain the most pleasing numbers that are played in parlors at the present time, and all the old forgotten opera tunes will be avoided, and this will be a modern operatic album. Those melodies that have retained their hold on the public, such as the Sextet from Lucia and the Quartet from Rigoletto will be retained.

The volume will be as attractive as it is possible to make it. The special price will be 20 cents, postpaid.

Vocal Studies. This volume is by H. W. Petrie. It is now undergoing a revision in the form of adding words to each exercise. This makes a decided improvement, and will make the studies all the more valuable.

The advance price will continue during the present month. That price is 25 cents.

New Beginners' Method.

The New Beginners' Method is progressing finely. The work is about complete and we are almost ready to send pages to the printer. It is a work in which every piano teacher who has work with beginners should be interested. There will be nothing in the volume that has ever appeared before in an instruction book. The material is all new and fresh. The work will be as close to a kindergarten method as it is possible to make a pianoforte method, and any child who is three or four years old should be able to take up this work with the assistance of the teacher. Let every teacher who has to do with beginners procure at least a sample copy of this new method. Our advance price is 20 cents.

New Parlor Album for the Pianoforte.

We have in preparation a new pianoforte album, a work for which there is always a great demand. The pieces selected for this album will be chiefly in or about the third grade. Pieces which one can play for home entertainment or recreation such as will appeal to the average

listener. The pieces will all be new and attractive, such as have not appeared in any previous volume. The volume will be printed from especially large plates, and will be gotten out in handsome style.

For introductory purposes in advance of publication the special price will be 20 cents, postpaid, if cash accompanies the order. If charged, postage will be additional.

Instructive Piano Pieces or Studies, Op. 123.
By Geza Horvath.

We will continue during the present month the special introductory price on this new volume. The volume is nearly ready, and this will probably be the last month for the special offer. It is a thoroughly modern teaching work, containing a number of characteristic and well-contrasted studies. It is the sort of a work the study of which will result in increased technic, as well as more comprehensive musicianship. Teachers and pupils alike are always on the lookout for a good, new study book. This work will prove satisfactory in all particulars.

The advance price will be 20 cents, postpaid, if cash accompanies the order. If charged, postage will be additional.

News Gradus ad Parnassum.
By I. Philipp.
Double Notes.

The next volume of this work in course of preparation is devoted to double notes. This is a highly important branch of modern technic. After a pupil is thoroughly familiar with the scale in thirds, sixths and octaves, special studies should be taken up, which tend to exemplify the use of the various double notes passages in actual compositions. In this new volume are assembled a splendid lot of just such studies by some of the best writers, classic and modern. We regard it as one of the most useful volumes of the entire series.

The volumes now ready are "Left Hand Technic," "Hands Together," "Octaves and Chords," "The Trill" and "Arpeggios."

The special advance price on the new volume will be 20 cents, postpaid, if cash accompanies the order. If charged, postage will be additional.

Instructive Album for the Pianoforte.
By Carl Koelling.

This volume is now ready and the special offer is hereby withdrawn. The exercises in this volume have been used many years by the author, who is one of the leading teachers and composers. The new edition has been carefully revised and enlarged.

Ten Duets for Teacher and Pupil.
By Theodora Dutton.

These ten duets are made up of nursery rhymes, but on an entirely new plan. The exercises in this volume have been used many years by the author, who is one of the leading teachers and composers. The new edition has been carefully revised and enlarged.

The preparation of this new operetta is now well under way, but we shall continue the special offer on the work for a short time. We have made the price especially low in order to afford all those who may be interested in operettas an opportunity to examine the work well in advance of preparation.

This is a very bright and melodious work, and should prove very effective when produced by a group of young people. It is especially suited for those attending preparatory schools, high schools and colleges. It may be produced at very reasonable expense,

and will be sure to prove entertaining.

The special introductory price during the current month will be 35 cents, postpaid, if cash accompanies the order. If charged, postage will be additional.

Nursery Songs and Games.

This work is now ready, and the special offer is hereby withdrawn. We feel sure that those who have availed themselves of the opportunity of securing this comprehensive little volume of traditional children's songs at an exceptionally low price will be thoroughly satisfied. We shall be pleased to send the work for examination to all who may be interested.

On the Playground.
Ten Tunes for Beginners.
By M. B. Willis.

This is a set of short, elementary pieces which will be published complete: one number. These pieces are genuine first grade pieces. They are about as easy as it is possible to write. Both hands are in the five finger positions throughout; no black keys are used, and the treble clef is used exclusively. The pieces are surprisingly musical and interesting, considering the limited means at the disposal of the composer, M. B. Willis is a highly successful writer of pieces for young players. These numbers will be engraved in an especially large note, rendering them easy to read by young players. Teachers interested in new elementary material should avail themselves of the opportunity of ordering this new work at the extremely low price in advance of publication.

The introductory price during the current month will be 15 cents, postpaid, if cash accompanies the order. If charged, postage will be additional.

Pupils' Lesson Book and Practice Record.
By F. M. Guard.

This little book is ready and the special offer is hereby withdrawn. This is one of the best lesson books ever published; compact and comprehensive. It should be largely used.

Fundamental Exercises for the Voice.
By W. Gilchrist.

This work is now ready and the special offer is hereby withdrawn. The exercises in this volume have been used many years by the author, who is one of the leading teachers and composers. The new edition has been carefully revised and enlarged.

Ten Duets for Teacher and Pupil.
By Theodora Dutton.

These ten duets are made up of nursery rhymes, but on an entirely new plan. The exercises in this volume have been used many years by the author, who is one of the leading teachers and composers. The new edition has been carefully revised and enlarged.

We will give our subscribers an opportunity to purchase copies at a very low rate in advance of publication, and will make the advance price but 25 cents, postpaid, on the entire volume.

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

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POSITION WANTED by young man as teacher of violin, some school or conservatory. Address, Music, 495 G St., S. W., Washington, D. C.

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LUIGI TUTELA'S beautiful Angel's Prayer for Piano; Serenade Poetica, Violin and Piano; and Cuore Infanto (Broken Heart). Concert Song, 15 cents each. Tutela, 217 Hurdston St., Newark, N. J.

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

SINGERS WANTED everywhere to sing that irresistible "Swing Song" and the beautiful ballad "Come Peep, Little Moon," from the "Vizier of Venus." Special during April, 15 cents the copy or both for 25 cents. P. S. Gilman, Columbia, S. C.

LISTEN! Have you heard the "Indianola Two-Step"? A trifle raggy, but so fascinating that when given for lesson pupils enjoy the practice hours. Carefully phrased and fingered. Special price, 10 cents. Phoenix Music Co., Established 1905. La Crosse, Wis.

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THE PROFESSIONAL STANDING of some of the graduates of the Faust School of Piano Tuning of Boston, Mass., is shown by the following members of the graduating class of 1912: Miss Lorena Cannon, formerly Normal Instructor in the New England Conservatory, 28 Music; Mr. B. T. Shaw, first trombone, Second Regiment Band, N. G. S. M., Bangor, Me.; Mr. G. F. Callaway, solo clarinet, Hood's Concert Orchestra, Richfield, Utah; Mr. R. A. Bosworth, pianist, Academy of Music, Northampton, Mass.; and Mr. W. D. Terrick, solo clarinet, Hotel Somerset Orchestra, Boston, Mass.

FOR THE FIRST TIME in many years the Ivers & Pond Piano Company's advertisement is to be found in this number of THE ETUDE inside on page 289 instead of on the back cover. Half a page is used to call attention to the new Princess Grand, one of the latest successful productions of this well-known house. The Boston Transcript, one of the leading newspapers of the country and a recently printed the following: "While nearly as well known on the Pacific coast as on the Atlantic, and enjoying a national reputation, it is a significant fact that the Ivers & Pond has always had its largest sale in the home field. While many changes have come into the piano industry of late years, and old names, once familiar, have lost significance, the policy and identity of the Ivers & Pond house remain the same and the advancing position of its product is the best testimonial to its merit."

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SAN FRANCISCO aims to have a municipal
opera house at a cost of \$750,000. The prime
movers in the scheme are members of the
San Francisco Musical Association. \$100,000
have already been subscribed.

BOSTON opera has been mainly supported
by Eben D. Jordan, who has paid the deficits
for the last three years. He is now getting
tired, and has announced that he will with-
draw his support unless the box-holders and a
committee of guarantors agree to share the
expense.

FEELING that St. Louis ought not to be
musically behind other large American cities,
Adolphus Busch has offered \$50,000 toward
the erection of an opera house, provided the
remainder of the half million dollars necessary
is subscribed within the next six months.

The Music Department of the city of Bos-
ton has provided for regular public organ re-
citals. One of these, held during the month
of February at the First Church of Christ,
Scientist, drew an audience of five thousand
and five hundred people to hear Mr. Walter
E. Young play upon the fine Hook & Hastings
instrument in that church.

THE Bach choir, of Bethlehem, Pa., is
again under the direction of Dr. J. Fred.
Wolfe, formerly head of the Music Department
of the University of California. The next
Festival will be held May 31 and June 1 at
Lehigh University. Bach's *B Minor Mass* will
be sung. Charles M. Schwab, the steel mag-
istrate, has given \$2,500 toward the produc-
tion. Many of the singers who took part in the
previous festivals will participate in this one.

Die Signale, the Berlin Musical paper, pub-
lished by the former music critic of the
New York Staats Zeitung, August Spanuth, claims
that the American daily papers give far more
attention to musical criticism than the Eu-
ropean papers. This, of course, is largely due
to the fact that dimensions of American pa-
pers are usually much greater than European
journals. Naturally more space can be given to
music.

THE Lawrence Conservatory of Music, a de-
partment of Lawrence College, at Appleton,
Wisconsin, held its first Music Festival on
January 1 and February 1. A chorus of 150
adults, 500 children, the Minneapolis Sym-
phony Orchestra and several soloists took
part. The principal choral work was Grieg's
Our Trygveason. The concerts were very suc-
cessful.

AT the fortieth anniversary concert of the
Philadelphia Orpheus Club, held in the Acad-
emy of Music, a table, erected to the memory
of Michael Hurley Cross, a well-known local
musician, was unveiled. David Bispham and
John F. Braun assisted at the concert, the
chorus was augmented to 130 singers, and
forty-five members of the Philadelphia Orche-
stra played the instrumental parts.

A MEMORIAL concert was recently given in
New York on the anniversary of the birth of
Julien Edwards. Mr. Edwards was an En-
glishman by birth, but lived the greater por-
tion of his life in this country, doing much
splendid work in the aid of music. His
operas, cantatas, part songs, anthems, and
similar work have won for him a high place
in the esteem of all who have the interests
of good music at heart.

SOME musicians may have an idea that the
mandolin and the banjo are instruments which
have fallen out of fashion. This may be true
as far as the old-fashioned manner of treat-
ing them is concerned. The best teachers,
however, learned that it was possible to play
certain good music on these instruments, and
new and larger instruments of the mandolin
family have been devised. At a recent con-
cert, given in Boston by the Festival Mandolin
Orchestra, three hundred players took part.

HERE is a new value for a fiddle. A barber
in a little town in the middle west heard one
of the young men of the town playing upon
an old fiddle. Immediately the barber, who
had studied the instrument in the land of
song, garlic, olives and macaroni, proposed
that he give his shop in trade for the fiddle.
The "swap" was made. (Just here the
romance stops—just at the exciting point—
just where we are all wondering what the first
tomer.)

LORENZO TAFT has been selected as the
sculptor for the bust of the late William H.
Sherwood which is to be erected in Chicago.
If any American musician deserves a bust Mr.
Sherwood certainly did, for he was a man of
the value of his services as an artist. He
strived to give an impetus to all things Ameri-

can in musical education. THE ETUDE con-
tinually received letters from him upon this
point. The subscription list will be closed in
June. More money is needed right now to
carry through the project, and those who de-
sire to see a fitting memorial for this able
American musician should send their contribu-
tions to Mr. Walter Sperry, treasurer of the
fund, 625 Fine Arts Building, Chicago.

TURNING down an opportunity to make a
debut in New York at an important Sunday
concert, because reverence for the Sabbath
was greater than the ambition to succeed at
all costs seems unusual in this day and age.
Yet Miss Cecile Ayres, the American pianist
who has made many successful European ap-
pearances, paid a silent compliment to the
faith of her fathers by refusing to make her
debut on the Lord's day. However, she did
make her debut in America with the Damosch
Orchestra (New York Symphony) at the Phila-
delphia Academy of Music on February 24,
and was greeted with an ovation after playing
the difficult Grieg Concerto. Miss Ayres is a
pupil of Gubrilovich, Safonoff and other
noted teachers. Her playing is characterized
by a wholesome vigor and keen artistic intel-
ligence. She is a daughter of the well-known
educator, Dr. E. E. Ayres.

A FRENCH journal has pointed out the fact
that in America the prices paid to conductors
are soaring as high as those paid to great
singers. Stravinsky has been engaged by the
Philharmonic Society of New York at a salary
of \$25,000, and a similar amount was paid
to Gustav Mahler. Karl Muck has been re-
engaged to conduct the Boston Symphony at
a salary of \$28,000, and large amounts are
paid to Carl Pohlig, of Philadelphia; Freder-
ick Stock, of the Thomas Orchestra; Sto-
kowski, of the Cincinnati Orchestra, and to
other conductors. "Unfortunately," comments
our French contemporary, "the prospects of
the players in the orchestras are not more
brilliant than heretofore."

Abroad.
PADEREWSKI has retired to his home in
Switzerland to devote himself to the compo-
sition of an opera.

FELIX WEINGARTNER has completed his task
of rewriting Weber's *Oberon*, so as to improve
the libretto and restore the opera. The new
version will be heard shortly in Hamburg.

A GUSTAV MAHLER FUND has been started
in Vienna for the purpose of providing a
scholarship for the musical education of students
with talent but without the necessary means
for study. The founders of the movement
are the widow of Gustav Mahler, Richard
Strauss, Ferruccio Busoni and Bruno Walter.

THE young British composer apparently has
as much difficulty in obtaining recognition as
his American cousin. A young musician, ac-
cording to the London *Star*, recently asked a
well-known music wit what costume he
should wear at a fancy dress ball. The
answer he received was, "Go as a young
British composer—for he is never recognized."

A LONDON magistrate recently gave some
sound advice to a street singer who was
brought before him on a charge of begging.
"Try to improve your singing," he said, "if
you sing nicely and people like it, that's all
right. If you sing badly, and they don't like
it, that's begging."

MRS. FANNIE BLOOMFIELD-ZEISLER has re-
appearance before a London audience after an
absence of twelve years. Her success has been
immense. No pianist has appeared in London
for some time who has been accorded such an
enthusiastic reception. Her success in Paris
has been equally great, and Berlin has not
failed to endorse the opinions of the other
great European music centers.

ITALIAN papers are commenting on the fact
that Tullio Serafin, chief conductor of La
Scala Opera House, Milan, has refused for
patriotic reasons to accept an engagement as
conductor at the Royal Opera in Vienna for
three years at a greatly increased salary.
The relations between Italy and Austria-
Hungary have been somewhat bitter for a
long time.

INTEREST in music increases every day. We
are now informed that land tortoises have
caught the popular fever. Dr. Girtanner re-
lates that when the town band of St. Gallen
began to play on the square near his garden
all his tortoises at once ran to the fence and
watched motionless, with heads erect, until
the end of the number.

THE Musical Antiquary, an English quar-
terly magazine of great historical interest,
contains in a recent issue an interesting ar-
ticle on English magazines, containing music

before the early part of the nineteenth cen-
tury. A glance at the pages of this journal
forces one to realize that the world owes a
debt to the patient scholars who dig into the
past to preserve for us some relics of the art
of music.

A WOMAN'S orchestra has been formed in
Berlin under the direction of Elizabeth
Kuyper, a talented pupil of Max Bruch.
Owing to the difficulty of obtaining ladies
who play wind instruments, it has been de-
cided to limit their public appearances to the
string section of the orchestra, as there is
no need for an orchestra-ridden city like
Berlin. At the first concert, however, men
were employed for the wind section.

GERMANY has been given over to gala ce-
lebrations of the two hundredth anniversary of
the birthday of Frederick the Great, whose
genius for statesmanship of the highest order
laid the foundations of the present German
Empire. Frederick the Great was fond of
music, and was especially addicted to playing
the flute. When he was Crown Prince he be-
came so absorbed in practicing the instru-
ment that he neglected his other work.
Consequently his father forbade him ever to
touch the flute again. Nevertheless he perse-
vered under the able tutelage of one Quantz,
an admirable flute player, who subsequently
rose to great fame when his royal pupil
ascended the throne. Frederick the Great
composed many pieces for his favorite instru-
ment.

EFFORTS which have government backing
are being made in France to decentralize
music. Paris is at present the musical hub
of France, and the other large cities are of
comparatively little artistic account. In or-
der to combat this condition of affairs, which
can only result in hindering the better de-
velopment of musical art, it is now considered
desirable by many to let each of the larger
French cities have its own opera house and
conservatory similar to those in Paris, to pro-
duce new works at the different centers, and
to broaden the musical field as much as pos-
sible. The present Minister of Education, M.
Guist'hau is warmly in favor of the idea.

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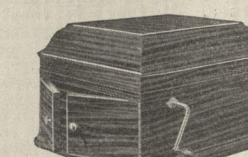
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Q. Does it matter if music students play rag-time music during the time when they are striving to become proficient in music? (E. L. W.)

It depends on the amount played, in comparison with the better work done. Rag-time is really an imitation of negro music, the word "rag" being used to describe certain negro jollifications. It is rhythmic and syncopated, and should do no harm if played in moderation. But the student who has not fully developed his musical taste for higher things should decidedly not play popular or trashy music alone during the hours of strict practice. Such a student should realize that the too-simple melodies of the popular school are only one unimportant phase of music. He should study Schubert for melody of a more expressive kind, and Grieg for variety in harmony, if he is not ready to attack Wagner at once. Then there is all of musical form to be learned, all the way from the simple song-forms of the "Lieder ohne Worte" to the sonata-allegro and other movements of the symphony. The latter will illustrate figure treatment and development by which the composer builds an artistic structure from the material of his themes. After that comes the entire realm of counterpoint, canon and fugue. The uncultivated student should certainly be too busy for much rag-time, while the cultivated student will not need much of it.

Yet, is some of its phases, rag-time is only syncopation driven to excess. The student will find some rag-time in almost all of the Russian, Scandinavian and Bohemian folk-music, and examples in the works of Dvorak, Grieg or Tschakovsky. The second variation of the Andante in Beethoven's Sonata, Op. 14, No. 2, is a specimen of rag-time as used by a great composer.

Q. Will you please tell me what it means when there is a rest above a note?—WELL-WISHER.

A. It means that two parts are united upon a single staff, and that one of these parts is at rest. You will find many examples of this mode of writing in the first measures of any fugue, where a single voice is sounding while the others are at rest.

Q. If in a piano piece the right hand is syncopated as the note is struck on the first beat, is the first beat falling in the left hand accented with the same force that naturally falls upon the first beat of a measure?—Mrs. L.

A. The note would probably receive at least as strong an accent as if it were upon the first beat, since almost every syncopated note is accented. As syncopation is generally the establishment of a temporary false rhythm, that rhythm is almost always accented to force it upon the mind.

Q. Can you give me a few terse rules for pronouncing Russian names?—P. P. Z.

A. There is no definite rule possible. But very often the accent falls on the penultimate syllable. There are, however, many exceptions. Thus Rachmaninoff is accented upon the second syllable. Most people pronounce Rimski-Korsakoff with the accent on the first syllable of each name, but a pupil of that master assures me that he also accents the penultimate syllable of the last name, Rimski-Korsakoff. The same rule holds with Polish names, as Paderewski, Moszkowski, etc.

Q. Are there traces of Scotch airs in Grieg's music? Does Puccini follow Wagner, or is he developing along new lines?

A. Grieg's music is eminently Scandinavian, chiefly Norwegian. If there is any trace of Scotch music in his work it is only the resemblance which is sometimes found in the Folk-music of different nations. Puccini has not followed Wagner, except in the manner in which all the world has been influenced by him, that is in the continuity of music, in dramatic libretti, and in making the music closely to the sense of the words.

Q. What does "bis" mean? I have seen it over the notes in a French piano-forte piece.—X. Y. Z.

A. "Bis" means twice, and "ter" (more rarely used) means three times. In Europe one will often hear the audience shouting "Bis" after a well-executed solo, meaning the same as "encore," that is, "over again."

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"Bis" is more frequently found attached to a line or two of the poetry in a song than to the music itself.

Q. Is there any special rule or way for counting five-four time?—ETUDE FRIEND.

Generally 5/4 is a combination rhythm, consisting of a 3/4 and 2/4 rhythm combined into a single measure. Sometimes one will find a dotted line in the measure to indicate this. Look at Godard's song, "The Little Daisy," as an example of this. But in Tschakovsky's Pathetic Symphony my questioner will find the longest of 5/4 rhythms, and in this case each measure is a combination of 2/4 and 3/4, the other way round. The simplest counting is to give two unequal beats, one for the 2/4 and one for the 3/4. That would be the usual way for a conductor to beat the time. Sometimes, but very rarely, one may find a true 5/4 rhythm, with an accent on the first beat and the other four beats unaccented. Rubinstein's "Servian Song" is an example of this. But generally 5/4 is simply written to avoid giving 3/4 and 2/4 in constant alternation. And just as 6/8 is derived from 2/4 rhythm, 9/8 from 3/4 and 12/8 from 4/4, so there is a rarely used 15/8, which is only a derivation from 5/4. Scriabine has used this last-named rhythm.

Q. What noted composers have had children who have become famous as musicians or as great in art, science or literature?—L. F. F.

A. The most noted case is that of Bach, who had 20 children, ranging all the way from idiosyncrasy to genius. Of his children four, at least, became prominent musicians. Wm. Friedemann Bach was a real genius, but went altogether to the bad and died in the gutter. Philipp Emanuel Bach had a talent of very high order, and during his lifetime was held to be even the superior of his great father. Alessandro Scarlatti had a son who was as great as himself—Domenico Scarlatti. Palestrina's sons were musical, but they died before they had fully entered upon their career. But such instances are after all the exception. There are but few instances of the children of great composers achieving greatness.

Q. Is it true that most all church chimes give the impression of being slightly out of tune? All the chimes I have ever heard have seemed out of tune to me.—H. VAN V.

A. This is because a bell gives other tones than its chief tone. We do not mean overtones, which would only affect the quality of the tone, but "by-tones," which might give the impression of a defection from pitch to a sensitive ear. Yet if my questioner ever heard the great carillons of Antwerp or Bruges he would scarcely notice any aberration. This is because the apparatus for striking and sometimes for stopping the tone is more carefully regulated than in the ordinary chimes. In those cities there are great "carilloneurs" who play quite complex music upon the chimes or carillons.

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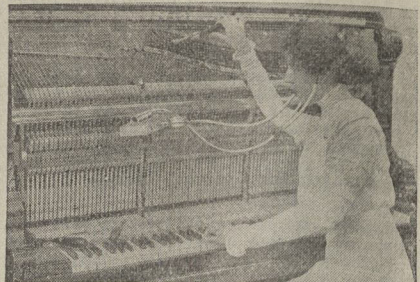
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Q. I am very much interested in finding out in how many ways a theme may be developed. I know that it can be inverted, contracted and made larger. What are the other ways?—J. C. S.

A. A theme may be augmented, diminished, transposed, rhythmically changed, varied, inverted (contrary motion), reversed (played backwards, as in a *Canone per roete et retro*) and simplified. With figures there would be these same methods and a few more such as expansion, contraction, rhythmic imitation, etc., besides.

Q. I have been reading your article on the turn, in your dictionary, for authority on how to play the turn in Paderewski's "Minuet." I could not decide which to begin, the principal note or the note above. I have an edition beginning on the principal note. Why should it?

A. Your edition is quite right. The tempo is not very rapid and the note is a quarter-note. To play only four notes to it, which would be necessary if we began on the upper note of the turn (the note above the printed note), would make it sound too slow as an embellishment. There are many deviations in playing turns which depend upon the tempo of the piece and the length of the note.

Q. Are the terms *alto* and *contralto* synonymous or is an *alto* something different from a *contralto*?—V. DE F.

A. There is at present no difference between these two terms, both meaning the lowest female voice. But there was a decided difference even a century ago. *Alto* then meant a male voice of high pitch, while *contralto* meant a female voice which sang against it. The very word "*alto*" gives us an idea of its old usage, for "*alto*" means "high," and it was decidedly high in its compass, when sung by a male, but quite low when sung by a female voice. In a book of part-music of three centuries ago, I once found each part defined in a quaint verse. Here are the verses:

DESCANT. (Soprano).
Ye little youths and maidens neat,
We want your voices, high and sweet.
Your study to the Descant bring.
The only part that you should sing.

ALTO.
The Alto suits to nice young men,
Who can sing up and down again.
This surely is the Alto's way,
So study at it night and day.

TENOR.
In middle paths are all my arts.
I sing against the other parts.
They lean on me throughout the song,
Or all the singing would go wrong.

BASS.
My station is a lower lot.
He who to middle age hath got,
And groweth like a bear so hoarse,
Why let him sing the Bass, of course.

This may show the character of each part as once used, the tenor (derived from the word "to hold") held the melody, which was then not in the soprano. The highest part, ("Descantus," meaning "against the melody") gave a counter to the tune in the tenor part. From all the above it will be seen that the word "contralto" is a little more exact, for female voice, than "alto," although both are used.

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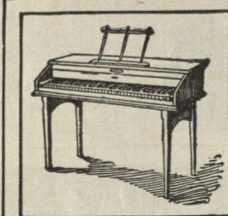
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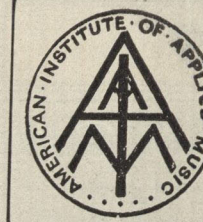
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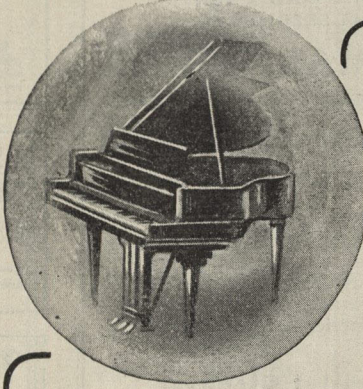


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A WRITER in *Blackwood's Magazine* gives an amusing account of how an old Scotch musician tried to teach his pupil the times value of the notes:

A Highland piper who had a pupil to teach originated a method by which he succeeded in reducing the difficulties of the task to a minimum and at the same time fixed his lesson in the pupil's mind.

"Here, Donald," said he, "tak' yer pipes, lad, an' gie us a blast."

"So! Verra weel blawn, indeed; but what's a sound, Donald, wi'out sense? You may blaw forever wi'out making a tune o't if I dinna tell ye how the queer things on the paper mayn help ye."

"Ye see that big fellow wi' a round open face"—pointing to a semibreve (whole-note)—"between two lines of a bar? He moves slowly from that line to this, while ye beat an' wi' your fist an' gie a long blast."

"If ye put a leg to him ye mak twa o' him (half-note), an' he'll move twice as fast."
"If now, ye black his face (quarter-note) he'll run four times faster than the fellow wi' the white face; and if, after blacking his face, ye'll bend his knee or tie his leg (eighth-note) he'll hop eight times faster than the white-faced chap I showed ye first."

"Now," concluded the piper sententiously, "whene'er ye blaw your pipes, Donald, remember this: That the tighter those fellows' legs are tied the faster they'll run and the quicker they're sure to dance."

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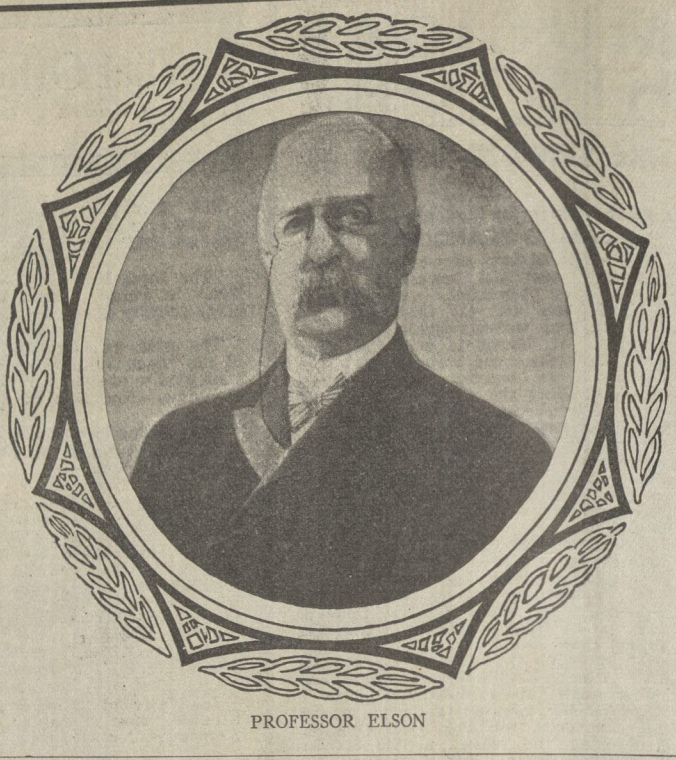
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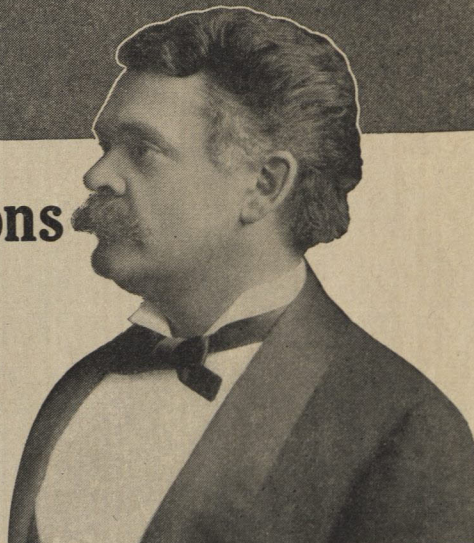
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