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# Volume 34, Number 11 (November 1916)

James Francis Cooke

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MUSIC STUDENT, AND ALL MUSIC LOVERS. Edited by JAMES FRANCIS COOKE

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### The World of Music

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"How many a tale their music tells"

in San Luis Cosspo County.

MER. Schumann-Heinn recently visited a
moving picture plant in California. Nothing
the country of the control of the control
dions and bad her picture taken there. After
facing the multitudes of music critics all
over the world what are a few lions?

over the world what are a few uloss?

THE death has taken place of William Taylor Francis, a well-known theatrical music director and composer. He was for many was a superstant of the supersta

CONSENTATIONES In all parts of the country are reporting increased registration this year. The prospects are that the season will be an exceedingly prosperous one for musicians who have made sensible preparations to take advantage of it.

Grant Anna Pitzin, recently had the milque experience of singing the Star Spangled Ban training and the milque experience of singing the Star Spangled Ban training and the star of the training and the star of the training and was played to assist a chartery of the star of the star

table fund.

The Brooklyn Manle School Settlement dansted \$50 to the fund for the care of The Brooklyn Manle School Settlement dansted \$50 to the fund for the care of the set o

consider and the casts included Amato, what can be added to the cast market in a small town is and manifest in the manifest in the small town in the manifest in the containing a small town is made manifest in the containing a small town in the cast of the world of the containing a small town in the cast of the containing a small town in the cast of the

### Abroad

DURING the last season of the Vienna Royal Opera there were 237 performances of fifty-seven operas and tweive ballets.

VERDY'S opers. Folktaff, has been recently given at the Wiesbaden Royal Opera House. This is the first time Verd's masterplece has been performed in that city. KATHARINE GOODSON, the English pisnist who has been so successful in America, is on tour in Australia and New Zealand. Concerts were given en passant in Honolulu and Pango Pango.

The terms of the will of the inte David Mitchell, father of Mme. Melba, have been made public. The great prima-donna inberits a fortune of \$215,000.

DE SEGUROLA, the distinguished hasso of the Metropolitan Opera Company in New York, will turn impresario and present a season of opera in Havana next Msy. Among bis stars will be Farrar and Amato.

ENAIGO CARISO is said to baye signed a contract to sing in Buenos Aires next summer for \$6,666 a performance. He will make \$200,000 in the season. in round figures he will make more than three times what he makes with the Metropolitan.

AT a recent auction sale for the benefit of war charities in Loudon, a lock of Beet-hoven's helr went for \$15.90. At another auction the silver English watch that be-longed to Beethoven was sold for seventy-five dollars.

MUSIC

Spinning Song. F. Mendelssohn 785
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Souverir Vaise. L. Ringuet 788
Nearer My God to Thee.

Bear My God to Thee.

The Committee of the Commit

and will be heard in several citles during the season. Ysaye has been living in London since the beginning of the war forced him to leave Belgium. His three sons are fighting in the Belgian army.

THE death bas taken place of Fritz Steinbach, the well-known German condector. Ite was born at Grünsteid in Baden, 1885, and was a graduate of the Leipzic Conservatorium. He has won distinction as an orchestral conductor especially in relation to the works of Bradon, with whom for a time the works of Bradon, with whom for a time the works of them has been Director of the Cologne Conservatory.

Pittan Mascani, compose of Garolleria Rusticana, has two sons in the Italian army, both on the firing line. He has been to the front to see them, and has frequently ortifalian trenders. On one occasion he gave an impromptu concert upon the unexpected arrival of the King of Italy, who warmly congratuated him on the work be was doing sold seaved him that it was quite as value. able as that done by the men actually en-

Ivan Kwosa, the emilient teacher of com-position, died recently at Frankforton-Main.

Fr

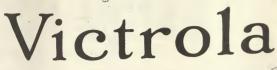
influence of his Russian up-bringing.

A FYTIE sewspaper discussion as to the desirability of having German music in Frince convert healing, and the proper attitude respectively. The proper in the celebrate healing and the proper in the celebrate the following from a "trooper in the celebrate the following from a "trooper in the celebrate healing healing has being a discussion of the celebrate healing healing healing has been dead to the celebrate healing he

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to fine as "Manuel of the Manuals."

A FROMIND YOUR English composer, Lieut, George Butterworth, has met his death edited by the composition of th





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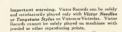
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THE ETUDE

NOVEMBER, 1916

VOL. XXXIV No. 11



### Music and Heredity



### The Limitations of Intelligence



A GENTLEMAN of science, with more time and scrap paper than we have, has estimated that if one were to go back thirty generations, say to the time of the Norman Invasion of England, one would flid that some single individual had 8,598,094,599 ancestors. Figuring thirty years to a generation the American girl who gloats over being a descendant of one of the Mayflower Pilgrims, let us say John Alden, would have exactly \( \triangle \)\_{047} of the strain of John Alden in her blood. This is true only in the literal sense. Owing to internarriage the number of ancestors is greatly reduced. In his excellent book, "Being Well Born." Michael Guyer explains that the present Emperor William should have had 4,096 ancestors twelve generations back. As a matter of fact the carefully preserved records of royalty shows that the Kaiser had only 538 ancestors in that time.

It must be clear to THE ETUDE reader that we are, every one of us, descended from a huge sea of people representing every conceivable phase of human intelligence, emotions and ideals. We are the tiny crests upon vast geneological currents. In America there is now a confluence of ancestral currents from all countries and races such as the world has never seen since Babel.

In music heredity is supposed by many to play a very important part. At the same time it is responsible for endless queer pranks. Schumann is one instance. His immediate ancestry is not noticeably musical. Yet way back in that great sea there must have been some determining force which gave Schumann those qualities which cnabled him to develop himself into a muster musician. There are numerous cases similar to that of Schumann where ancestry seems to play a very insignificant part.

Again we encounter the famous instances of the Bach family, the Philador family, the Couperin family and others. In the case of the Bachs there are at least twenty worthy of being remembered, of the Philador family there were five, and of the Couperins there were cight. These historic records of families with pronounced musical achievements all date from periods prior to the last century. In those days it was the custom for the father to train his own boys in the family calling. Just as there were families of coopers, blacksmiths and butchers so there were families of musicians. It is to that, very probably, more than to especial musical hereditary inclinations, that we have these instances of continued talent.

Students of heredity know that the accomplishments of one generation are not transmitted to the next generation. All that a father or a mother does during a lifetime means nothing to their child from the standpoint of the acquisition of knowledge or ability in the hereditary sense.

Consider the remarkable case of Siegfried Wagner. The son of omaster and the grandson or another, brought up in the Elysian Fields of music, trained by masters and afforded every imaginable facility for practice, the musical world has yet to regard him as the equal of his immortal father, who was the son of a police court clerk. However successfully the followers of Mendel (that humble Austrian monk who revolutionized our ideas upon heredity) may trace the heredity of sweet peas, chickens and insects, they have yet far to go before they can fathom the mystery of talent.

The old idea in education seemed to be that 'the students' intellects were more or less like a series of measures into which might be poured a certain specified amount of knowledge. Each student was supposed to be able to contain just so many gallons of mathematics, so many quarts of history, so many pints of plysics, so many gills of language study, etc., etc. It never seemed to occur to teachers that there is a limit to the capacity of certain intellects for certain things. The students were filled with the same material from the same reservoir. If at the end one student was filled to overflowing and another half empty it made little difference. The modern educator endeavors, first of all, to ascertain just how capacious is the intellect of the student he proposes to teach. It makes no difference whether he is teaching music or bricklaying, the student's capacity is the first consideration.

That there is a very definite limit to intellectual capacity is very evident to music teachers. It is a great problem with them to find out just when they have reached the end of the rope with certain pupils. There comes a time when it is downright unethical to go on with certain students. The pupil can go so far and not farther.

Dr. William H. Furness, explorer and scientist (son of the late Horace Howard Furness, the world-famous authority upon Shakespeare), some seven years ago undertook to train two members of the Simian family with a view to finding out just how far the systematic education of the monkey could be carried. One was an Ourang Outang (called Borneo), another a Chimpanzee (called Mimi). It was the good fortune of the editor of THE ETHDE to witness some of the early experiments. Borneo died very young. The education of Mimi continued for seven years. With the exception of a Chimpanzee in the Berlin Zoölogical Gardens, Mimi was the most intelligent Simian we have ever seen. At the end of seven years' continual training Dr. Furness gave up his work and sent his pet to the Philadelphia Zoölogical Gardens, where she now is. Although the animal could do many astonishing things for a monkey, such as distinguishing colors, picking out the letters of the alphabet, tieing a knot, etc., at the end of seven years she was not as far ahead as a child at the end of six months' training. Furthermore, she showed no indication of going any farther. The limits of her intellectual apacity were so plainly marked that it was idle to pursue the work from a scientific standpoint.

There are some very intelligent children who seemingly have no capacity whatever for music. The editor remembers one pupil who graduated at the head of he class in high school, who was very vanious to become able to play, but who at the end of two years' hard work could not do nearly so well as yourg pupils at the end of eight or nine months.

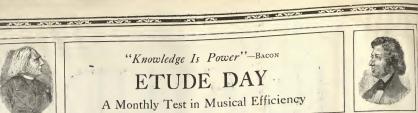
In such cases there is only one course to pursue. After you are convinced that you have tried legitimately in every way to advance the pupil and the pupil fails to respond, give up the pupil. It is the only course in the end for your own reputation and for that of the pupil. You cannot afford to have delinquent pupils. No amount of good advertising will overcome the harm they may do to your good name.



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A Monthly Test in Musical Efficiency



# What ETUDE DAY is and How to Conduct It

THE ETUDE will contain every month a series of questions similar to the following with sufficient space for writing the answers right in the issue itself. Answers to the questions will be reading text (see pages marked at end of questions). This enables reading text (see pages marked at end of questions). This enables the teacher or club leader to hold an Eruse Dax every month as soon as possible after the arrival of the journal. The pupils assemble and each is provided with a copy of Tan Erupse, or if the teacher so decides, the copies may be distributed in advance of the

On ETUDE DAY the answers are written in THE ETUDE in the proper place, thus giving each issue the character of an interesting text book, insuring a much more thorough and intelligent reading of the journal itself, giving the student a personal interest in his work and at the same time providing the class with the occasion and the

material of a most interesting monthly event. The questions may be taken all at one meeting or in groups at separate meetings.

After the session the teacher may correct the answers and if she chooses, award a suitable prize for the best prepared answers. Under no circumstance will The ETUDE attempt to correct or approve answers. Such an undertaking would be too vast to consider. However, if the teacher is interested in securing a prize or series of prizes suitable for these events, THE ETUDE will be glad to indicate how such prizes may be obtained with little effort or expense.

To Self Help Students

Many of the ablest men of this and other ages have acquired their educations by self study.

Answer the 250 questions that appear thus during the year and your education will be greatly enriched.

### ETUDE DAY-NOVEMBER, 1916

### I-QUESTIONS IN MUSICAL HISTORY

- 1. What famous master was the son of a Police Court Clerk? (Page 769.)
- 2. Name a great composer whose ancestry was not noticeably musical. (Page
- 3. To whom do we owe the invention of the modern flute? (Page 776.)
- 4. When was the bassoon first used in the orchestra? (Page 776.)
- 5. Who wrote the Russian National Hymn? (Page 777.)
- 6. When did the words allegro, andante, adagio, etc., come into use in music?
- 7. When was the first solo for the violin written? (Page 778.)
- 8. What was the beginning of modern French opera? (Page 778.)
- 9. When was Bizet born? (Page 778.)
- 10. When was Mendelssohn's Spinning Song composed? (Page 783.)

### II-OUESTIONS IN GENERAL MUSICAL INFORMATION

- I. Is great musical ability always transmitted through heredity? (Page 769.)
- 2. Who was the composer of Old Folks at Home? Who tried to purchase the honor of composing it? (Page 772.)
- 3. Who wrote, I wish I were in Dixie? (Page 772.)

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- 4. Name two famous operas written by Meyerbeer. (Page 776.)
- 5. Did Beethoven employ the metronome? (Page 777.)
- Write out in phonetic spelling the pronunciation of Berlioz, Busoni, Chaminade. (Page 778.)
- What famous contemporary of Bach and Handel was an accomplished per-former on the harp? (Page 782.)
- 8. What historical foundation is there for the story of Beethoren and the Blind Girl? (Page 782.)
- 9. What composition did Wagner describe as the most perfect orchestral piece in existence? (Page 783.)
- 10. What did Rubinstein think was the purpose of Mendelssohn's Songs Without Words?" (Page 783.)

### III-QUESTIONS ON ETUDE MUSIC

- 1. In which piece do we find an imitation of Chimes? Do you notice anything peculiar about the combination of tones used to produce this effect?
- 2. In which piece do we find a suggestion of oriental coloring?
- 3. What famous rondo has a Gypsy theme? Who is the composer?
- 4. What is the characteristic of the bolero rhythm? Of the mazurka rhythm?

\* HAND AND AND AND

5. What piece is written in the Irish style?

# What the American Girl Should Know About an Operatic Career

From an interview secured expressly for THE ETUDE, with the noted prima donna soprano

### FRANCES ALDA (Mme. Gatti-Casazza)

of the Metropolitan Opera Company

(Editor's Note.—Mme. Frances Alda, like Mme. Melba, was born in Australia. Her studies in music started at an early age and culminated in a course with the late Mme. Marckeri in Paris. Her dibut was made at the Opéra Comique, in Paris, in 1906, in the opera of Mason. Thereafter the song in leading European Opera Houses until the debut in America, in 1909, in the rolle of Gilda in Rigoletto. Her success at the Motropolitan Opera House in New York has been brilloms and persistent. Lates, the tecome the wife of Mr. Civilio Gatti-Causta, the wast resterful of all impersars in the kittory of American opera. Her dois association with operatic affairs in Europe and in America make this interview of yet prelated when.) 

### Regularity and Success

"To the girl who aspires to have an operatic career who has the requisite vocal gifts, physical health, stage presence and-most important of all-a high degree of intelligence, the great essential is regular daily work. This implies regular lessons, regular practice, regular exercise, regular sleep, regular meals-in fact, a life of regularity. The daily lesson in most cases seems an imperative necessity. Lessons strung over a series of years merely because it seems more economical to take

one lesson a week instead of seven rarely produce the expected results. Marchesi, with her famous wisdom on vocal matters, advised twenty minutes a day and then not more than ten minutes at a time

"For nine months I studied with the great Parisian maestra and in my tenth month I great deal before that time and also could play both the piano and the violin. A thorough musical knowledge is always valuable. The early years of the girl who is destined for an operatic career may be much more safely spent with Czerny exercises for the piano or Kreutzer studies for the violin than with Concone Solfeggios for the voice. Most girls over-exercise their voices during the years when it is delicate. It always pays to wait and spend the time in developing the purely musical side of study.

### Moderation and Good Sense

"More voices collapse from over-practice and more careers collapse from under-work than from anything else. The girl who hopes to become a prima donna will dream of her work morning, noon and night. Nothing can take it out of her mind. She will seek to study every imaginable thing that could in any way contribute to her equipment. There is so much to learn that she must work hard to learn all. Even, now, I study pretty regularly two hours a day, but I rarely sing more than a few minutes. I hum over my new roles with my accompanist, Frank La Forge, and study them in that way. It was to such methods as this that Marchesi attributed the wonderful longevity of the voices of her best-known pupils. When they followed the advice of the dear old maestra their voices lasted a long, long time. Her vocal exercises were little more than scales sung very slowly, single, sustained tones repeated time and again until her critical ear was entirely satisfied and then arpeggios. After that came more complicated technical drill to prepare the pupil for the

floritura work demanded in the more florid operas. At the base of all, however, were the simplest kind of exercises. Through her discriminating sense of tone quality, her great persistence and her boundless enthusiasm she used these simple vocal materials with a wizardry that produced great prime donne.

### The Precious Head Voice

"Marchesi laid great stress upon the use of the head voice. This she illustrated to all her pupils herself, at the same time not hesitating to insist that it was impossible for a male teacher to teach the head voice properly. (Marchesi herself carried out her theories by refusing to teach any male applicants.) She never let any pupil sing above F on the top line of the treble staff in anything but the head voice. They rarely ever touched their highest notes with full voice. The upper part of the voice was conserved with infinite care to try that has produced unusual singers. What is the avoid early breakdowns. Even when the pupils sang result? America is now producing the best and enjoy-

the top notes they did it with the feeling that there was ing the best. There is more fine music of all kinds present I feel this to be of greatest importance. The neither artistic nor effective.

### The American Girl's Chances in Opera

"The American girl who fancies that she has less chances in opera than her sisters of the European countries is silly. Look at the lists of artists at the

still something in reserve. In my operatic work at now in a week than one can get in Paris in a month and more than one can get in Milan in six months. singer who exhausts herself upon the top notes is This has made New York a great operatic and musical center. It is a wonderful opportunity for Americans who desire to enter opera.

### The Need for Superior Intelligence

"There was a time in the halcyon days of the old coloratura singers when the opera singer was not expected to have very much more intelligence

than a parrot. Any singer who could warble away at runs and trills was a great artist. The situation has changed entirely to-day. The modern opera-goer demands great acting as well as great singing. The opera house calls for brains as well as voices. There should properly be great and sincere rivalry between fine singers. The singer must listen to other singers with minute care and patience and then try to learn how to improve herself by self-study and intelligent comparison. Just as the great actor studies everything that pertains to his role, so the great singer knows the history of the epoch of the opera in which he is to appear, he knows the customs, he may know something of the literature of the time. In other words, he must live and think in another atmosphere before he can walk upon the stage and make the audience feel that he is really a part of the picture. Sir Herbert Beerbohm Tree gives a presentation that is convincing and beautiful, while the mediocre actor, not willing to give as much brain work to his performance, falls far short of an artistic performance.

"A modern performance of any of the great works as they are presented at the Metropolitan is rehearsed with great care and attention to historical detail. Instances of this are the performances of L'Amore di Tre Re, Carmen, Bohéme and Lohengrin, as well as such great works as Die Meistersinger and Tristan und Isolda

### Physical Strength and Singing

"Few singers seem to realize that an operatic career will be determined in its success very largely through physical strength, all other factors being present in the desired degree. That is, the singer must be strong physically in order to succeed in opera. This applies to women as well as to men. No one knows what the physical strain is, how hard the work and study are. In front of you is a sea of highly intelligent, cultured

people, who for years have been trained in the best traditions of the opera. They pay the highest prices paid anywhere for entertainment. They are entitled to the best. To face such an audience and maintain the high traditions of the house through three hours of a complicated modern score is a musical, dramatic and intellectual feat that demands, first of all, a superb physical condition. Every day of my life in New York go for a walk, mostly around the reservoir in Central Park, because it is high and the air is pure and free. As a result I seldom have a cold, even in midwinter. I have not missed a performance in eight years, and this, of course, is due to the fact that my health is my first daily consideration.

Whose neglects learning in his youth loses the past and is dead for the future.-Euripides.



### **Ftude Prize Contest** Prize Winners



MR. C. E. DANCY. Dr. L. A. Brookes. Two Successful Contestants.

THE final decisions have been reached, and we take pleasure in announcing the winners in all three depart-

ments of the contest.

In this contest 1,525 separate compositions were entered. The numbers were about equally divided among the three classes. Necessarily the examination of so large a number of manuscripts entailed a considerable amount of time and labor, but every manuscript received due care and consideration, and the compositions went through many siftings. As there were a number of pieces in each class of prize winning calibre, or very near it, considerable difficulty was experienced in making the final allotments. The general excellence of the works submitted was a matter of much gratification.

The awards are as follows: Class I, for the best pianoforte pieces of inter-

mediate or advanced grade in any style:
First Prize, Fay Foster, New York City, N. Y Second Prize, Reinhard W. Gebhardt, Dallas, Texas. Third Prize, Louis A. Brookes, Glendale, Ohio.

Class II, for the best songs suitable either for teaching, recital or concert use: First Prize, Theodora Dutton, Brooklyn, N. Y. Second Prize, G. Marschal-Loepke, Wollaston, Mass. Third Prize, Charles E. Dancy, New York City, N. Y. Class HI, for the best anthems for mixed voices

suitable for general use:
First Prize, J. Lamont Galbraith, Richmond, Va. Second Prize, Jean Bohannan, Pittsburgh, Pa.

Third Prize, James R. Gillette, Macon, Georgia. Two of the above composers are represented in this issue of THE ETUDE by their respective prize winning compositions. Others will appear later.

### Charles E. Dancy

Mr. Dancy was born in Columbus, Mississippi, of French extraction. He is in the meridian of life; studies music for its own fascination, and for the poetry it contains. After finishing, so to speak, his piano studies with the best local teachers, he studied piano, harmony and counterpoint with Mme. Holberg, formerly of Paris, France, now of Mobile, Alabama. At the age of twenty-two he went West; taught music in several cities, principally in Dallas, Texas. Then he went to New York City, and was, for a long time connected with one of the best conservatories in the city. He is now in New York City, where he has lived for

Mr. Dancy's prize composition, So Fondly I Caress Thee, is a charming love song, unconventional in treatment, but truly expressive. A real singer's song.

### Dr. Louis Arthur Brookes

Dr. Brookes is among the many English musicians who have been welcomed in America during the past twenty-five years. He was born in Worcester, England, August 16, 1869. He was educated in King Edward's Grammar School in the same city. His first teacher in pianoforte and violin was his father, who was the bass soloist for fifty years in the Worcester Cathedral and also double bass player at the Philharmonic

After service as a chorister Dr. Brookes was articled

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as pupil and assistant to Dr. W. Done, the organist and Master of Choristers at the Worcester Cathedral. In 1886 he became organist at St. Helen's Church in Worcester. After long service in English churches and educational institutions he came to America in 1907, since which time he has held the post of organist in many important American churches. He now presides over a most excellent instrument at Christ Church, Clandale Ohio

Dr. Brookes has been the recipient of many distinctions and diplomas. He is a licentiate of Victoria College, England, fellow of the Incorporated Guild of Church Musicians of England. His degree of Mus. Doc. comes from the Wisconsin College of Music. His teacher in composition, orchestration and violin was Sir Edward Elgar. He has played under the batons of Sir Frederick Ouseley, Sir Arthur Sullivan, Sir Edward Elgar, Sir Frederick Cowen, Sir Hubert Parry, Dr. Horatio Parker and Antonin Dvořák.

Dr. Brookes' prize composition, Tarantella, in A minor, is a brilliant specimen of this popular form. It is pleasing in melody, with a certain originality of treatment, and, as it lies well under the hands, it may be taken at a very rapid pace. Grade IV.

### The Last Days of Stephen Foster

### By Houdini

[EDITOR'S NUL—After the publication of the September has a contract of the september of the

TO THE EDITOR OF THE ETUDE:

DEAR SIR:-I have read with interest the various articles regarding Stephen Collins Foster appearing in the September ETUDE. It may interest you to know that in my search for data to enlarge my collection of literature pertaining to the drama, minstrelsy and stage magic I am in a position to shed further light upon Foster's last days. This information is secured from Mr., Brikett Clarke, a newspaper man and press agent well known in his day. Mr. Clarke and Stephen Foster shared the same room during the months of August, September, October and November, 1863-in fact, practically up to the time of Foster's removal to Bellevue Hospital. They lived on the south side of Hester Street. Next door to them was a grocery store on the corner, facing Hester Street on one side and Elizabeth Street on the other.

Mr. Clarke is now seventy-six years of age but, apart from deafness, his mind and senses are keen and bright. He assures me that Foster did not have to live in a cellar, but had full use of the room they shared toceliar, but had full use of the room they shared to-gether. His account of Foster's death is as follows: Shortly after New Year's Day, 1864, Clarke had an appointment with Foster to see the Woods' Minstrels on Broadway, opposite the St. Nicholas Hotel. Foster not showing up, Clarke went to the entertainment alone. On his return to his room he found a letter awaiting him, delivered shortly before his arrival, telling him to come immediately to the American Hotel, as Foster was hurt. He hurried there, and found the composer in an unconscious condition. It appears that Foster had slipped, and in falling struck his head against the stove, fracturing his skull over the right temple. Clarke carried Foster to a four-wheeler, and then took him to the Bellevue Hospital. He then rushed out to send a wire to Dr. MacDowell, Foster's father-in-law. In doing so he neglected to inform the hospital authorities that Foster was the composer and author, and this is the reason Foster was described on the hospital books as a "laborer," as reported in The ETUDE by Dr. G. O. Hanlon, General Medical Superintendent of Bellevue. Clarke realized that Foster had been seriously injured, and though he knew that Foster and his wife had been separated for some time, he thought that a telegram to Dr. MacDowell, who was a well-known physician in Pittsburgh—then a much smaller place than it is to-day—would result in Mrs. Foster being

Clarke visited the sick man in the hospital two and three times a day, until, on the morning of the three times a day, dilling or the Foster had passed away. Nothing being known of Poster, and no one appearing to claim the body, it was taken to the morgue. Clarke also went to the morgue. and while standing there Mrs. Foster appeared, having come too late to see her husband alive. She was dressed in black. Looking at the body, she fell down upon her knees. Clarke did the same, their prayers and tears intermingling. Subsequently Mrs. Foster had the body removed to Pittsburgh, where it now rests.

Mr. Clarke knows positively that Christie paid Foster the sum of \$500 to have his name printed on the Pond edition of Old Folks at Home, as he desired to have the honor of being known as the composer of that deathless folk-song. On receiving the money Foster searched for and found his great boon companion, George Cooper, a young newspaper man and writer of yerse, who hailed from Strawberry Plain, N. J. They went to Pfaff's that night, where Clarke subsequently joined them.

Mr. Brikett Clarke also relates a unique experience in connection with Stephen Foster which is not without interest. It happened about the middle of June, 1863. Clarke cannot recall the exact date, but it was at the time of the Wheeling Convention, in which forty counties of Virginia repudiated secession and applied for admission to the Union. The day following this event he was seated with Stephen Foster and Daniel Decatur Emmett at the old Collamore House, corner of Spring and Broadway, New York, taking over war topics in general, when they saw through the window a brigade of boys on their way to the front. They were led by a hand playing I Wish I Were In Dixie.

"That is your song," said Foster.

"Yes," admitted Emmett. Presently another regiment went by, and the band was playing The Old Folks At Home.

Clarke, young as he was, appreciated the fact of knowing two authors who he felt were destined to be remembered long after both he and they were dead Being in the habit of keeping a diary, he made an

elaborate entry of the event. Trusting you will see fit to give space to this letter in your publication, I beg to remain,

Sincerely yours, HARRY HOUDING.

### A Five-Minute Drill in Touch

### By Phillip E. Decker

HAVE you ever realized what touch means in piano playing? It certainly does not mean feeling in the ordinary sense o' the word. Probably the best definition is weight sensititiveness. Touch in piano playing turns the hand into a kind of inverted spring scale. The ordinary spring scale on your grocer's counter measures weight pressed down from above, registering it in pounds upon a dial. The hand and fingers in piano playing do the reverse. They administer weight and force to the keyboard and it is the ability to administer this weight and force in different degrees of quantity and velocity that determines the technic of the player The hand must be trained at some time during the student's career to weight sensitiveness. Here is a little drill which I have repeatedly given my pupils with

Hold the five fingers with one hand over any five keys of a well regulated piano and press with each finger sixteen times so that the key goes down so slowly that no sound is made. Silent practice of this kind is practicable and may be continued for a minute or so. It should then be followed with the same exercise, this time played so that the stroke is just enough to sound the key and no more. The pupil thus discovers his superlative pianissimo,—the stroke that will produce a sound with the least possible difference between that and silence

This same idea may be applied to scales. After a little practice one may play scales up and down the keyboard slowly without making a single sound. What is the advantage of this? Psychological quite as much as physiological. The brain is compelled to control the muscles and that wonderful co-ordination which leads great playing is brought about. After all the best pianoforte playing is nothing more than harnessing highly exercised fingers to a splendidly trained musical intelligence. Five minute drills on anything like this which links the brain to the digits are never wasted.

### A Half Hour of Daily Technic CLAYTON JOHNS

Mr. Johns, apart from his fame as a composer, has long been recognized as one of the ablest of New England teachers. He numbers among his pupils the pianist Heinrich Gebhard, who has frequently been heard with the Boston Symphony Orchestra.

### "Little drops of water. Little grains of sand."

It has been said that Mr. Longfellow, while brewing his coffee, every morning and taking a few lines at a time, translated Dante. Now, if a great noem could be translated in ten-minute stunts, the final result might be compared to

### "--- the mighty ocean And the pleasant land,"

The moral of this is: Whatever you do, do it regularly, and this may be applied to any technical study, be it either piano or any other musical instrument.
The above title has been called "Half an Hour of Daily Technic" because half an hour done regularly can work wonders when properly applied and understood

Before going further, let it be remembered that mind must enter into all technical study, as well as into any other sort of study. Neither should be mechanical, if the "pleasant land" ever be reached. Technic has for foundation three things: Five-finger exercises, scales and arpeggios and wrist exercises. All of these, carefully distributed, can be put into half an hour's practice.

It is to be taken for granted that the student is well grounded in the rules of technic; just how the fingers, in five-finger exercises, are to be raised and lowered: how the hand is to be properly placed in position. keeping the fingers, hand and wrist relaxed, yet firm.
The first division of the "half hour" comprises fiveonger exercises, divided into four sections or formulas. For the sake of economy of time and space, the formulas are shown below

The dots above the figures show how the fingers are to be played very staccato; and the straight lines over the figures show how the fingers are to be pressed

No. I.	Formula No. II.	No. III.	No. IV.
1 2 3 4 5	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5
1 2 3 4 5	1 2 3 4 5	1 2 3 4 5	
12345	1 2 3 4 5		
1 2 3 4 5	1 2 3 4 5 	• .	
12345	1 2 3 4 5		

### Formula No. I

Place the hand in position, with the fingers resting on the surface of the five keys, press all five fingers down on the keys as far as possible; then, raising the

first and second fingers (1 2 3 4 5) about an inch above the keys, play (down and up), with a sharp staccato touch, in triplets, slightly accenting each triplet, and ending with the first note after the eighth triplet. Relax, and make a slight pause before beginning to

play the next pair (1 2 3 4 5). Press down the second,

fourth and fifth fingers (1 2 3 4 5), raising the first and third; then play (down and up), in triplets, in the same way, with a sharp staccato touch, ending with the first note after the eighth triplet. Relax, and make a slight pause before beginning to play the next pair

(12345), and so on through the rest of Formula cdefgfedc and gfedcdefg each four

Press down the fourth and fifth fingers (1 2 3 4 5) as far as possible, resting the thumb, relaxed, on the keys and raising the second and third fingers: then

play c d e four times, with a sharp staccato touch, relaxing and pausing at the end of each repetition.

Then play e d c four times, with the usual pauses.

Finally, play c d e d c four times and four times

e d c d e. Relax and pause slightly before beginning to play the next group (1 2 3 4 5). Continue in the same way through the rest of Formula No. II.



CLAYTON JOHNS.

### Formula No. III

Press down the thumb (1 2 3 4 5), raising the second, third, fourth and fifth fingers; then play d e f g

four times, with a sharp staccato touch, relaxing, and pausing at the end of each repetition. Then play gfed and, finally defgfde and gfedefgg each four times. Relax, and pause slightly before

beginning to play the next group (1 2 3 4 5). Continue in the same way through the rest of Formula No III

### Formula No. IV

Rest the thumb over c and raise the other four fingers about an inch above the keys; then play c d e f g four times, with a sharp staccato touch, relaxing, and pausing at the end of each repeti-

tion, 'Then play and repeat g f.e d c and finally

The second division of the half hour of daily technic comprises the scale

Practice scales in eight different ways

### Scale Exercise No. I

Start on C, one octave below middle C, with the hand placed in an oblique position, tipping it a little to the right going up, and when coming down, tip it to the left. The thumb should not be raised above the surface of the keys, while the other fingers should be held rather high; then play four octaves and a fifth, up and down, in quadruplets, counting slowly four on each note and relaxing on each note of the scale without changing the position of the hand and fingers. The touch should be very strong, firm and with a good tone, and the hand never stiff. Practice the hands separately until both hands can be played together correctly, with the different movements and touches

### Scale Exercise No. II

The same oblique position of the hand as in Scale Exercise No. I. Before beginning the scale, drop the wrist slightly below the keys (See Wrist Exercise VII, page 23, of the Essentials of Pianoforte Playing), Play each finger in turn, slightly raising the wrist with a quick and strong pressure, relaxing immediately to the lower position. Play four octaves and a fifth, up and down, counting four slowly on each note.

### Scale Exercise No. III

Position as in Scale Exercise No. I. Raise the wrist slightly above the surface of the keys, then drop it with a quick, strong pressure, immediately relaxing to the upper position, and counting four slowly on each note. In both Exercises Nos. II and III the tone must be very strong. All the scale exercises are to be played four octaves and a fifth up and down

### Scale Exercise No. IV-Relaxed Scale

Oblique position of the hand, the fingers resting on the keys. Relax the fingers throughout, playing four octaves and a fifth, up and down, with an imaginary metrical accent. The fingers should seem to have no bone in them. The fingers may be also slightly raised. The speed may be varied.

### Scale Exercise No. V-Staccato Scale

The fingers should be held half an inch above the keys. The movement should come entirely from the fingers, well curved and playing from the handknuckles: The stroke should be short and quick. The speed may be from adagio to presto,

### Scale Exercise No. VI

Position like Scale Exercise No. I. Thumb resting on the surface of the key, fingers held high. Play with a strong and rapid stroke, with the imaginary metrical accent, four octaves and a fifth, up and down.

### Scale Exercise No. VII

The fingers resting on the keys and not raising them, play with a heavy pressure, adding the weight of the wrist and arm, and even the weight of the body. The tempi may be varied

### Scale Exercise No. VIII

Hand position either like in Exercise No. I or in Exercise No. IV-Relaxed Scale. Then play four octaves and a fifth, up and down, in quadruplets, slightly accenting in three different ways, thus:



Special Directions for Scale Practice

Gradually study through the twenty-four major and minor scales, in order; taking one scale a day (playing both hands together), through the eight scale exerciscs. Exercises Nos. I, II and III, each once; Nos. IV and V, each three times; Nos. VI and VII, each four times; No. VIII, three times. Strict attention should be given to the scale positions. The scales to which four counts are given to each note should be played very slowly. It would be well to study the hands separately until they go well together.

### Arpeggio Practice

Practice arpeggios in triplets, slightly accenting each triplet when playing three octaves up and three down, and practice them in quadruplets, slightly accenting each quadruplet, when playing four octaves up and four down. Practice them very slowly, in moderate tempo, then fast. The hands should be placed obliquely. as in the scale, tipping it to the right when playing in an upward direction (see Essentials of Pianoforte an upward direction, tip it to the left. The fingers should be well curved on the white keys and be more extended on the black keys. It is well to play arpeggios with the fingers close to the keys for the sake of producing a volume of tone rather than single notes. It is also well, after curving each finger, to relax it by extension when playing in an upward direction, and after extending the third relaxed finger, to curve it by contraction when playing in the downward direction. As in the scale, practice arpeggios with separate hands until both hands can be played together correctly.

### Special Directions for Arpeggio Practice

Repeat each arpeggio, up and down, three or four times, according to the diagram below, in the following

Major and Minor Triads-First Day



All triad-arpeggios should be practiced in quadruplets, four octaves up and four down, making an imaginary accent on each quadruplet.

The reason for practicing triad-arpeggios in quadruplets, rather than in triplets, is to avoid the regular recurrence of the thumb, which, like the tongue, is an unruly member, putting itself frequently into too

great prominence.
Dominant Seventh Chord-Arpeggio of C Major, with

Its Inversions—Second Day.



All seventh chord-arpeggios and inversions should be practiced three octaves up and three down, in triplets, making an imaginary accent on each triplet.

The reason for practicing seventh chord-arpeggios in triplets, rather than in quadruplets, is to bring the metrical accents on different fingers.

Other Dominant Chord-Arpeggios, with Their Inversions-Third Day





The other dominant chord-arpeggios with their inversions and The diminished seventh chord-arpeggios without in-

version should be practiced in triplets, three octaves up and three down, making an imaginary accent on each triplet.

If the student can play the above arpeggios, he can play any simple arpeggio, be is either triad or seventh

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Octaves Octave Exercise No. I

Place the hand on the octave at C, the thumb resting on middle C. Relax the wrist, then play, with the hand close to the keys, in groups, e g, etc., playing as fast as



possible and with the least possible motion. Relax at the end of each group and return quickly to C. Continue to play in groups up to the octave above, then return, playing in downward groups:

# 6 . . . . . . . .

The wrist should be very light and the groups be played with a single thought, as it were, not with a thought for each note. Repeat each group four times. In contradistinction to Exercise No. I, in which the groups are played with a single thought, is

### Octave Exercise No. II

Play each movement of the hand at the wrist with a separate thought, the hand moving from the wrist as the lid of a box moves at the hinge. The speed may

the ind of a box moves at the inige. The special hay be varied, Avoid all, stiffness in hand or wrist. Play, diatorically, in quadruplets, the scale of C, two octaves and a third, up and down (slightly accenting each quadruplet) twice, without a pause; then again without a pause, play in triplets, two octaves and a fifth, up and down once; according to the following diagram:



Then, continuing, without a pause, play the chromatic scale, in quadruplets two octaves and a minor sixth, up and down twice (slightly accenting each quadruplet). Finally, still without a pause, play chromatically, in triplets, two octaves and a major second, up and down, once, according to the diagram below:



The triplets should be played in groups, according to Octave Exercise No. 1, slightly accenting the first note of each triplet and relaxing the second and third notes. The directions given, for the repetition, "without a pause," are for the purpose of acquiring more strength

and endurance, 1 The half hour of daily technic is intended for the teacher or student-teacher, one who has only a limited time for his own work and one who, of course, has already technically studied in all branches. The "Half Hour" is a concentrated essence, which, when taken as a daily tonic, will keep the musical house in order.

### Walking Exercises

To the half hour of daily technic may be added what might be called "Peripatetic Technic." One can sometimes save a great deal of energy by doing two things at the same time. For instance, the fingers may be "wiggled" systematically, while walking, just as well as when sitting in a room. Half an hour or an hour, even perhaps more, may be added to technical results in this way, and to teachers who go from lesson to lesson the scheme is invaluable. The exercises are very simple and make no claim to originality of the system beyond economy of time.

Directions.-Let the hands hang and swing naturally at the sides of the body in a relaxed condition. Having extended the four fingers and thumb all the way:

Exercise No. 1 .- Bend the four fingers at the middle joint as far as possible, relaxing, without changing the position of the fingers, and return immediately to the extended position. Repeat the movement fifteen or twenty times quickly, with a certain tension, relaxing at the moment of tension. A slight pause should be made at the moment of relaxation.

In each exercise the motions should be counted

Exercise No. II .- Extend the fingers and thumb all the way, then make the same movement as in Exercise No. 1 at the hand-knuckles, pressing down the four fingers upon the palm of the hand; relax and return to the extended position. Repeat fifteen or twenty times making a slight pause between the repetitions at the moment of relaxation.

Exercise No. III .- Extend the fingers and thumb close the hand, making a fist of the fingers, crossing the thumb over the second and third fingers at a right angle; relax and return to the extended position, Repeat fifteen or twenty times, slightly pausing between the repetitions at the moment of relaxation.

Exercise No. IV .- Extend the four fingers all the way, press the thumb against the second finger joint. almost imperceptibly, sensitizing the movement. Repeat fifteen or twenty times, making the usual pause between the repetitions at the moment of relaxation.

Exercise No. V .- Position like Exercise No. IV, with fingers and thumb extended, pressing against the second finger joint, and crossing the thumb over the palm relax and return to the position of Exercise No. IV Repeat fifteen or twenty times and make a slight pause between the repetitions at the moment of relaxation.

Exercise No. VI.-Extend the four fingers and thumb all the way, make an O with the thumb and fifth finger, vigorously pressing the finger and thumb tips; relax without changing the position and return in the extended position. In the same way, contract and extend the fourth and thumb, the third and thumb and finally the second and thumb. Repeat each exercise fifteen or twenty times, pausing slightly between the repetitions at the moment of relaxation

Exercise No. VII.-Extend the four fingers and thumb all the way, bend the fingers at the middle joint, pressing down the fingers upon the thumb crossed over the palm at a right angle; relax and return to the first position, making the usual repetitions and pausing be tween the repetitions at the moment of relaxation.

Exercise No. VIII.-Extend the four fingers and thumb, bend each finger in turn at the hand-knuckles. back and forth, fifteen or twenty times, relaxing and pausing at the hand-knuckles. Exercise No. IX .- Make the same movement as in

Exercise No. VIII at the middle finger joint. Repeat fifteen or twenty times, relaxing and pause at the middle finger joint.

Exercise No. X .- Like Exercise No. VIII. Move two fingers at a time.

Exercise No. XI.-Like Exercise No. IX. Move two fingers at a time.

Exercise No. XII .- Extending the fingers and touch ing each other, make a lateral movement of the second finger, separating it as far as possible from the other three, moving it back and forth, relaxing and pausing at the farthest point. Repeat fifteen or twenty times. Move the second and third fingers together, separating them from the fourth and fifth, always relaxing and pausing; hold, then, the second, third and fourth together, separating the fifth from the other three.

Exercise No. XIII .- Open the hand as far as poble, then form a V by contracting the second and fifth finger side tips. Press, relax and return to the open position. Make the same movement with the second and fourth fingers. All the fingers, not employed in the various exercises, should remain motionless as far as possible and be in a normal position, avoiding stiffness. There should be, however, a certain tension in the active fingers, relaxing and pausing at the end of each forward movement before returning to the first position. (There should be no pause in the repetitions excepting at the moment of relaxation.)

Repeat each exercise fifteen or twenty times and repeat the whole set of exercises as often as individual conditions allow.

If the student earnestly and patiently follows the above instructions for a sufficient time, he will receive a valuable reward in greatly increased efficiency.

APPLICATION is the greatest virtue of the working man. Most students and teachers have an idea that they must wait for inspiration. Remember the precious words of Dr. Johnson: "A man may write at any time if he will set himse!f doggedly to it."

### Gallery of Musical Instruments

THE ETUDE is indebted to the H. W. Gray Co. for the use of the following photographs from Mr. Daniel Gregory Mason's

Hadruments and What They Do.' Other Instruments of the Modern Summbany Orchestry will be presented









OBOE



BASS CLARINET



BASSOON



ENGLISH HORN

Constant who will be the mental a suppression of the A Useful Addition to the Gallery Collection

Thousanded Event reder, nade collection of the Gallery of Monical Colchibits which appeared in True Events a few years are. These mill make a few addition to former collections. Simply cut out the pictures following the outline on the reverse of this page. Faste on margin in a serup book or use on a builterin board for class or club use. 

### The Oboe

THE air column in an oboe is set in motion not directly, as in the flute, but through a "double reed"-two small pieces of cane placed next each other with an aperture through which one can blow. The range is from B flat below the treble staff to the F above it. The best tones lie between G (same line as the G clef) to the A, nine scale degrees above; below that it is harsh and nasal, above it is thin and weak. It is not so flexible as the flute, double or triple tonguing being impossible. The oboe is descended from an old instrument known in England as the shawm and in Germany as the schalmey. It came into regular orchestra use about two hundred years ago, and was then much coarser in tone. It was much employed by Bach and Handel, Modern composers use its reedy tone with discretion, not more than two being customary in the symphony orchestra. Very frequently the oboes merely double the flute or clarinet parts, though the instrument's expressive qualities are fully recognized. The range between soft and loud is greater than is the case with the flute. Beethoven, Schubert, Dvořák and, indeed, most of the great composers have written some of their loveliest melodies for the oboe. The name is derived from an Italian form of the French "hautbois," "high wood," as distinguished from the "bassoon" or low bassoon.

### The Flute

THE flute is one of the most ancient of instruments and was, in fact, invented the first time man blew across a hollow reed. There were two flutes commonly used in the time of Bach and Handel-the flute-abec, held vertically and played with a mouthpiece, and the flauto traverso, held like a modern flute. The flute was a faulty instrument, uncertain as to intonation until Theobald Boehm (1794-1881) greatly improved the mechanism. There is no reed on a flute; it consists simply of a hollow tube, stopped at one end. Near that is an aperture across which the performer blows to set the air enclosed in the tube in vibration. The compass extends from middle C for three octaves. The lowest octave is very "woody" and colorful, almost menacing at times. The octave above is clear and mellow, and the lower half of the remaining octave is very brilliant. By "overblowing," overtones (harmonics) may be produced, giving another variety of tone color. The flute is very agile and can color. The nue is very agine and can play rapid passages, scales or arpeggios very readily. By "double" and even "triple" tonguing, reiterated notes in groups of twos or threes can be played with great rapidity. The dynamic range of the flute is rather limited, and it can play neither so soft nor so loud as the violin. The piccolo, a small flute, is also used in the orchestra, usually by the second flautist, or the third when there is

the shawm or chalumeau, but has only a single reed instead of the double reed of the oboe or bassoon. The shawm was modified into the clarinet about 1690 by Johann Christopher Denner, of Nuremburg. It was first used in the orchestra in Rameau's Acante et Cephise, 1751; was used by Haydn and was firmly established as an orchestral instrument by Mozart and Beethoven. Application of the Boehm system of fingering in 1843 greatly enhanced its scope. Clarinets are made in various keys, those in A and B flat being the most universally used. Music for the B flat instrument sounds a tone lower than the written note, and that for the A clarinet a minor third. The compass extends from approximately E below middle C three octaves up. The lowest octave, or "chalumeau," is rich and sonorous, and can be dark and menacing at times. The middle octave (lower half) is weak and mostly used for "background" in orchestral music, while the upper tones are brilliant. The clarinet cannot attempt the double and triple tonguing of the flute, but it can play very rapid music, legato or staccato, and has a wide dynamic range. There are generally two clarinets in the orchestra, and the instrument is often employed for solo purposes.

The English Horn THE "cor Anglais" or English horn is poorly named, since it is not of English origin nor yet a horn. It is, in fact, a contralto oboe, its range being a fifth lower in pitch than that of the oboe. It is not so commonly found in the orchestra as the oboe, and, indeed, is generally used only for special effects; and, since it is usually performed on by an oboe player, the fingering being the same, the custom has developed for composers to write the English horn part a fifth higher than it actually sounds. The instrument is said to have been first used at the Imperial Theater, Vienna, 1762, but was more freely used later by the French. Haydn used it in two works, Mozart in four, while Beethoven, Schubert, Weber and Mendelssohn never used it. It is nowadays in great favor with composers when they need a mournful, reflective effect. Wagner has written a celebrated passage for the instrument unaccompanied in Tristan und Isolde; the lovely adagio movement of Dvorak's New World Symphony is another splendid example of what this instrument can do. An even more familiar instance of its use occurs in the William Tell Overture, in which Rossini has assigned to it the famous Ranz des vaches, a pastoral lay heard after the storm subsides. Schumann uses the cor anglais in his Manfred, and famous examples of its use may be found in the works of Berlioz, Meyerbeer,

Tchaikovsky, Goldmark and many others.

### Bassoon

THE bassoon is a double-reed instrument, using a somewhat broader reed than the oboe. It is a tube about nine feet long, but doubled on itself for convenience in playing. The bassoon forms the principal bass instrument of the woodwind group and is one of the most important instruments in the orchestra. owing to its agility, its wide compass and its serviceable tone quality, which blends well with strings or horns, as well as with the wood-wind instruments. The compass extends three octaves above B flat below the bass clef. The first octave forms a good foundation bass tone; an octave and a half above that is the best register for solos, and the remaining tones, while reedier and thinner than the 'cello, are not without their, value as an orchestral pigment. The fact that it can execute rapidly skips of an octave, tenth. twelfth, etc., and can be made to sound grotesque by the use of staccato, has earned the bassoon the title of "clown of the orchestra." This is unfair, however, for all the masters have written finely for it. The bassoon was first used orchestrally about 1659, and has been regularly employed since Handel's time. There is also a contra-bassoon sounding an octave lower than the bassoon save that the two lowest tones are missing. It is a powerful instrument of great value.

(The Etude Gallery,

### Bass Clarinet

THE bass clarinet is a deeper-toned clarinet. The music for it is written as for the A or B flat clarinet, but sounds an octave lower. It has a remarkable range of expression and can play from pianissimo to fortissimo with ease. The tone quality is rich and golden, and is in some measure responsible for the broad organlike effects Wagner so often obtains from his orchestra. This is the case in the accompaniment to Elisabeth's Prayer in Tannhäuser, in which it is associated with clarinets and bassoons to produce some very rich chord progressions. Some difference exists in writing for the bass clarinet, the French composers writing in the treble clef, as for the ordinary clarinet, and the Germans using the bass clef except for a few higher notes, though the same transposition is necessary. Meyerbeer was the first composer to bring the bass clarinet into notice, especially in Les Huquenots and Le Prophète; Wagner used it freely as a bass instrument, and Liszt also employed it in his Dante Symthony. Principally the bass clarinet is used as a melodic instrument wherever its own peculiar tone is required to heighten the general effect. In this respect it is analogous to the English horn. which is only found in the orchestra on special occasions.

### The Clarinet

THE clarinet is another modification of orten Flude Galleryl

# The Superlative Importance of Tempo

By HENRY T. FINCK

The Distinguished American Critic Discusses a Subject of Great Practical Interest to Teachers

when my little nephew's nurse had started a Strauss waltz on a talking machine to entertain him,

"No," I promptly replied, "the music doesn't annoy me, but the tempo does. Nobody could dance at that pace, and the music loses all its charm by being taken

I shall never get over my indignation at a joke played on me many years ago by a music teacher. I used to play the violoncello, and once at a concert this woman unfortunately played the accompaniments. My principal number was a Bach air. When we rehearsed, she started to play it at double the proper speed, but, on being remonstrated with, she slowed down. At the public performance, however, either from nervousness or because she thought she knew better than I she again out on full steam and I simply had to follow, the result being that this piece, which always was encored when I had an intelligent pianist, got a mere scattering of applause. The audience evidently was a better judge of tempo than that teacher, who is now, I generously hope, in a better world.

A friend of mine called one evening on a family that had just bought a player-organ. He found the whole family playing cards except one member, who had put in the Tannhäuser overture and was playing it fortissimo and prestissimo from beginning to end! Nobody paid any attention to the racket; but when the visitor, who happened to be an organist, sar down and played the same piece with the proper tempi and varying degrees of loudness, the card players stopped their game and stood around enjoying the music.

### Seidl and Granados

Concerning the same overture. Anton Seidl once told me a story that threw light on a certain class of German conductors who missed the essence of Wagner's music Ferdinand Hiller was one of them; but one day, after he had heard Seidl conduct the Tannhäuser overture with the proper tempi, he was frank enough to exclaim, "Ja, se gefällt sie mir auch!" (Ah! That way I like

Wagner himself relates in one of his essays that this overture, which, under his own direction, in Dresden, took twelve minutes, was made by one conductor to last twenty. Sometimes, in listening to one of his operas, he was almost driven to despair by the incorrect and monotonous tempi.

Everybody has read about the organ grinder in Milan who had put up a placard on his instrument reading "Pupil of Verdi," and who, on being questioned, explained that Verdi had once stopped him and shown him how fast to play one of his tunes. The story may be true. A composer tortured by an incorrect tempo is capable of worse things than that.

One of the saddest tragedies in musical history was the death of the great Spanish composer, Enrique Granados, who was one of the victims of the Sussex disaster. His life had been a hard struggle to support his six children, and the production of his Goyescas at the Metropolitan Opera House had been his first great opportunity. Even this was marred by a faulty production of his opera. For the last repetition, which he hoped would be better than the others, he invited Paderewski, Schelling and myself, with our wives, to his box. It proved to be the worst of the five performances, and I shall never forget the look of annoyance and almost anguish in his face whenever the conductor made a blunder in the choice of his tempo. The composer's hands nervously indicated the right tempo, but I was the only person who could see those

### Yankee Doodle and the Russian National Hymn

One of the most encouraging signs of musical progress in America is the fact that Yankee Doodle is

the most remote rural regions bandmasters, amateurs and even the irrepressible, half-witted whistlers are apparently beginning to realize the hideous vulgarity of this detestable tune, than which nothing could be less appropriate on dignified patriotic occasions. "Shrill and shallow" the late W. F. Apthorp called it. One might as well class the flea among useful domestic animals as this jerky, skipping thing among our national tunes. Thank heaven, it is not of American origin. Indeed, it was originally sung in decision of Americans, who surely did not deserve such an insult-but, hold; yes, they did, for they subsequently, in the latter part of the Revolution, adopted it as their own-"a melody taken from the enemy," as Louis C. Elson has



Many years ago I waged a violent newspaper war with Mr. Jenks, of the Boston Transcript, in regard to Yankee Doodle. His apology for it culminated in the remark that it is not unlike the melody of the Hymn to Joy in Beethoven's ninth symphony. In my retort I admitted that only one step separated the two-the step from the sublime to the ridiculous.

What has all this to do with the question of tempo? Well, a few years ago, in reading Mrs. Wodehouse's excellent article on song in the new edition of Grove's very interesting footnote regarding the Russian National Hymn, which is attributed to Lvov: "It has recently been stated that Lyov was not the true composer of this hymn, but merely took the melody of the trio of a Geschwindmarsch, composed by F. Bog-

danovitch, bandmaster of the St. Petersburg regiment of the guards, and published in a march collection in 1822. The notes are identical, the only change being made in the time"

That "only change," however, transformed this tune from something ridiculous into the most sublime of all national hymns. Fritz Kreisler, who nearly lost his life by a Cossack lance, agrees with me as to that, and many others do, I am sure. Now, try it as a Gesch-

"Does this music annoy you?" I was asked one day from year to year being heard less frequently. In nobility and beauty vanish. Pondering on this amazing difference, it occurred to me that Yankee Doodle also might possibly be ennobled by playing it more slowly. tried it, with rich, stately harmonies, and lo and behold, the taint of vulgarity was gone!

### Earliest Use of Tempo Marks

The superlative importance of tempo is abundantly demonstrated by these examples. When did musicians begin to appreciate this importance? Evidently long before what we call art music came into existence. American Indians, for example, were found addicted to singing their songs of religion, love, war, hunting and so on in varied tempi, some of them fast, others slow. In such books as American Primitive Music, by F. R. Burton, and The Indian's Book, by Natalie Curtis, may be found many examples to which accurate metronome marks have been affixed by the editors, as well as general indications like "in moderate time," "with spirit," "very rhythmically," "very slow," "rather

Folk songs of European countries are sung now, as presumably they always have been, slowly or fast, according as they were concerned with sad and solemn topics or with gay and festive ones. There were no rules to instruct these singers in matters of tempo. They followed their own taste and judgment.

In the same way, the composers of art music, even as late as the time of Handel and Bach, left matters of pace very largely to the taste and judgment of the singers, players and conductors. It is true that, about the year 1600, such words as allegro, adagio, andante came into use; but these, for a long time, merely indicated the general emotional character of a piece, allegro meaning, literally, cheerful; adagio, easy; andante, going; largo, broad; and it was only gradually that these Italian words got their present meaning the world over, of fast, slow, moderately fast and very slow, respectively

It is particularly interesting to note Bach's attitude toward these words. In his earlier works he frequently used them, but in his later manuscripts they are seen only occasionally. Evidently he found them too vague to be of much use and preferred to leave his tempo to the taste of the performers,

Grétry, the eminent French composer, who was born eight years before Bach died, wrote: "I am so convinced of the insufficiency of the customary time indications that I believe it a fact that a composition written in Amsterdam and marked allegro would be played only andante by the people of Marseilles."

### Beethoven and the Metronome

In course of the eighteenth century the longing for something more definite to indicate the tempo in art music became more and more pronounced. It resulted in the invention of the metronome. This little instru-Dictionary of Music and Musicians, I came across this ment for mechanically beating time as fast or slow as desired, with the aid of a pendulum and clockwork, appealed at once to prominent composers like Spohr, Clementi, Cherubini, Méhul, Moscheles. Beethoven, in particular, welcomed Maelzel's metronome with open arms, and he expected great things of it.

In one of his letters he wrote: "I heartily rejoice that you share my opinion regarding the terms indicating time-measure which have been handed down to us from the barbarous period of music. For, to name only one thing, what can be more senseless than allegro, which, once for all, means merry, and how far off are we frequently from such conception of the time-measure in that the music itself expresses something quite contrary to the term? I have often thought windmarch—that is, a quickstep—and note how all its of giving up these senseless terms, allegro, andante,

adagio, presto, and for this Maelzel's metronome offers the best opportunity. I herewith give you my word that I will no more use them in my compositions.

For a time he did so, relying on the metronome, but soon he discovered that this, too, fell far short of his expectations, and he came to look on it as a useless encumbrance. Matters reached a climax when his attention was called to the fact that the metronome marks he had provided for a London performance of his Ninth Symphony did not agree with those which he supplied not long afterwards because the others were lost. "No metronome!" he exclaimed. "A man who has the right feeling does not need it; the man who has not, finds it useless; he and the whole orchestra run away from it."

### More Harm Than Good

For educational purposes the metronome is, of course, indispensable, and as a guide to the manipulators of player-pianos it has its uses, sparing musical people the daily agony of having to hear grotesquely wrong tempi in all directions. But as a guide to artistic interpretation this mechanical time-beater is a snare and a delusion. It is not too much to say that it has done more harm than good. It has helped the survival of mediocre musicians, who, without its aid, would have made such outrageous blunders that they would have been promptly eliminated from the overcrowded concert halls. It has often failed to indicate correctly even the initial pace desired by a composer; and, furthermore, it is misleading, because in a large hall and with a big orchestra the same piece must be played more slowly than in a smaller hall with a small

But the chief damage done by metronome marks lies in this, that they have led mediocre musicians and ignorant critics to suppose that when a composer writes M.M. 5 104 or M.M. 5 92 at the beginning of a movement he intends it to be played at that pace metronomically, through to the end. This misconception has been a veritable curse in the musical world. It is responsible for a vast amount of dull and dreary playing in homes and concert halls. It has also caused the world's greatest conductors, from Wagner and Liszt to Seidl, Mahler, Weingartner, Nikisch and others to be violently assailed by pedantic professionals because they dared to be interpreters instead of metronomic timebeaters, and has thus discouraged others from following their splendid example. These great leaders have often heen derisively called "prima-donna" or temporubato" conductors, and this brings me to the main point of this article.

### Wagner's Bombshell

The superlative importance of tempo has been specially emphasized by the great masters. Mozart said that "the most necessary, the most difficult and the main thing in music is the tempo."

In a letter to me, dated September 24, 1900, Edvard Grieg wrote: "Tempo should be in the blood. If it is not, you may be sure that the other intentions of the composer also will be bungled."

The most strenuous of all the great masters in his insistence on the all-importance of correct pace was Richard Wagner. He not only devoted an essay of twenty-six pages mainly to this subject, but frequently referred to it in his other writings, including his letters. To his favorite violinist, August Wilhelmi, he wrote in 1877, "I am busy with the project or teaching young musicians one thing before I die: tempo-that is interpretation." The following year he urgently advised Angelo Neumann to engage Anton Seidl as conductor for the Nibelung performances Neumann intended to give in European cities, on the ground that Seidl knew his tempi better than any one else.

Nine years before that Wagner had fired a bomb into

the musical world which created a panic in the camp of the metronomic time-beaters. It was an essay, On Conducting, in which he made it clear that these timebeaters spoiled all the music they conducted by their incorrect tempi. "The choice of the tempo," he declared, "tells us at once whether or not the conductor

as grasped the true inwardness of a composition." The choice of the right pace in beginning a move-ment is, however, far from being all that is expected of a conductor. Wagner demanded-and this is the gist of his reform-that, not only in his own music, but in that of Beethoven and other masters, the tempo of a movement should be frequently modified, according to the momentary emotional appeal of the melody.

### THE ETUDE

Composers, to be sure, have a number of signs prescribing temporary changes in the rate of movement, such as ritardando, accelerando, stringendo, calando, etc.; but these are not enough. Wagner was thrilled by the delicate and subtle lacery of Beethoven's thematic work, and he felt that its correct interpretation called for modifications of pace equally delicate and so subtle that no marks could indicate them.

As Anton Seidl, in his splendid essay, On Conducting, remarked, "Had Beethoven not become deaf he would have demonstrated by his conducting how insufficient his tempo and expression marks are for the correct interpretation of his symphonies."

Weingartner's book, Ratschläge für Aufführungen der Symphonien Beethovens, contains a number of invaluable suggestions as to the proper tempi in these works. It is worth noting that not only he and Seidl, but all the great conductors since Wagner wrote his epochmaking essay concerning modifications of tempo have followed in his footsteps.

Seidl also called attention to the fact that "already in his day Weber declared war against metronomic orchestral playing. Weber said there was no composition throughout which one measure was to be played like the other."

(A second section of this important article will be presented in a later issue.)

### Some Interesting Musical Historical Facts

THE first known solo composition for the violin is contained in a work of Biagio Marini, published in 1620. It is a Romanesca per Violino Solo e Basso se piaci (ad lib.). "The Romanesca," says Grove's Dictionary, "is musically poor and clumsy, and, except that in it we meet with the shake for the first time, the demands it makes on the executant are very small."

The printing of music from engraved copper plates is supposed to have been begun at Rome. A collection of canzonets, Diletto Spirituale, was engraved by Martin van Buyten in Rome, 1586, published by Simone

We have become so accustomed to printed music in which every detail is carefully regarded that a single error or slip in printing is considered a serious discrepancy. What would we say if composers left the accidental raising or flattening of various notes to the imagination of the performer, as was at one time done? In the older form of modal contrapuntal writing it was considered "incorrect" to introduce accidentals. Composers therefore omitted them as much as possible, including them only when absolutely necessary. Music in which they were supplied was known as "musica ficta" or "Cantus fictus." No chorister's education was considered complete unless he could sing at sight from this music. The older the music is, the fewer the accidentals. In the whole of Palestrina's Missa brevis only two accidentals appear, though some thirty or forty at least are required.

Modern French opera dates from about 1645, when Cardinal Mazarin first introduced Italian opera at the

### A Hundred-Dollar Lesson

### By Eleanor G. Warren

AFTER my first year in music teaching I went to a celebrated teacher during the summer for a special course. It cost me about \$100, but I learned one little thing in the first lesson which was worth the entire

amount to me.

My pupils had many faults, such as fingers breaking in at the finger tips, bad hand conditions, flopping arms, etc. I had tried my best from all my previous knowledge to remedy this. I told the specialist, and the remedy he gave me was simply to have the little beginners play very softly at the start. "Their hands," he said, "are so delicate that the effort of playing the piano puts into use new muscular actions. A little additional strain is sufficient to break in any finger joint. Much of the unevenness in the student's early playing is due to his effort to make the piano sound as loud as though an adult were playing it" That information reformed all my teaching work with beginners.

It was simple, but it was invaluable.

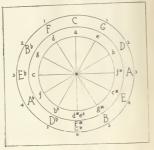
### Difficult Pronunciations

(Accent the syllable in Italics.) Arensky (Ah-ren-schkee) Russian composer, 1862-1906. Balakirew (Bah-lah-kee-reff) Russian composer, 1836-Beethoven (Bay-toh-ven) German composer, 1770-1827. Berlioz (Bair-lee-ohs) French composer, 1803-1869. Bizet (Bee-zay) French composer, 1838-1875. Bruch (Broochh) German composer, 1838-Busoni (Boo-zohn-ee) Italian pianist, 1866-Calve (Kahl-veh) Spanish opera singer, 1864. Carreño (Cahr-rain-yo) Venezuelan pianist, 1853. Chaminade (Sham-ee-nahd) French woman composer,

### The "Scale Wheel"

### By Grace Busenbark

As an incentive to thorough work my younger pupils have a "scale wheel" like the following:



On the flyleaf of their book of etudes or exercises they draw three circles, one within the other, making a wheel with a double rim-the outer rim for the key letters of the major scales and the inner rim for those of the minor scales. The major scale letters are made with a red pencil and the minor ones with blue.

Opposite the letter on the outside of the "wheel" is the figure denoting the number of sharps or flats in the . Lines leading from the center of the circle out to the scale letter on the rim are called "spokes." As in a real wheel each spoke must be completed and strong before it can be put into use, so each "scale spoke" is built up by the pupils from the rule of whole and half steps and tested before it may be drawn in their charts. This "testing" comes at class meetings, when the scale must be played five times in succession correctly at a certain metronome speed.

The "scale wheel," with its spokes slowly but surely growing, thus represents good work-strong spokes making a trustworthy wheel (necessary in these days of "safcty first") It also shows the pupil as well as his classmates just how far he has progressed in this phase of technical work. With the youngest pupils a two- or even one-octave scale if well done entitles them to a

A working (or playing) knowledge of many keys is more desirable at first than protracted practice on one or two scales. In review work, however, the scales are increased to four octaves in both parallel and contrary motion-each one so played at a class meeting receiving a credit mark or star opposite the scale letter

The circle of fifths becomes soon familiar to all the pupils, as a large edition of the "scale wheel" on a pasteboard circle hangs near the piano in the studio It is eagerly consulted for information as to the key of each new piece or study. Memorizing also is facilitated by knowledge emphasized as to the definite sharps and flats in the piece, and as one young musician observed: "The more scales you have the more music

# The Composer

A Powerful and Fascinating Romance of Modern Musical Life

By the distinguished writers

### AGNES and EGERTON CASTLE

Authors of "The Pride of Jennico", "The Bath Comedy", etc. Synopsis

SyrIopSis

Syr John Holdfast, rich, handsome and twenty-four, is a headstrong, adorable young man who has made himself immensely popular in London society. At a garden species, and the second of the second popular in London society. At a garden species, and the second popular in London society. At the second popular in London second popular in

tion. "He may try elsewhere—he comes back to me in the end,"

CHAPTER V.

"Mes Filles," said Madame Costanza, ad-dressing her first morning class, that of her more, advanced, and provides

dressing her first morning class, that of her more advanced and promising pupils, "I have had a telegram from Dr. Lothnar." All this lady did was dramatic. It was one of the reasons why her pupils adored her. She might (and did) fulminate wrath,

her. She might (and dis) fulminate wrath, after despit, or seathe with score; but the been hawk'seyes had always that saving clust of mirth, the good imple was never dramatic form in which life presented itself to her added enormously to its interest for those shout her. Madnum Costnam could for the held occur in upon her cluss this morning with the remark: "Mer oberies, the am is shifting," the hearth of those six damads would have altred in a manner no covade,"

Yet now, the teacher's mien, her grand

### The Chance of a Lifetime.

The Chance of a Lifetime.

She remained muslog a moment; the west on:

west on:

the means, for one of you, the chance of a lifetime. Fools: What am I saying? It means a chance that does not come once in lifetime. Fools: What am I saying? It means a chance that does not come once in Lothnar is one of the great greates that because of the world, Wagmer? Wagmer the precursor, I write you. Meadomidelle, we will devote the world, Wagmer? Wagmer the precursor, I write you will devote the world, Wagmer? Wagmer the precursor, I would be well be should hear world, wagmer? Wagmer the precursor, I would be well be should hear world, wagmer? Wagmer the precursor, I would be well be should hear world, wagmer? Wagmer the precursor, I would be well be should hear world, wagmer? Wagmer the precursor in the world was a rung in the index, which was the world was a rung in the index, which was the world the centuries they meet . . . Æschylns Enripides—Lothnar! The wonders of 'Pro

"Seady—Fraight Howing—whe heatest of the series of the ser

themselves. Sarolta was silent, her teeth act, her black

eved of importance, and the gent with the accompanied it, were warranted.

The girls, who had risen from their seat:

The ence of the girls is the soul, a very small thing, were cased to cruch be folkes, grew had not provided the single markers, after a date pause. It have received and poor artists like me, all alike! Now, played, and the apys: I want a proceeded the single markers, after a date pause. It had be apys: I want a proper seat of the girls as the provided and poor artists like me, all alike! Now, played, and the apys: I want a proper seat of the girls as the provided and provided and provided to be a state of the girls as the provided to be a state of the girls as the provided to be a state of the girls as the provided to be a state of the girls as the provided to be a state of the girls as the provided to be a state of the girls as the provided to be a state of the girls as the provided to be a state of the girls as the provided to be a state of the girls as the provided to be a state of the girls as the provided to be a state of the girls as the provided to be a state of the girls as the provided to the girls as the girls and the g

So the curtains were pulled, the light turned on, and the dismal October afternoon was shut out. The piano was opened and Madame Costanza sat her down to it, beckon-

ing up the eldest of her pupils.

"We will, if you please, begin with the aria of Bach, just as if that traitor was with us. Come, now, Hedwige, a bold attack, if you please." Hedwige, a dark, sallow girl, with a lower-

lar man, with features rueged, yet distinctly chiefed. Across a dominating brow, furrowed with three vertical lines of thought, as reviewed with three vertical lines of thought, as reviewed with three vertical lines of the property of the face was shall-hidden by a reddish beard to the face was shall-hidden by a reddish beard that the face was shall-hidden by a reddish beard that the face was shall-hidden by a reddish beard that the face was shall-hidden by a reddish beard that the face was shall be for the face was shall be for the face with the face was shall be for the face of the series of the

face.

"Ah, mais, par exemple!"
"I've heard nothing!" repeated the man in loud overbearing tones. "Make that one

Mnoame nair rose from ner music-stool; a flush of anger was on her handsome massive face. Her keen eyes crossed glances with those mady luminous orbs of his, and there seemed to ensue a silent measuring of will. Then the lady turned back to her key-

board,
"Approach, Misa Vaneck," she said with g countenance which much belied a sime earnest nature, took her post at the ano and opened an immease mouth.

Energibles—Chathars? The venders of Prometheur are still on every lip. The Prometheur are still one lip.

"Approach, Miss Vance's he hald with
the lower and the rive lip. Section of the prometheur and be wants an invitation she darded not let noose upon
the rook lip. The Prometheur are still one and a man runded in
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THE ET UDE

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The Teachers' Round Table

Conducted by N. J. COREY

This department is designed to help the tracker upon questions pertaining to "How to Teach," "#hat to Teach," etc., and not technical problems pertaining to musical theory, history, etc., all of which properly sclong to the Musical Questions. Answered department. Full name and address must accompany all inquiries. A Backward Punil

"What can be done about a pupil of thirteen who has been studying for a year, but still has not completed the first Matbews book, cannot play simple pieces with ease, and does not read well at sight? She understands simple musical principles well enough, but seems to have no control over her fingers, which are very weak."—C. R.

Your pupil is apparently physically undeveloped. Strengthening the fingers in this case will necessitate building up the system, which will be slow if she is constitutionally small. It is not strange if she does not play well at sight at that early age. Many advanced pupils are delinquent in this respect. An important thing for you to find out is whether or not she has any aptitude for music. The majority of backward students are deficient in musical ability, and the sense oftentimes has to be developed. Take some of her simplest and most melodious little pieces and have her commit them to memory and play them a great deal. Nothing will help her so much in acquiring a feeling of ease on the keyboard. The music will also "soak in" and she will begin to feel it more and more as a part of herself. With a pupil of this sort it is imperative that you select little pieces that are very melodious and interesting. Music that does not appeal and into which they do not enter with any appreciation will not be of much help. Limit the amount of etude work until she begins to show a feeling for music. Playing interesting things is the important step for her now.

### Studying Without a Teacher

'"] am unable to employ a teacher but wish to keep improving a little if possible. I do not know what grade I am In, but was studying Czerny's fourth book of velocily seven years ago, Is there a good book I can get to help in the study of trasposing ""—F. R. W.

You should work daily on your scales and arpeggios, and in order to do this intelligently, secure the Mastering the Scales and Arpeggios by Cooke, as you will find them fully treated and elaborate directions for their practice. The second book of Liebling's selection of Czerny Studies will provide you with practice covering a variety of problems. With it you can use Heller's Opus 46 for phrasing and expression, interspersing as you think best. For transposition send for the Novello Primer on Transposition by Warriner. This treats the matter in a simple way from the beginning and you will and it helpful.

### A Spontaneous Pupil

A Spontaneous Pupil
"I have a forelgn yong man of 18 who has
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studed muste under his own guidance for about a
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1. I should try to give him a serious idea of what it means to enter the music profession from a high artistic standpoint, and how no one yet has ever been able to achieve distinguished results without a good solid base upon which to work. Even though his genius be so remarkable that he can avoid the routine that all artists have had to submit to, yet as he will sooner or later be obliged to become a teacher, how is he going to manage with average ability if unfamiliar with the steps which average ability has to take in order to achieve even fair results. Certainly not many of them, even with the best of teachers, learn to play difficult Chopin compositions within a

2. With the remarkable progress you record during his first year I should not think at eighteen he was too old to realize his aspirations. You will find this question treated in a recent number of THE ETUDE.

3. The following compositions have special technical value, although you should not forget that all pieces have similar value to a greater or less degree. Nearly every composition has difficult places which need to be practiced by themselves as exercises. Weber: Perbetual Mation, Raff : Marchen. Schubert : Impromptu in B Flat, Op. 142. Schubert: Impromptu in A Flat, Op. 90. Chopin Imprompty in A Flat. Raff: La Fileuse. Reinhold. Impromptu in C Sharp Minor. Sgambati: Toccata. Raff: Suite in E Minor. Arensky: Etude, Op. 36, Chopin-Liszt: Chant Polonaise. No. 5. Schumann: Traumes Wirren, Op. 12, No. 8.

### A Doubtful Case

"I have a school teacher over 30, debly, nerrous and sensitive, who wholes to play, but has only and sensitive, who wholes to play, but has only for sevent years with high values and contracted nuscles, which I have succeeded in correcting to a large degree. I have given be fifteen besson, and the sensitive succeeded the correcting to a large degree. I have given be fifteen besson, and the sensitive succeeding the sen

Your first sentence provides a very good summing

up of the causes of the trouble. Thirty years, sickly, nervous and sensitive, a combination that hardly can be expected to result in anything but a little personal entertainment for the student herself. If this is her method of finding pleasure and relaxation, and you have clearly explained to her just what she may hope to accomplish, and she is reconciled to the little she may hope to attain, it is hardly your place to advise her to discontinue, Possibly you may not wish to teach her longer, which is a different matter. If you do continue with her, you should make her understand just what she can hope to do, which is probably nothing more than the ability to entertain herself to a very limited extent. It is more than likely that she should confine her efforts to pieces of a slow character. I do not believe you will be able to make her play rapidly. There are innumerable little pieces in slow tempo which she may find enjoyable, and to these she would better confine her efforts. If you feel that you are willing to guide her in this, after you have explained the situation to her, and she wishes you to continue, you will be helping her to find pleasure for her rest hours. It is doubtful if she be able to play in a manner to interest others.

### Overdoing Technic

"When eight years old 1 had several terms of plano lessons, but did not practice well. I have kept up the playing of pleces in the early grades as far as grade four. Will this help me if 1 now begin the practice of technic for five hours daily, and can 1 develop simple esoach fingers to play difficult music acceptably "-A. T.

If you attained grade four when you were studying several years ago, and have kept up your playing, you certainly should have preserved the suppleness of your fingers. Furthermore you should also have increased your facility to a certain degree, although to no such extent as you would had you practiced with a definite purpose in view. To spend five hours daily on technic would be in my mind the height of folly. Through it the brain would become dulled to all musical effect. If you have five hours to practice you would better spend one hour on technic, one hour on etudes, two on new pieces, and one on reviewing and memorizing, This will result in a better balanced progress for all

### Bar Difficulties

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"One of my pupils is a woman of about thirty. She reads her notes very well indeed, but has a tendency to break her time hetween the measures, although she makes an effort to count regularly. How can she overcome this?"—L. D.

First by trying to recognize the bar as non-existent. If she can be made to look upon the bar as merely a convenience, and not a necessity in time, she will soon begin to overcome her trouble. With many pupils this halt is not so much due to the bar, as it is to passing from the last count of a measure to the first. Many pupils have a feeling that in counting three over and over there is a tiny halt on three, due to the slight aceent on that beat. Counting with a metronome will help to overcome this feeling. The bar trouble has the same derivation. Your pupil doubtless has a deficient sense of rhythm. Take some simple pieces which she can manage well, and try to count them placing the count "one" on the last beat of the measure. This will force the bar between one and two, and having learned to count the piece she will readily begin to fee that the bar does not stand for an interruption. It is simply a conflict between eyesight and "earsight." A reconciliation can only be effected by the musical sense or feelings. By practicing counting on familiar pieces so that the count numbers come in various places shifting the bar line, in other words, the difficulty may be overcome.

### Broad Fingers

"I Mave a pupil with such broad fingers that he ind a difficulty in getting them in the spaces between the black keys. Will this prevent him from being able to play well?"—E. R.

As a general rule the fingers should be kept out of the spaces between the black keys, although there are cases when the thumb, for example, may be placed on a black key, and it may seem necessary to slip the fingers far forward on the keyboard: playing the full chord of E flat, for example, in the right hand. An excessively wide finger would be seriously inconvenienced in a case of this sort, and if virtuosity is aimed at, such a condition might do serious harm. There is no doubt, therefore, but that under the condition you mention great advancement would be gained under a handicap often difficult to overcome.

### A Left-Handed Student

"I am told that being left-handed is of advantage to the student. Is this so? My left hand is much stronger than my right, as I am left-handed."—R. J. C.

It is hardly necessary to say more than that your informant is not worthy of your confidence. So far as possible each hand should be developed alike, although the fact that the right hand has much more difficult work to do in the majority of pieces accounts for its being in a higher state of development. The seeming greater difficulty in the use of the left hand is merely proportional to the simplicity of the accompaniment figures it plays the most of the time. There are many apparently brilliant players who have confined their work to flashy pieces, who are entirely "up a tree" when they attempt to play a Bach Fugue. The left hand, from lack of practice, simply cannot negotiate the bass and tenor counterpoint.

"Nor every critic is a genius, but every genius is a

### Great Composers and the Harp

ALESSANDRO SCARLATTI, famous as a composer and as a performer on the organ and clavier, was also a skillful performer on the harp. In his early years, from 1673 to 1683, he was particularly famous in this

One of the first, if not the first, of the great composers to introduce the harp into the orchestra was George Frederick Handel. It was employed with particularly good effect in the oratorio Esther, in combi-nation with the theorbo-lute, as an accompaniment to the song, Breathe Soft, ye Winds.

Dussek was another composer whose name is closely identified with the piano, who was nevertheless a proficient performer on the harp, for which he wrote much music. He also taught his wife, Sophia Corri, to play on the instrument. She subsequently became noted as a soloist upon the harp, and one of her best pupils was her own daughter, who also was renowned as a harp

The celebrated composer, Ludwig Spohr, married Dorette Scheidler, a distinguished harp player, who frequently toured with him. Owing to this he scored very effectively for this instrument in his works.

Meyerbeer was the first great composer to use a double-action harp in the orchestra. The "doubleaction" consists of a system of pedalling by which the strings can be altered in pitch so as to produce the scale in all keys. Two double-action harps were employed very effectively in Robert le diable.

The "ideal orchestra," planned by Berlioz, included thirty harps. In his autobiography he said, "Shut me up in a room with one or two Erard harps and I am

perfectly happy." Wagner more than any other composer definitely fixed the place of the harp in the orchestra, and wrote much wonderful music for this instrument. Nevertheless, he did not altogether understand its limitations, or else he disregarded them, for some of the harp music in Die Walkure, for instance, is impossible to

### Study With Beads

### By Emily Harris

A GOOD plan to make pupils practice at home without having to be reminded is the following "Bead Plan." Seven different kinds of beads are used, each kind of a different color. These beads are offered for seven different counts:

1. An average of one hour's practice for one week. 2. An average of two hours' daily practice, or more,

for a week. 3. An average of one hour daily for four consecutive weeks. (A large red honor bead for this!)

4. Every piece memorized. 5. Every public performance with the little artist's

name on the program. 6. Attendance once a month at the Music Club.

. Failure to practice the required number of hours. (A black bead.)

The beads are strung on a black velvet ribbon and are worn each month at the club meeting. The children like the beads, and work hard for them. A practice record is kept upon which the child writes down the amount practiced each day. This is signed by the parents at the end of the week.

### Studio Visiting Days

### By Edna Johnson Warren

In all went kept institutions there are certain days when the visitors from the board of governors make an inspection of the building and the management. If the institution is not in the best of condition the manager is likely to be dismissed.

How many private teachers could afford to have a visiting day? Very few parents know much of the actual work in the teacher's studio. Would it not be a good plan to set apart a certain day each month for the parents of your pupils to visit the studio while the lesson is going on?

Mothers' meetings are a regular part of well-conducted school work. The public school of to-day tries to link the school with the home and raise the enthusiastic interest of the parents, so that the work of the child may be advanced as rapidly as possible.

Why not try the same plan in your studio work by having the parents come to know what you are striving to do for their children?

### THE ETUDE

### Beethoven and the Blind Girl

When a man becomes great many stories are told about him. And the stories grow in the telling. Beethoven has been the hero (or, if you please, the victim) of many stories touching his irascibility of temper and his goodness of heart. Perhaps one of the most often repeated legends is that of the blind girl. The story goes that Beethoven, passing through some by-streets of Vienna with a friend, was lamenting the lack of recognition for his genius. Suddenly as they passed along they heard the tinkling of a piano, which though it was a poor instrument was being played with much expression. Crossing over to hear better, Beethoven was surprised to hear snatches from one of his own symphonies, and glancing through the window, he saw a girl seated at the piano with a young man by her side.

"Oh, if only I could do justice to it," she cried. "It is so beautiful. I would go miles to hear it well played!"

"That is impossible, sister," replied the young man. "If we were rich it would be different."

Whereupon, being greatly touched, Beethoven promptly entered on the scene, and not only played passages from the work in question, but played other pieces. He also perceived that she was blind. Finally, "Who can you be," exclaimed the girl,

"to play like this?" Beethoven did not answer, but broke off into the Andante in F, which the girl

immediately recognized, saying, "I know you can be no other than

Beethoven. Thereupon Beethoven said, "I will tell

you what I will do. I will improvise a sonata for you, and will call it "A Sonata to the Moon."

Thus, we are told, did the Moonlight Sonata come into existence! Historically, there is no foundation for this story of the origin of the sonata in question, which was never given the title of Moonlight Sonata by Beethoven himself. Nevertheless, it is too drastic to dismiss the story altogether in the contemptuous way many writers do, for the reason that Peethoven for all his gruffness and eccentricity was exceedingly sympathetic and tender-hearted. It is quite possible that at some time in his career he gave a few moments of heaven-sent musical bliss to some poor blind girl.

It is a fact that many of the fanciful names given to pieces have not been given them by the composer but by publishers.

## Learning a Piece by Forget ing It

### By Philip Gordon

It is a common experience that a difficult passage will offer increasing difficulties until we finally give up in despair; but the next day, behold! the notes come rippling along as if nothing easier had ever been written. William James wrote on this subject as follows: "We notice after exercising our muscles or our brain in a new way, that we can do so no longer at that time; but after a day or two of rest, when we resume the discipline, our increase in skill not seldom surprises us. I have often noticed this in learning a tune; and it has led a German author to say that we learn to swim during the winter and to skate during the

The conclusion for the student at the piano or the violin is obvious: if you find a passage extremely difficult, so difficult that you can make but little headway with it even after considerable practice, lay the piece aside for two or three days. Every one who has ever employed this method can testify to its efficiency in practically every case.

This method of learning something which is beyond our powers is not a trick or an empirical formula. It is based on psychological principles; and the explanation is this: Every action we perform makes a path in the tissues of the brain; repetition of the action tends to make the path deeper and more ineradicably set. Now since a good deal of tissue is used up in the exercise of the brain, this tissue has to be replaced when the brain is at rest; and it is believed that this new matter tends to strengthen the paths recently formed. That is why the fingers fly so glibly over the keys, where a few years before the thing would have been impossible. It goes without saying that if one simply plays a difficult passage over a few times and then puts it away, he will perform it no better after a rest of some days than he did at the beginning. Nothing is ever accomplished without work, unless it be a thing that is good for nothing. First one must practice diligently; only then can he trust to nature to help him.

But then one asks: How long shall I practice at this troublesome piece? It is not hard to set a limit. Experience shows that with continual repetition of a particular act our skill increases, but that sooner or later we begin to feel tired, so that if we keep at the work long enough we are finally unable to do as well as when we started. That is what, unfortunately, many of us We determine to get a thing done perfectly or perich in the attempt; and we are, before long, obliged to give up in absolute despair, muttering hopelessly, "The more I play it, the worse it sounds.

This, then, is what one should do: Practice until you feel that you have reached your limit of improvability for the present period of practice; do this for a number of days, until you feel that you have the material well in hand, though hardly well enough to give you satisfaction. Then, after continual work of this nature, put your music aside for two or three days and give your attention to other pieces. On resuming the first piece you will find that nature has done a great deal for you in the mcanwhile.

### The Musician's Worry Habit

### By Walter Morrow

WORRY poison is the virus which inoculates more musicians than anything else. Do you know that physicians have actually found that worry and hate do produce poisons in the system that have the effect of depleting one's physical and mental energies and

bringing on old age? Watch the average teacher giving a lesson. Every little mistake means a wrinkled brow or a clenched fist. A single scale badly played is enough to excite some teacher to the standard with a standard very little or the s some teachers to anger. How utterly stupid. You are not only injuring yourself but you are communicating your mental state to your pupil who in turn may develop the habits of impatience and worry-the very things which you should try to avoid. Every morning when you arise see painted in your imagina tion letters as tall as the side of your room "DON'T

"Work with all its consequences, is one of the most exalted pleasures."-ADOLF JENSEN.

A Master Lesson for Earnest Students

# Mendelssohn's Charming "Spinning Song"

Analyzed and Interpreted by the Distinguished Polish Virtuoso and Composer SIGISMUND STOJOWSKI

As the life-long friend and exponent of Paderewski, Mr. Stojowski has through innumerable conferences identified his ideas with those of the great master pianist. It is therefore unnecessary to do anything more than intimate the value of these lessons to those who realize the importance of interpretation in the pianoforte study

THE great Belgian poet Verhaeren says that to classify art and artists is like trying "to fix the shape of a passing cloud." Classification has, indeed, too often miscarried as science and art-criticism has, occasionally, shown over-ambitious "scientific" pretenses. It remains true, nevertheless, that the human mind, in its pursuit of knowledge, needs help itself, in presence of the overwhelming task that confronts it, by grouping facts and things in a spirit of orderliness, according to resemblances perceived and set definitions. These well may be, in matters as subtle as art, either too simple or too vague. Even so, we pack our stock of information into the "innovation-trunks" of our brains-where the complexity of things is perhaps ill at ease, but where the various compartments help the carrying-power of our memory and understanding.

### Mendelssohn's Happy Art

The so-called "romantic" spirit pervades a whole group of composers, to which Mendelssohn emphatically belongs and who, because of an unmistakable classical learning, seem to stand on the borderland and may perhaps be fittingly described as "romantic-classics" "classical-romanticists." Under that heading this writer has devoted a program, in his series of historical lecture-recitals to Schubert, Weber, Mendelssohn, Field.2 To forms brought to perfection by their classical ancestors they cling with a faithfulness that implies imitation, or they stumble in helplessness. Of the latter, Mendelssohn is never guilty. No innovator and breaker of barriers, he is a great master in actual achievement. A comparison with his contemporaries Chopin and Schumann is indeed illuminating. From Chopin's "cannons buried in flowers" as Schumann puts it, Mendelssohn wandered further and further away, until dislike and repulsion were reached. With Schumann, the countryman, it was a case of mutual admiration and inter-penetration, in which the parts seemed occasionally inverted. Mendelssohn's greatest pianowork: the Variations sérieuses are imbued with Schumannesque feeling. But Mendelssohn's nature-all sunshine and stupendous facility-so staggered and seduced Schumann, that it finally weakened and perverted his own much deeper and bolder if clumsier mode of

Felix Mendelssohn loved flowers and fairies. Reciprocally, flowers seemed to gather in a soft carpet for his walk of life and the good fairies evidently assembled at his cradle to bestow rare gifts upon that elect of their heart. To his muse they imparted something of their own grace, lightness and fluidity and his art was to have the fragrant naturalness of flowers blooming in the sun. He was to celebrate the kind fairies in the light-hearted rapture of A Midsummer night's Dream-but the dream was really spread all over that life and art. So absolutely homogeneous in its evolution was this art, that he could revert, after an interruption of 17 years, to this most fitting of subjects and complete the musical setting of A Midsummernight's Dream in the same spirit in which he had written the Overture as a lad. A quality of perennial youth, with all of its happy vivacity, seems inherent to Mendelssohn. For that very reason his art never fails to beguile the sympathy of the young ones-although

Compare my previous article on Schumann in the ETUDE of May, 1913, of May, 1913.

Of course instrumental music is considered only. To Schubert, the song-writer, and Weber, the operatic composer, this would not apply.

less craftmanship commands unreserved admiration. Not only generous and discriminating Schumann, but all contemporaries worshipped the skill and knowledge of this master and lovingly responded to his nature's charm and serenity, beneath which they felt deepseated goodness, spiritual harmony and lofty idealism, Posterity, whose verdicts are not necessarily as just and true as we are prone to believe, has gone too far in the opposite direction, in minimizing Mendelssohn's merits and, which is worse, in neglecting his works. To one critic "his elfs look like flies"—another thinks the Spring Song "tied on wire." We hardly ever hear his oratories, symphonies and overtures any more. Yet Wagner himself held The Hebrides the most perfect orchestral piece in existence. It is undeniable that a certain meek streak runs

through much of Mendelssohn's work. It is felt, for instance, in the Reformation Symphony, where, very apparently, the Lutherean choral Unser Gott ist eine feste Burg is dealt with by a weak hand. But the sprightly charm of the Italian Symphony would seem refreshing even nowadays, while the Scotch retains its rank of a masterpiece in spite of the neglect of conductors. The most popular violin-concerto remains unique for the grace and ease of its inspiration and workmanship, so unmistakably stamped by the composer's personality. This writer still remembers, as one of the delights of his student-days, a performance of A Midsummer Night's Dream at the theatre de l'Odéon in Paris. Some Songs Without Words, delicately scored by Ernest Guiraud, were interwoven into the music on that occasion and seemed to demonstrate, in that attire and company, the essential oneness—both the lasting merit and the limitation—of Mendelssohn's art. For this art which is almost entirely a reflection of happiness, is in a way provoking to our suffering humanity which needs be stirred by a stronger wine to a greater

### intensity of life. The many smiles to this generation seem mere grins-whereas the sobs of agonized hearts still and always reach other hearts in their deeper fibres, The "Songs Without Words"

Pierre Loti, the writer, another gentle and masterly poet, asserts that any sincere artist is born with one or two songs on his lips, which he goes on repeating. This should suffice if the song only be truly one's own. In Mendelssohn's case it was mostly a "Song Without Words"-whether called so or not. But then the name and the thing wholly belong to him. Models of that form can, of course, be found. Yet the Beethovenian Andante from which some critics make it derive, has an altogether different character, a greater breadth in both conception and treatment. But Mendelssohn's Andante from the violin-concerto is, in its very inception, a "Song Without Words." And a certain condensation of form-for all of its variety and perfect logic-distinguishes that Mendelssohnian creation from all "the chips of the great workshops" of others. There are books of these "songs" for the piano, written at different periods<sup>3</sup> and obviously serving the same pur-pose for which, once upon a time, old John Sebastian contributed to art his so-called Galanterien; provide some wholesome food and entertainment to the student and lover of music.

Rubinstein justly remarks that these songs were meant to supplant in the homes the nauseating literature

The Spinning Song was composed in 1843,

it many a time is irresistible to any age-while its flaw- of operatic transcriptions and tasteless variations which at the time encumbered the concert-halls. The standard, accordingly, to judge of their value and service to art, should be the historical one. They both lose and gain by it, however. They lose when compared with the passionate outbursts of greater and holder contemporaries, the "preludes" of a Chopin, the Fantasiestiicke of a Schumann. But they immeasurably gain if we consider the average literature of the period! Quantity however, is the sworn enemy of quality, alas!-and in art, as the cruelly witty French writer Chamfort has it: "facility is a wonderful gift, provided it be not used." Perfection of form too, occasionally spells some coolness-and on the whole, one may subscribe to Mr. Dannreuther's judgment that most of those little pieces, intended to be simple and straightforward and almost Mozartian in the expression of emotion, so full of pleasing grace, so refined and well-balanced in workmanship, are "not music in the warmest sense of the word." Yet they contain some gems like the tenderly serene one in G (No. 25), the nobly beautiful in F (No. 22), the joyously exuberent Hunting Song, the daintily vivacious Spinning Song. These can indeed be loved as much as they should be admired and studied.

### Mendelssohn's Piano-Style; Harmony and Euphony; Color and Form

The piano-technique of Mendelssohn who was a wonderful pianist himself, is voluntarily sober, reflects the musician rather than the virtuoso. It only utilizes the previously existing resources, the material accumulated in the works of other masters, without reaching out into the realm of new and richer complexities. Ofempty virtuosity it is void—but those strokes of genius in pianistic invention which have so characteristically marked the style of a Chopin or Liszt, are absent too. The master of the instrument is mostly felt in a certain euphony, which, however, in all of Mendelssohn's art has been a matter of principle. His harmony could be defined along the same lines: there are none of these novel and rich "finds" that abound in Chopin-only naturalness and discrimination, bordering on conventionality, marred by occasional weakness due mostly to the ample use of diminished sevenths. The instrumental setting and harmonic scheme are the two factors which form, combined, what we are used to call and perceive as color in music. While distinctly conservative, Mendelssohn was a great master in color. A comparison between old and new ideals in this order of things is indeed profitable

Modern art more and more disregards euphony and even harmony, in its irrepressible search after rich or merely peculiar color. A master-colorist of the romantic period, which Mendelssohn assuredly was, rigorously subjected the color-scheme to the musical law of cuphony, the former being really made dependent on the latter. Nor was the line and design, which we in the narrower sense call form in music, ever sacrificed by him. It was in this that he well-nigh reached the absolute. Biographers tell us that Mendelssohn-a man of versatile gifts and broad culture-was sensitive to nature and highly proficient in drawing. Translate this into musical terms and you perhaps find the secret of that exquisite balance, which even now, in these times of deliberate formlessness, compels the admiration of the art-student and, perhaps, his jealousy. For what is art if not order put into the chaos of matter and

### THE ETUDE

### The Spinning-Song

Just glance at the perfect linear proportion of this little Spinning-Song—and then realize how richly col-ored it is in its hustling and rushing enphony. Although wonderfully pianistic, the various tints of a many-hued orchestral palette are felt throughout by an imaginative ear. Two measures of introduction in which the united violins—or violas—mutter a swiftly moving design suggestive of the spinning wheel-then, while this motion is persistently going on, a melody sets in, gently hummed, in short notes, underlined by violins "pizzicato," reflecting, as it were, the happy mood of the spinning girls, so characteristically the composer's own. It is easy also to imagine how Mendelssohn would have played this dainty little piece himself, if we look up testimonials of contemporaries who heard him play.
Listen to Bishop Grower: "His hands on the keys behaved like living and intelligent creatures full of life and sympathy." And Joachim testifies that "his staccato was the most extraordinary thing possible for life

Now this little piece is all grace, lightness and vivacand crispness ity. Naturally limber wrists and agile fingers are a primary condition needed for an adequate performance. Much of the effect, however, is dependent upon finger-While fingering, of course, is not an absolute matter and allowances have to be constantly made for individual possibilities and conveniences, yet the editor believes in the virtue of some rational system—in this as, in fact, in every human attainment. One cue is, for instance, the avoidance of the repetition of the same finger on frequently recurring notes in quick movement. (See the application at 1, 2.) It secures movement. (See the application at 1, 2.) It secures case and brilliancy, while the reverse engenders heaviness and lameness. Nor should the performer shun a fingering which, at first sight, seems uncomfortable, if it be conducive to greater security, as, for instance, the passing under of the thumb on the G at 3. Tailors and boot-makers tell us, that the test of a good fit is its ease, but this, really, only shows in the wearing! To secure that passage, some exercises of the following kind are recommended:



In the following repeat exercise (a) several times and then add notes as in (b) and (c). Practice slowly and mind the accents.

This means reverting to the basic principles of ar-peggio-technique. But it is serviceable and manly—in art as well as in life—to "take the bull by the horns" as the familiar saying and rare deed are!

The key of the dominant reached in this very passage indicates the end of the first member of the musical phrase. Its second member starts in-at B-on the dominant seventh which firmly re-establishes the initial key. We notice that this section is conceived and constructed differently from the first one. The melodic notes succeed one another in even rhythm and repetition of the new motive of two bars-then of one bar derived from it-becomes a factor of development which leads to another, partly novel bit of melody in G major (C). To have that melody clearly outlined one has to accent the melodic notes liable to be covered up by the

accompaniment-at five, six, seven. To this section which plays-because of the key relationship and place it occupies—the part of a min-iature "second theme"—the initial design of the introduction is affixed. It is harmonized this time and extended-through a charming echo-like effect-to lead back to the main theme (D). The editor suggests refraining from the use of the damper-pedal and using, on the contrary, the soft pedal on that echo (8). For the sake of contrast he has marked one pedal for the two previous bars-which is perhaps not rigorously

The initial phrase is now repeated (D), but not in its entirety. It breaks off into a new—but derived—sequential development (E). Two bars in the key of catholic, but coloristically effective. the sub-dominant, followed by two bars in the key of the tonic lead to a short, joyously bubbling climax (9), which by a gracefully witty turn-a clarinet-solofalls back again, down to a whisper and concludes on the tonic (11). Let us again remove the pedal, for the sake of character, at ten-and leave that dainty clarinetsolo only supported by short chords-strings "pizzicato,"

Up to this point the musical contents of the piece Up to this point the musical contents of the piece have been completed. What follows only repeats develops and rounds out—in a way that plainly shows the composer's ingeniousness. Section F introduces, for the first time, the minor mode, which carries a new flavor into this already known fragment, absolutely parallel to B. Section C is reproduced in turn by Gthis time in the more distant key of E major. What has been said before of this little melody, applies to has been said before of this fittle melody, applies to the corresponding places here (12, 13, 14 as compared with 5, 6, 7). The introduction now starts in on new intervals (14) and leads, through chromatic sequences, back to the original key. Again, the previously made remarks about pedalling with regard to well-contrasted shadings, are valid here. It should be noticed howthrough a happy condensation—the last echo-like passage (17) appears one step higher, which imparts a fresh impression, while it shortens the road home. The composer's notation at fifteen, sixteen, need not be taken too rigorously, the additional notes merely squeezed in so that the duration of each group remains identical, each bar being divided into two groups consistantly.

Section H brings back D and E up to the close

that close being this time emphasized by repetition, with that close being this time emphasized by regelition, with heightened dynamic effect (18), thus preparing the coda of the whole piece. This coda really consists of two segments: I and J. The first is closely—and very logically—related to the beginning of the song and might be described as the coda of the song itself. The second prolongs the piece through the accompanying design, carries a reminder of the echo-like effect (19) design, carries a remnuer of the cenomic enect (19) this time the fundamental of the tonic underlying the and finally merges into a brisk little ascending run (20), pianistically effective close. The shading — marked on that run, apparently belongs to the composer, since it is reproduced in all editions. This writer, however, prefers to have the crescendo in the middle of the run and to let it then expire in a dainty pp at the There are in music expression-marks that are binding, so to speak intrinsic; others, on the contrary, may be subject to change in accordance with the taste of the performer, whose highest duty is to "recreate" the music. For this a certain measure of liberty must be allowed him up to a point his insight must be trusted as complementary to the composer's more or less ac-curate directions—if only he keeps in mind the warning: "traduttore-tradstore."

## What Kind of Music is Best?

By EDWARD BAXTER PERRY The Celebrated Blind Pianist

This question, often asked, is one of the many which have no answer. We can only say that all kinds are good, if they are good of their kind.

Most people are born with a certain tendency or predilection for some given mood and its expression in books or music. One likes the lyric, another the dramatic, a third the dashing and brilliant, a fourth the grave and devotional and so on, according to their varying temperaments, and each is inclined to think his own kind the only thing really worth while.

Try the experiment some time in a musical club or gathering of supposedly musical people. Ask each in turn, What kind of music do you like best? One will say: "I like the soft, sweet, dreamy strains, the music that makes me think of summer twilights, of flowers, of bird songs and love's tender whispers. That is really the only music; the rest is all noise and display,

signifying nothing." Another will say: "I like stirring, brilliant music, the things that quicken my pulses, stimulate and electrify my whole being, things with movement and life and glitter in them. That is true music. The rest is

sickly sentimentality." The next will say: "Oh, I love sad, solemn, slow music, the funeral marches and dirges, music that sobs and moans and laments, that throbs with the universal pain of the tortured heart of humanity. This is the only true music, for it tells the truth of life and death as nothing else can. All the rest is useless dreaming

or flippant mockery." Still another will declare his love for sacred music and insist that the real office of music is to serve religion. And so on around the circle.

They are all in a measure right, but in the main wrong. Good music, like every form of real art, is

the expression of human experience, in all its infinitely varied phases, the embodiment of life in form. Life has its dreams of love, its moments of hilarious gaiety and its hours of blackest despair. Love, hope, joy, ambition, agony, despair are all factors in it which we all have to meet and experience in due time,

The fact that love is the sweetest, that joy is the most pleasant though the most fleeting and that death is the final end and so the ultimate truth of all, does not make any of them less true to life and nature or less worthy of expression in the arts. No matter what happens to appeal most to your own personal mood at the moment, which, after all, is only individual and transient, the first thing of fundamental importance to you as a student of music, if you would become in any sense an artist, is to grasp and enter into the composer's mood and intention and reproduce them

faithfully Think for a moment what the great actor has to do and do well. He may be billed to play Hamlet or Othello or Macbeth on a given night. It may be the eve of his wedding day. He may be happier than ever in his life before and might be eager to give ten times what he will carn that evening to spend it with his intended bride. But he must keep his contract and play his tragic role as the writer intended it to be

Worse still, the comedian must play his silly, funny part and keep the audience laughing all the evening, while his best beloved, be it wife or child, is slowly dying at home and his own heart breaking the while. Art is no easy mistress. The first thing she demands of you is forgetfulness of self, and it may be that forcing us to do that for a time is the best thing she

The first thing the student of music has to do is to learn to practice, and practice honestly and well the very kind of music he or she likes least to learn to understand and then to like it and play it well. Such are the things you ought to practice most to broaden out your narrow horizon of experience, to become familiar with all kinds-in a word, to grow.

How often the teacher has to hear something like this: "Oh, I haven't done much with this piece; it's ugly; I don't like it." That one remark stamps the student instantly as a weakling, a trifler and a novice.

In the first place, no composition is a "piece." The term should never be used. A piece is a part or fragment of something which was once a whole and has been broken or cut off. A composition is a whole and entire thing, never a piece. Secondly, no good music is ever ugly. You may not see the beauty or the meaning in it. That is your fault. But it is probable the composer did and you will in time. Thirdly, not liking it is no reason for neglecting it. You probably did not like any book but "Mother Goose" when you were three years old, but you have learned to do so now. We will hope, moreover, that there is no room in a world like this for one who cannot or will not do what he does not like.

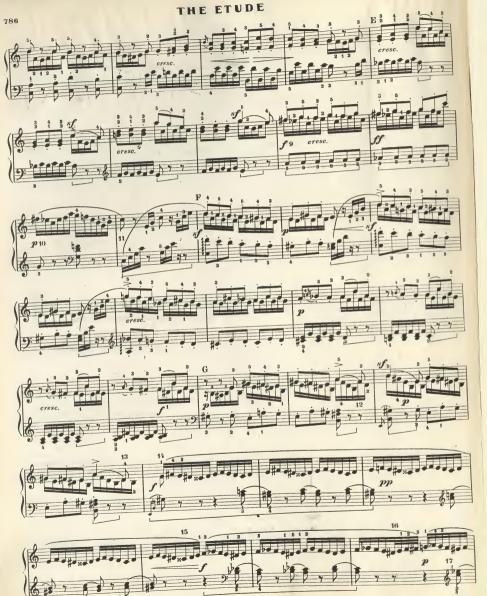
Take yourself in hand. Gain self-mastery or get off the earth before you are pushed off in the struggle for the survival of the fittest.

Finally, if you would serve art and be counted among even her humbler votaries, learn all her moods and caprices, for she has many and all fascinating, and to render them, not mechanically, but with real love and appreciation. So and so only shall you win her crown, which has some thorns, it is true, but many roses of lasting beauty and fragrance.















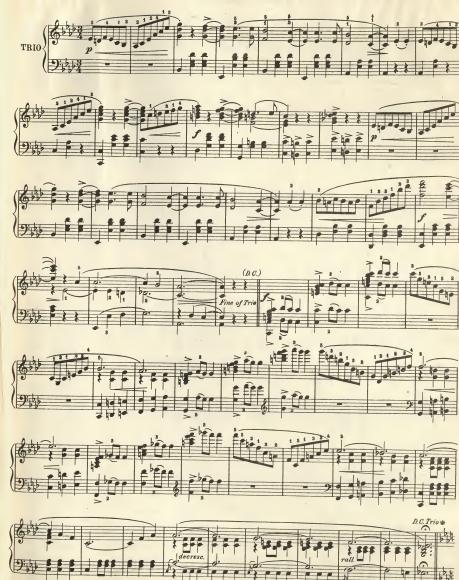












\* From here go back to Trio and play to Fine of Trio; then, go to the beginning and play to Fine.

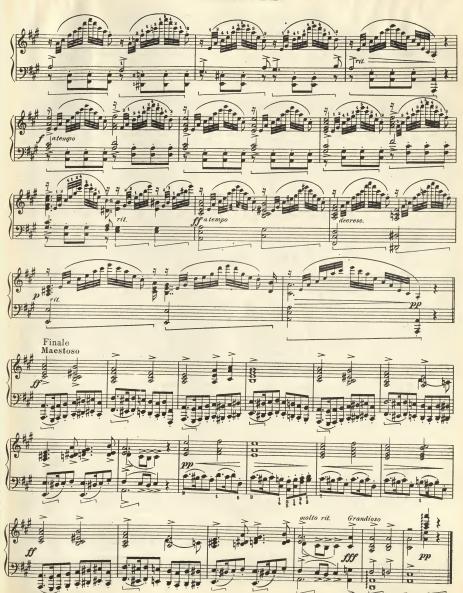
# NEARER, MY GOD, TO THEE

F. HIMMELREICH

Mr. Ferdinand Himmelreich is a brilliant American pianist who makes a specialty of original transcriptions of popular themes. He has written these new variations especially for the Etude. In the introductory *Chimes* play very slowly and

not in strict time. Take each chord with an accented stroke, keeping the damper pedal down throughout. In Var.l play the grace notes very lightly. In Var.ll make the theme stand out strongly. The Finale is in march style. Grade 6.

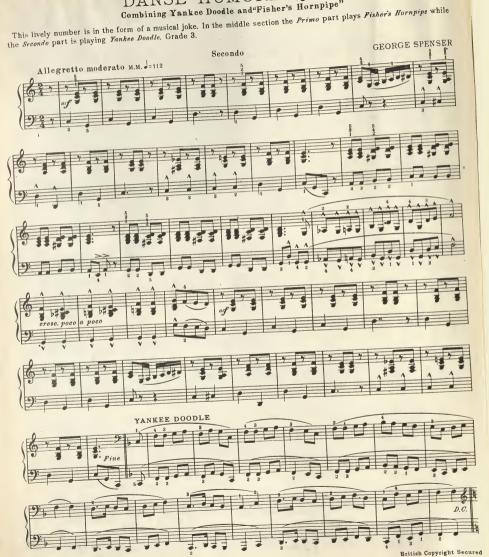




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# DANSE HUMORESQUE

Combining Yankee Doodle and "Fisher's Hornpipe"



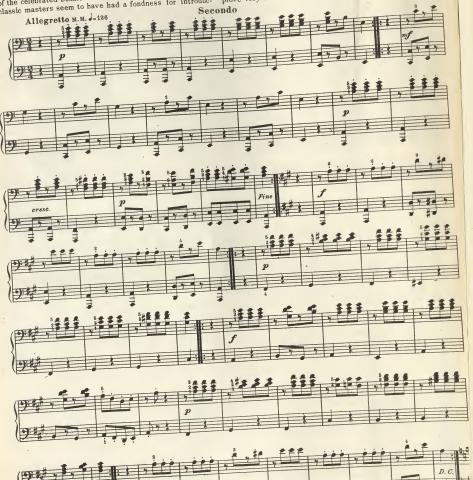
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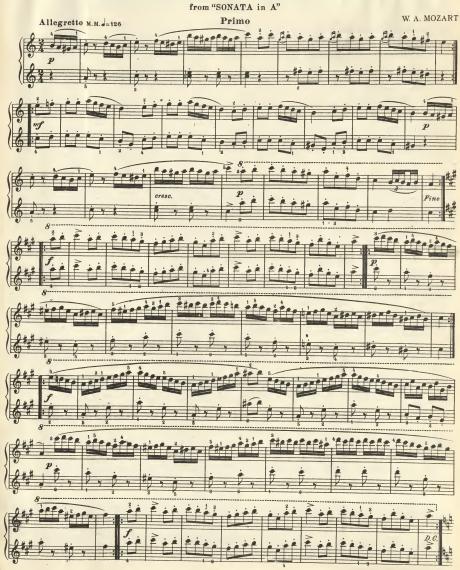


# TURKISH RONDO

This fine example of the rondo form is the last movement of the celebrated Sonata in A for the pianoforte. All of the classic masters seem to have had a fondness for introductions of the color of the rondo form is the last movement of the celebrated Sonata in A for the pianoforte. All of the classic masters seem to have had a fondness for introductions of the rondo form is the last movement of the celebrated Sonata in A for the pianoforte. All of the classic masters seem to have had a fondness for introduction of the rondo form is the last movement of the celebrated Sonata in A for the pianoforte. All of the classic masters seem to have had a fondness for introduction of the rondo form is the last movement of the celebrated Sonata in A for the pianoforte. All of the classic masters seem to have had a fondness for introduction of the rondo form is the last movement of the celebrated Sonata in A for the pianoforte. All of the classic masters seem to have had a fondness for introduction of the rondo form is the last movement of the celebrated Sonata in A for the pianoforte. All of the classic masters seem to have had a fondness for introduction of the rondo form is the last movement of the celebrated Sonata in A for the pianoforte. All of the color in the celebrated Sonata in A for the pianoforte in the celebrated Sonata in A for the pianoforte. All of the celebrated Sonata in A for the pianoforte in the celebrated Sonata in



# TURKISH RONDO



Prize Composition TARANTELLA IN A MINOR

LOUIS A. BROOKES

Con brio M.M.J.=144









ffCon fuoce

THE HUMMING TOP SCHERZO

R.S.MORRISON This lively number will afford excellent practice in light and rapid finger work in either hand. It should be played with almost automatic precision. Grade III. Vivace M.M. J .= 144







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799

# THE TOP O' THE MORNIN'

Mr. John Prindle Scott is an American composer, who is known chiefly through his many successful songs. He makes his first appearance as an instrumental composer in our Etude pages this month with The Top o' the Mornin! The author Allegro M.M. = 126

calls this number a little Irish sketch. It is a deliciously humorous scherzo, with the real old Irish flavor, characteristic in rhythm and tonality. Grade 3½.

JOHN PRINDLE SCOTT

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# MOONLIGHT IN VALENCIA

RENE L. BECKER

A Bolero is a brisk Spanish dance in & time, the chief characteristic of which is the rhythm of the accompaniment (IIIIIII). This rhythm is derived from the use of the castanets by the







### GIPSY RONDO Finale of the Trio in G

Arr. by Hans Harthan

JOS. HAYDN

One of the most famous of Haydn's lighter compositions. As originally arranged from the Trio, this number is lengthy and somewhat awkward in places, but Mr. Har-

than's transcription brings it within the reach of all. Play it crisply and at a lively pace. Grade III.



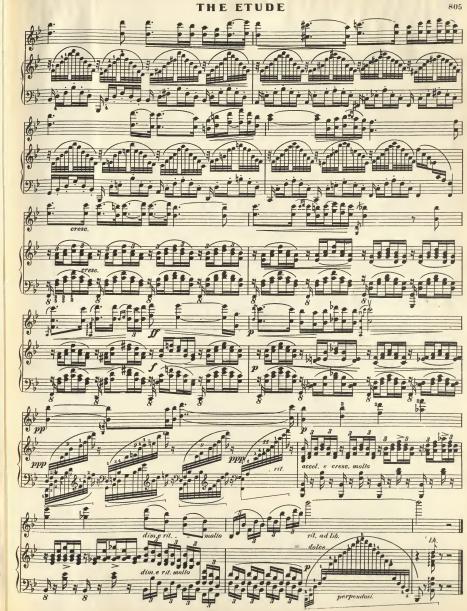


MAZURKA POMPOSO A vigorous Mazurka movement, affording fine practice in heavy chord work and octave passages. Note the characteristic mazurka accent falling upon the second beat of the measure. Grade 4.

Allegro con brio M.M. J=126

WALTER ROLFE WALTER ROLFE Piu mosso TRIO Tempo di Valse Dolciano \*From here go back to the beginning and play to Fine; then go to Trio. Copyright 1916 by Theo. Presser Co.



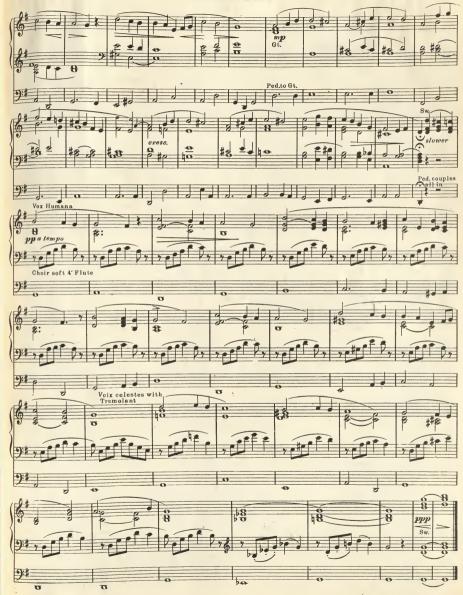


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# WHEN OLE AUNT LINDY SINGS

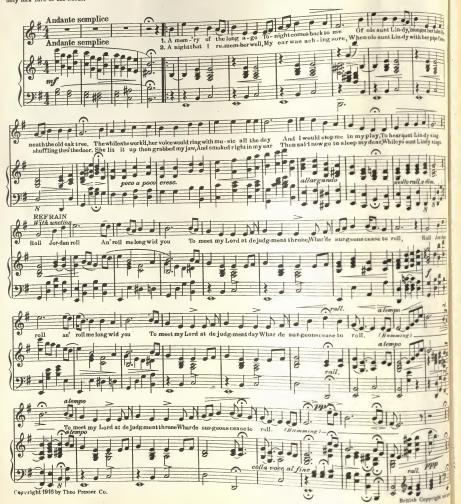
A MAMMY SONG

HORACE CLARK

An element of greatness in the negro character was the power to rise above the drudgery of toil through song. No matter how hard the day's work, it was carried through with an enthusiasm begat of the pleasure found in singing. It was this need of self expression that gave rise to those improvisations which later developed into the old slaves' songs, the only folk lore of the South.

The old black mammy was a doctor as well as a nurse to her put The old black mammy was a doctor as well as a nurse to her pag-charges. There was a peculiar faith in the child mind in her pown, to cure the earache with tobacco smoke. After her ministrations at to cure the earache with too would soon be asleep to the sound the pipe the suffering youngster would soon be asleep to the sound

her crooming voice. It is these memories of a type now gone that the song attempts to expenher crooning voice.



### How Verdi Sought to Avoid Pomp Even in Death

side. Our own Stephen Collins Foster was sadly neglected during the last years of his life, yet his body was hardly cold less?" before an elaborate funeral had been neglected during his lifetime-indeed, death might be the occasion for elaborate ceremonials of the kind he disliked so cordially while he was living, and made provision against it, not wholly with sucexcerpt from the admirable little brochure

on the subject of Verdi by Albert Visetti: January 21, 1901. He had spent Christand Pascarella, the poet and humorist, the

THE eagerness with which the world in any way. While engaged in fastening does hoor to musicians of genius after they are dead is well known. Very often fingers seemed to lave lost all power, the adulation actually begins at the grave- was in the act of helping him, when Verdi waved him on one side, and said, 'What does it matter, one button more or

"With these words on his lips he sank planned for him. Verdi was by no means to the ground, and never recovered consciousness. The Government took steps good fortune came very early. But he to accord him a State funeral on an may have had his suspicions that his enormous scale, but when the will was opened it was found to be the dead composer's wish that his funeral should be of the simplest possible character, and that the hour chosen should be at break cess, as is made clear in the following of day, or sunset. Moreover, there were to be no flowers or music, nor did he desire that cards should be sent to any-"His death took place quite suddenly one. Obedient to his wishes, the body at the Hotel Milano on the morning of was quietly removed to the Church of San Francesco da Paola, in a secondmas at the house of friends in Milan. class hearse, with a cross, two candles Among others present were Arrigo and a solitary priest! The coffin was Boito, Teresa Stolz, the famous singer, placed in the crypt, where it rested for a month. It was afterwards taken to the latter of whom kept Verdi laughing till Home of Rest for Musicians, where it far into the night. In fact, everybody now lies. This last rite, however, was was struck by his good health and spirits. conducted with great ceremony, the peo-On the morning of his death he got up as usual, not complaining of feeling ill given them of doing honor to their idol."

### The "Sound-Trap"

### By Ben Venuto

A SHORT time ago the writer was called from the side of the assembly room into upon to give a recital on a new piano which had been purchased for the assembly room of a certain high school. A brief trial of the instrument, made a few days beforehand, with a view to determining its best location in the room, showed all to be satisfactory, and the acoustic properties of the room very good, indeed, but on the night of the recital, imagine our disappointment at finding the tone dull, feeble and deficient in carrying-power,

At the close of the first number we cast a hurried and anxious glance at the surroundings, to determine if possible what was at fault. Fortunately the remedy was not far to seek. Two doors were open, which at the time of our ing into a small ante-room directly behind the piano, and the other leading audience

hallway. The doors were accordingly closed, and

the effect was at once satisfactory. The successful effect of the music at a concert or recital depends not merely upon the skill of the performers, but on the proper attention to various small details, among which the one just described is possibly as important as any. It may be laid down as a general rule that directly behind the performer should be a solid unbroken wall, and that between the performers and the audience the side walls also should present a reasonably unbroken surface. (Behind the audience, however, openings seem to do little or no harm.) Openings behind or at the sides of the performers constitute what has been called a "sound-trap," which previous visit had been closed: one lead- catches and wastes much of the tone, instead of allowing it all to reach the

### Some Facts About the Chopin Nocturnes

CHOPIN composed nineteen nocturnes in all. Their somewhat melancholy char- piano maker and publisher. acter would lead one to suppose that most of them are in a minor key, but this is not so, eleven being in major. Three of these are in the key of B major, the greatest number in one major key, and, in fact, in any one key. There are, however, three in the key of G, one in G major and two in G minor. Nine are in sharp keys and ten in flat, there being none in C major or A minor.

The key signatures of the nocturnes show considerable variety, though 4/4 time predominates. Ten are in 4/4, one in 6/4, two in 12/8, three in 6/8, two in mostly marked "Lento" or "Andante," sometimes with sostenuto added.

Professor Niecks suggests that there when he composed them. It was apparnocturnes were dedicated as follows:

Op. 9, Nos. 1, 2, 3, to Camille Pleyel,

Op. 15, Nos. 1, 2, 3, undedicated. Op. 27, Nos. 1 and 2, dedicated to the Countess d'Appony, wife of the Austrian

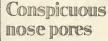
ambassador to Paris. Op. 32, No. 1, undedicated; No. 2 dedicated to "Madame la Baroness de Billing, née de Courbonne," one of his aristo

Op. 37, Nos. 1 and 2, undedicated.

48, Nos. 1 and, to Mademoiselle Laura Duperré, daughter of a French admiral and at one time a favorite pupil Op. 55, No. 1, undedicated; No. 2, to Miss J. W. Stirling, a former pupil of his, who assisted him financially and in 3/4 and one in 2/4. Slow time is almost other ways, and entertained him at her invariably indicated, only one nocturne being marked "Allegretto." The rest are before his death. She was socially prominent, like most of Chopin's lady riends.

Op. 62, Nos. 1 and 2, to Mademoiselle is a certain significance in the dedications R. de Könneritz, afterwards Mme. von of Chopin's works since they tend to Heygendorf. A pupil of Chopin who show whether or not he was in Paris possessed three volumes of his works with corrections, additions and marks of ently his custom to dedicate his works expression by his own hand. These mostly to his pupils or patrons. The valuable indications have been used in subsequent editions of his works.





How to reduce them

Complexions otherwise flawless are often ruined by conspicuous nose pores.

In such cases the small muscular fibres of the nose have become weakened and do not keep, the pores closed as they should be. Instead these pores collect should be. Instead these pores collect willing from years of neglect dirt, clog up and become enlarged. In such cases the small muscular fibres

art, cog up and necome entarged.

To reduce these entarged process Writing a cloth from very low state, latther it with a cloth from very low state, latther it with a cloth from very low state, latther it with a cloth construction of the construc

for a few minutes with a lump of ice. If you live in Canada, addres



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Such a system presupposes intelligence

the basic asset in memorizing. It calls

for concentration and analytical study of

the work in hand, both from the tech

no effort on his part.

### Singing Songs from Memory

vestigation for a number of seasons at from the pupil, but how? Quite as the a leading Summer School. Last sea- pupil would be apt to play it after such son it was made imperative, and nearly a torment of mechanical drudgery. three hundred and fifty solo appearances before the normal classes were rendered lar with some is memorizing the picture from memory.

At two sessions opportunity was given the printed page, the result being that as the students to sing selections and accom- the pupil was performing he was pracpany themselves with or without the score. tically reading the score from a picture good proportion of them elected to which he had printed indelibly upon the memorize their songs and accompani- mind. ments. There is much to be said in favor of encouraging such a system. Think of not approach the problem from either of its value as an experience. The concentration necessary to memorize the words, pupil to get the thought in the text and the melody, the rhythm and the accom- commit the text to memory, noting the paniment is excellent mental discipline, sequence of its development. If a text especially the accompaniment, since the does not develop sequentially it contains tendency of many of the song writers of no message for his audience and he will to-day is to arrange vocal obligatos to not select it. All texts adapted for a really quite good pianoforte solos. The musical setting have a clearly presented value to students of such an exercise of picture, embodying a sentiment, an incithe mental faculties is enhanced by a dent or a story. Such a text must first peculiarity in the demands of the art: while there is a wide range to justifiable. It is thus no effort to make it his own differences in the interpretation of a song, through a careful study of its treatment there is no margin of allowance whatsoever in its technic. It must be note perfect. The habit of accuracy gained by in which the composer has enhanced the such exactions extends to many other beauty or intensity of thoughts expressed

Among other advantages which may must know intimately the melodic and result from memorizing are a release harmonic resources which the composer while singing from the thraldom of has employed to give emphasis to the technic, freedom of thought and fancy in text ideas which he has made his own. putting forth the story, directness of an There is a reason for every measure appeal to the audience when uninterrupted being as it is, and that reason must appeal by a glance at the score, which in itself is a gain in that fugitive quality called, for want of a better name, magnetism, should have no place in his repertory. If and finally the highly important factor of appearance, which is never quite masterful when a musical score shares with the singer the attention of an audience; its tendency is to mar the pose and poise of an otherwise satisfying performance. Apart from the objective advantages of memorized renditions of music must be nical and esthetic standpoints. Each comconsidered the subjective influence upon position is memorized more easily than the mind of the student. That a fine the last, because by each experience the mental stimulus results from such conmind is better able to grasp the intimate
centration cannot be denied. Each new relation that must exist between author demand made and met by the memory and composer, who combine to give the carries with it a broadening of all the world a composition worthy of the attenfaculties that combine in perfected mu- tion of intelligent students or artists. sical character.

Since memorizing is clearly an advantage, it is only fair to our readers to discuss the best means or manner of accomplishing it. It has been the problem of many teachers, especially in the piano field. I recall the shock I experienced on looking at a score that a very prominent New York piano teacher had marked for a pupil, who was to memorize it for a public appearance. Over one group of four or eight measures was written three hundred; over another of greater difficulty five hundred, and thus throughout the composition over each phrase or period it was designated how many times it must be played through, the expectation being that by the many repetitions the notes would be so fixed in the subconscious mind and the fingers of the pupil that if he would begin the piece it

### Embellishments in Vocal Music

was not how to develop a plot and treat ries, and partially succeeded. His meatit in a manner consistent with the text. ure of success is embodied in the second but how many runs, cadenzas, trills and volume of his Elements of Vocalization. other embellishments he could crowd into which we hope will in time be accepted each of his arias. This might apply with as the standard. He confines the morden equal truth to most of the composers of that period. A singular fact in connection with those masters of the then prevalent operatic form is that they were a law names they gave to the graces. Half a notes are to be included in the grupetto. century ago the American singing teacher and their initial directions. gave all embellishments the generic term

In the writer's library are nearly if not of grace notes, and people sang them as quite all the published works of the great the spirit moved. If there was a difference between the appoggiatura and the acciaccatura, few knew it, and the audi- ence on all of the major points and ence was none the wiser; and if a copy nomenclature of the principle embellish of an Italian song was published by an ments.

American house, the appoggiatura and

meaning or purpose. When it came to graces of more than one note, such as the mordent and the grupetto, there was confusion multiplied by confusion. Some sang the groups or mordents with the words they were leaving, some sang them with the words they were approaching, and some, because of life activities and from a habit comes to by the author. Here the musicianship of , ignorance as to where they should be sung, did not sing them at all. The Holy Bible of the musical profession-Grove's whole step trill." Dictionary-is of little assistance to the singer because its allusions to the graces never heard of it." relate mostly to instrumental music, in which fewer of these doubts exist, since there are no words to complicate matters. called to the fact that there were many The turn as understood by the average more whole than half steps in the dia singer, represented thus a is nearly tonic scale, she set about correcting the always sung: one note up from the defect. it does, the act of memorizing it calls for starting tone, back to the starting tone. Her use of the half step trill indisone note down from the starting tone and criminately is on a par with the general back again to the starting tone. Gener- knowledge of the embellishments as a on the part of the singer. Intelligence is ically, this is a turn. Many of the more whole Some of the old masters have explicit writers designate it as a grupetto, used the term shake instead of trill, and This is a very convenient term; it en- it is significant that a very distinct differ croaches on the mordent on the one hand ence may exist between the shake and the and threatens the cadenza on the other. trill. The trill, as taught by some, is a It carries with it no sign as to how it is very rapid play of the voice on two tones related to the text, and, with one notable in perfect rhythm. For example, one

This exception is found in Nava.

### The "Shock of the Glottis" In his work, Choral Technique and In-

mation desired by all singers—the true 'shock of the glottis'—the coup de la glotte of Garcia. This term, open as it is to misinterpretation, is not a happy description of the vocal action it describes, as there is not, or need not be a shock as we understand the term. It merely means that at the moment of the air cords are firmly stretched at the right tension, and the note struck is exactly the

"This synchronization of the two facterpretation, Dr. Henry Coward tells us tors—breath and vocal cords—seems such that "when the artistic attack is mastered a formidable thing, and the term 'shock where the shake occurs on long nor of the glottis' appears so fearsome, that it strikes a kind of terror into many minds. But there is no need to feel alarmed. The 'shock of the glottis' comes naturally and subconsciously to most people. Like the man who was astonished to learn that he had been talking prose all his life, many singers will be equally surmeans that at the moment of the air passing through the larynx to make a prised to know that every note which they same two notes during that time. have sung, which was struck perfectly in Most teachers will urge that the tune, was sung with the true shock of the should be practiced and perfected beion glottis. Some persons possess this accompitch required without any adjustment beplishment naturally. Some, through careperience of those who have taught the pupil that if he would be would be would be if the lessness, have let it slip from them, while embellishment with the above different

WHEN Rossini was writing the Barber in orderly fashion all of the idiosynerasongs has been estimated by test and inpiano would finish it without further help of Seville, the problem confronting him oies of his predecessors and contemporato two notes; he gives, by the upright of dots within the half circles of his double curved signs, indications as to how many

They disagree with bewildering persist

As to the trill, which may properly be acciaccatura were spilled into the score called the climax of achievement in calby the typesetter, regardless of their oratura, there is a lamentable lack of definiteness in the minds of many teach ers and singers. The writer once asked an artist to trill who had sung her wa cellent concert company. She selected a ness and control in this most difficult a C and D. "let me hear you give the

"What do you mean?" she said. "I

And upon trying to sing it she failed completely. After having her attention

exception, it fails to announce any sign beat in common time allows eight third indications as to how it should be treated. second notes in the time assigned to He made a supreme effort to crystallize the tempo of the movement. The shall function. The singer gains by practice great proficiency and speed, and feels a liberty to vibrate the tone between the two pitches without regard for rhythm The effect is freer and better especially under the signs ad lib, or hold forc, the two forms should be definitely classified as the trill and the shake the former being rhythmical, so far as th number of notes sung in a given time concerned, and the shake, which may be used where the tempo demands are the

would play itself. I was almost coning necessary, as unce would not be a same of the condition of the cond ter course. Many who attempt the ntterly of the goal. On the contrary, trill, those who begin with the shake, unhamequally strong accent on both notes. They also find it a much simpler matter the shake than it is to pass from the trill

w the careful process of rhythmic con- difficult to teach a pupil the shake who trol, gradually increasing the speed, fail has for some time faithfully practiced the

There have been many efforts to organpered by rhythm, enjoy the welcome ex- ize teachers with the purpose of agreeing perience of an almost immediate response upon the nomenclature of the art. If to the effort, and they find it far easier such an organization could be perfected, to make the embellishment even, with an and its members would go a step further than merely adopting names for the several embellishments and prescribe minutely their function and the manner in which to sing the rhythmic trill after learning they must be given, a long step would be taken in the right direction. Let the proto the shake, and an important factor in fession begin by adopting Nava as a safe the case is the time consumed. It fre- starting point and add what they think quently takes as many years to perfect desirable to his carefully worked out systhe trill as it does months to perfect the tem, making certain names and signs shake. Another important fact must also yield uniform results in the notation of he taken into account—that it is extremely the so-called graces.

### Some Precepts from Tosi

HERE are some old-fashioned things are observations of a man who taught and wrote two hundred years ago, and vet there are those who sneer at the oldfashioned in the art of singing.

Before encouraging a student to pursue the art of singing, ascertain if he has talent. If so, he will progress easily and with pleasure. If not, it is impossible to

Morality and nobility of soul are attributes that must join hands with the singer's perfected art

He who is not a good sight-reader may well be ashamed of his ignorance. He does not know the alphabet of singing.

Teachers are not perfect. The student should discern the defects in his training and strive to correct them himself.

If a student wishes to gain control of his voice he must practice scales and arpeggios CONTINUALLY.

He must study his vocalises until he knows them by heart. He need not always sing them with his voice to learn them. The good student may save his

There is no instruction so valuable as hearing good artists, both vocal and

He who has the ambition to succeed as well to be able to accompany himself whenever occasion demands

The singer who has not studied musical theory labors under a great disadvantage. The composer is better understood and interpreted by one who has a knowledge of his technic

In selecting repertory, let no time be made into the vernacular of to-day. They spent on music that is not in every way worthy and profitable.

> Students should accustom themselves to singing before a mirror, that they may not contract unfortunate habits in facial

> Nothing is more important than a welldeveloped rhythmic sense. Some of the best artists fail in this, and to that extent fall short of perfection.

> The singing of a beautiful melody with deep expression and in perfect rhythm comprehends the last degree of difficulty. Only those who are at the pinnacle of fame succeed in doing it in perfection.

In singing be careful that the words are spoken so clearly, yet without affectation, that not a syllable is lost to the listener and whole phrases are easily and distinctly understood,

Breathing should be so perfected that the singer is always provided with more breath than he needs

An hour a day spent in vocal practice is not enough, even for the most gifted. voice and learn difficult passages by think- How necessary then that students who are less gifted should practice much longer.

Students should not be allowed to sing their vocalises on ah until their voices are well placed by the use of syllables a singer must learn the piano sufficiently such as do, re, mi, fa, sol, la, si, do, or other syllables that contain the primary vowel sounds

> It is of great benefit to a pupil to be present at the lessons of other pupils. Thereby he sometimes gains more from observation than he does from his own

### Music and Matrimony Among Singers

By Erik Schaefer

suggest could along. Yet one of the her. "And these, Madame," he sug-happest of n | marriages on record gested, pointing to the children, "are is that of Mario," the tenor, and Grisi, your little griettes," the soprano. They divided their time be-

DESPITE the general belief that music happiness until the death of Grisi. Six and matrimony do not go together, the daughters were born to them, but only history of music records many cases three achieved maturity. Mario liked where the two have gone amicably in nothing better than to be with his wife harness. In most cases, however, happi- and children, and Grisi's devotion to him ness is achieved where two musicians of and to her children, as well as her quick opposite types marry. Robert Schumann, wit, are displayed in a well-known anecthe composer, and Clara Schumann, the dote. One day while walking in the pianistic interpreter of his work, are the park in London she met a distinguished ideal example. At first thought, it nobleman of her acquaintance, who would seem extremely unlikely that two stopped and passed the time of day with

tweeh London and Paris, where they promptly. "They are my little marion-were idolized, and lived in complete ettest"





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we mean gaining a mastery of the tools study, namely, the formative and technical. the singer must employ as a professional. mean following unreservedly the instructions of one who has knowledge and experience, and by "a clearly defined purpose the motive" we mean the definite understanding of the conditions, gifts and aims that have prompted one to enter upon the study of singing.

### The Slowest Way the Quickest

.Technical study in singing, if properly pursued, comprehends a most exacting régime. The ultimate success of a student is a certain indication of the faithfulness with which he has followed such a régime. If the student has become a great singer, he has made great sacrifices in his devotion to technic. He has practiced the various scale and arpeggio forms indefatigably for from two to four years. During that time he has interspersed his scale practice with sustained tones in all parts of his voice, in wide contrasts of stress, and has become master of all the embellishment intricacies. He has passed not once but many times through a few of the best books of studies written in the song form. In these he has made practical use of the control gained in his study of unmelodic exercises. From such studies to songs is a free step into a field which has no difficulties for him, because every demand they can possibly make of him, so far as the voice and its control are concerned, have been met in his technical study.

Such is the equipment of the thorough student of singing who has risen to eminence. This being true, how can a student expect to reach distinction without that equipment? Yet the go-slow teacher singing does the restless spirit of the times militate against success. The unwillingness to bide the development of the instrument and its technic commensus rately, has marred many careers and shortened many others.

### A Good Teacher Needed

equivalent to working with a safe and good instructor. There are those who, influenced by the fear that they would not be safely taught, have grappled with the problem unaided, usually with lamentable results. Such a student must at every stage of the journey come to diverging

larly so in the art intangible which is alone, but of technic

THERE is no superficial value to tech- crowded with fugitive and evasive subtlenical study along vocal lines, if the work ties? Indeed, of the first importance is is wisely directed and a clearly defined the selection of a guide through this, by purpose the motive. By "technical study" far the most important period of vocal

It has been often said by those with By "having the work wisely directed" we narrow views of the vocal profession that the teacher of beginners which, in a vivid sense, means the technic of the art, is forgotten or not accredited with his share of the pupil's success; that once the technic is perfected and the student passes into the hands of a coach or a teacher of interpretation, the world acclaims him as a pupil of his last teacher.

One must not descend to being influenced by such considerations, for such are not the facts. Any one with deft fingers who is a quick sight reader and alert to musical effects can become a satisfactory coach. The teachers are rare who can safely place a voice with a sure knowledge of its needs and possibilities, and then, by the judicious employment of excreises, develop it to the limit of those possibilities, at the same time equipping the instrument with the technic necessary to the meeting of all the demands that an ideal professional career can exact. Such teachers care little for the whisperings of the uninitiated. It is to such an instructor that the student should entrust his voice, and then with perfect obedience apply himself to the furtherance of the teacher's plans for his development.

### Clearly Defined Purpose

The final clause in our first sentence related to "a clearly defined purpose. Here is the pith of our subject. The day is passed when the stern New England parent says, "My oldest boy I shall train to the ministry, the second is to be a lawyer; Jim, he must learn a trade, and Tom is to stay at home and run the farm." What an immense progress the is not popular. In nothing so much as world has made in half a century! Parents now study the trend of their boys tastes and encourage them to pursue the course which carries with it the strongest likelihood of success. The saddest pages of our vocal history are those filled with the lists of unnecessary failures, and all because the clearly defined purpose was born of a misconception of what should Having the work wisely directed is justly lead up to such a purpose.

The love of a fine picture does not impel half a hundred young men and women to attempt to paint its equal; but if a song bird appears upon the horizon who, with charm and magnetism, can sway an audience with her singing, many more than half a hundred of that audipathways without a sign-post to tell him ence wish they could do as well. A which is the best path to take. If he finds goodly percentage of those are sure they his choice is not as fortunate in results can if they but try, and most of them try as he had expected, he will abandon it The purpose is clearly enough defined. and try one of the others. Such a course but the estimate of the cost and effort is is most devastating to the nervous and not carefully made. To launch into vocal muscular forces, upon which the beauty study because one has a voice and enjoys and control of the voice depend, to which singing and hearing fine singing is the must be added the loss of time and the common error. Granted that most of the unhappy effect of uncertainty and chagrin. great singers had to begin where these A man who wished to become a black- enthusiasts are beginning, it is quite probsmith could learn his trade only by being able that many of them might become with and observing a man who was ex- high in rank, but not without making the perienced; he might become a better great sacrifices outlined above, and cerblacksmith than his teacher; but at the tainly not without gifts so unusual as to outset he must be shown a thousand warrant such a sacrifice. Thus we urge tricks of the trade which hundreds of the clearly defined purpose, but insist that years of progress had demonstrated as the defining process be exhaustive and the quickest and most practical. If this the step taken with a deep understanding the quickest and most practical is true of a business, must it not be of of the requirements of the art of singing, greater importance in an art, and particu- not from the standpoint of interpretation



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### The Star Spangled Banner in Petrograd

Sinders (California).

How Max Reger Reproved a Student

I may submitted some manuscript to the conservatory with the results that I be admitted to the class of Max I ber the regular sessions of the class, which i found were held from S till 11 octock, three mornings the class which i found were held from S till 11 octock, three mornings the class which i found were held from S till 11 octock, three mornings and the class with a few manuscript with the master was seated in the midst of them before a large receiving the midst of them to center (this was a rule of ethics). I saw fiter Reger claimly large down the large l

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### The Organist and the Community

In a gathering of musicians the ques- organist or choirmaster is at once ap- gregation which is not itself on its last tion is almost sure to arise, "What shall parent. be my attitude toward free performances? take the stand that under no circumstances will he perform, either in public great majority of cases that means the end of his public performance.

### Musical "Back Numbers"

Now it would seem that the musician, like any other professiona, man and like the business men of the community, must squarely face the proposition of the most efficient way of advertising. Moreover, as a public-spirited citizen, he must reason out for himself the extent to which he is indebted to his community to render it a certain amount of disinterested service. Unfortunately, the attitude of a large number of musicians is an absolutely selfish or, at least, self-centered one. They reason something like this: "My pupils pay me a fee; I give them their lessons. It is a business transaction, and ends there," or "The church pays me a fee; I play at the service. When that is done the transaction is completed and I owe nobody anything." To the advocates of the old slogan, "Business is business," such an attitude is absolutely correct. It is strictly businesslike, and is undiluted by sentiment or other "nonsense." But there has arisen a new day, or, at least, its dawn is at hand. Undoubtedly, a large number of our business men still confine their operations to exploitation. They still look upon the public and upon their employes as an orange to be sucked, and when the inice is all cone the rind may be thrown away. But they are back numbers, and the spirit which has actuated them is out of date.

I suppose there has been no more important movement in this generation than that which looks to community betterment and uplift. It has been slow in arriving musicians fall down. First of all, there and is yet scarcely beyond its inception, is that uninteresting organ. Maybe it is Within the past five years the term "com- as much as five or six years old, and munity music" has likewise appeared over therefore lacks some of the very latest the horizon, and is demanding an ever equipment, and maybe it is only a twogreater amount of attention; in fact, at manual organ and therefore is of limited the present time, there is almost danger artistic range; or maybe it came out of of its becoming a fad.

If there is one criticism which is heard its ability rewards it. Shall I play gratis at all or shall I always more frequently than another about our questions are answered variously under that they expend a great amount of different circumstances. There are, un- money, a large amount of energy and enfortunately, a number of people, much too thusiasm, but seem unwilling to make renumerous, who presume upon the enthu- turns during the other six days of the siasm and good nature of musicians to week. This accusation is, of course, unthe extent of "working them," as the just in a large measure, though it has a saying goes, for free performances and basis of truth, but nowhere is it more then deliberately select some one else just than in relation to the musical activiwhen a teacher is wanted or a perform- ties of the church. I presume it is enance is given where a fee might be paid, tirely fair to say that the organist and The number of bitter tales that many, choir members of the average American especially younger ones, have to tell about congregation would resent any demand such treatment is legion. After a few upon their time outside of the stated such experiences a musician will often meetings of the congregation and the necessary rehearsals to prepare for these. That they have any responsibility toward or private, without a fee-and in the the congregation or community on weekdays, or have any obligation other than the Sunday morning and evening (or afternoon) service, they would indignantly deny. The fault is not entirely theirs since too often the chairman of the music committee drives a sharp bargain in the first place when he engages them, and in self-defence they must refuse to deliver more than the bargain calls for. But, after all, business does not consist merely in delivering the goods. Any business man would smile if you were to tell him that all he had to do was to sit in his office, receive orders, manufacture the tell you very quickly that if he did that for any length of time, his business would die of dry rot. His competitors, more

energetic and enthusiastic than he, would take it all away from him. Exactly the same conditions confront the wideawake church organist. A church position is usually worth just as much as its incumbent makes it worth. Like any other proposition in or out of the business world, it is the usual procedure for a man to accept a position at a salary lower than he feels he is worth at the time, with the expectation that, by making good, he will naturally make himself worth more, and his employer, recognizing his value, will be forced to increase his salary or lose him to a better position. It would seem that this is the natural and normal attitude that the church musician ought to have toward his

### Why Church Musicians Fall Down

But here is where too many church the Ark with Noah, and wheezes, and has This movement is simply the fruition an action fit for a blacksmith, or maybe-, of the entire social development away but why continue the awful catalog? from individualism, the development There are enough "maybes" to sink any which is producing a social consciousness enterprise, and the only important maybe and conscience, and which ought to revo- is that maybe the organist has enough

legs recognizes worth, and to the best of himself apart? Why should he insie

A congregation is no more wedded to demand a fee? If I perform without a churches, it is that they are an institution its obsolete organ than is a business to fee, where shall I draw the line?" These whose business is done in one day a week, an obsolete organi men. gregation is largely made up of business men, it is inclined to take the attitude of istering to the community health and has the business man, that it is necessary to do more than criticize a plant to demonstrate its worthlessness. In other words, most congregations, like most business men, are "from Missouri"-they "want to he shown." And the music committee, even though it may be, so far as its attitude toward the organist is concerned, in all respects Ifke his satanic majesty, still it made up of human beings who have listened to quite their share of complaints and criticisms, and are very much inclined to believe that the new organist, when he says the organ is impossible, is indulging in a fit of "musical tempera-ment." If, on the contrary, he demonstrates that he is dead in earnest, that educational forces to be found in any he knows his organ, that he has at heart community. At its best it is on a par the interest of the congregation quite as much as his own, and that he can deliver cuals, and ought to be so regarded. But the goods, it will not take the congrega- it has a more important field and one tion long to become aware of the fact, which is worthy of evaluation. One on that the equipment is not equal to the son why organists are paid so little is man who is to handle it, and the result because they are worth so little. Man often is that if a new instrument is not organists are holding positions with pracforthcoming, at least the old one is made tically no previous study, and very let playable, and such improvements made more after they have taken charge that the position will be tolerable, if not their organs. They are scarcely organis

But there is another side to the ques- to do is to grow, and there is only one tion. So far, the discussion has been way to grow, and that is by study as confined strictly to the selfish point of practice. They would tell you usually view, to the opportunity for advancement that the church affords no opportunity for and the best way to bring it about. The the proper exploitation of their talent other point of view is that of the organ- Very well, then Evidently what they ist doing his share of the work of the need is organ recitals, and at frequentia community. I suspect that if you were tervals, and as often as possible without to ask any doctor of your acquaintance the "silver collection at the door to de whether he ever makes any free calls or fray expenses." The free organ rectal whether he has any bad debts on his one of the fine things which an organist books, whether he refuses to respond to can do for his community, and even on a call for help when he knows that he a small, old-fashioned two-manual organ will not be paid, whether, in other words. he can give pleasure and carry on in his motto is "Business first," I suspect modest way an educational campaign for the answer would be something like this: hundreds of people who otherwise would "We have a tradition in the medical pro-never get these things. In the meaning fession which is expressed in an oath he himself will be growing, and the coo which each new physician takes, which gregation will be sure to respond with makes us place service first, and profes- enthusiasm; and two things will have sional ethics next, and dollars afterward." Or, if you turn to the minister, that plutocrat who receives four or five times as good advertising which cost him no month much for his day's work as you do for and which cost him nothing else extra yours—and hasn't spent as much for his what he has already been paid for in his education, either—and ask him how often own growth, and, second, unless the coo he is called upon to do a service in the gregation is hopeless, there will have been community for which he gets no pay, I set into motion a desire for an adequate think he will soon tell you he is not in instrument and a good musical plant turn to the butcher or baker or grocer, and ask him how much credit her served to the property of the company o and ask him how much credit husiness he munity of a musical force of value to the does, and how much of his business is community, which may be counted upon done without receiving adequate settlement of bills, you will find there, also, a worth something to be reckoned amost considerable proportion of "dead-head the leaders for community righteoases work." And then there is the business and betterment—to put it in other works work. And then there is the business and betterment—to put it in one of running the community, and the civic among those acknowledged as god duties, and the educational forces of the duties, and the educational forces of the citizens. community-truly a big job. If everylutionize the thinking habits, especially of plain American gumption to rise about a young country like America. Its appli- his handicaps and limitations and show a young country like America. Its appli- his handicaps and limitations and show a vertice without pay, it would take just will devise ways and means of assistant about a twelvemonth to ruin every civil.

Why, then, should the musician hold that he must receive a tangible return for everything he does? He is not the only one who is called upon for service or of attitude should be that in all matters min piness he is willing to do his share to contribute his portion of the service required. Probably he hasn't much property and can't pay much tax, but for all that he has been educated at the public expense, he is daily and nightly protected at the public expense, is using lighting and paying and sanitation which is paid for by public money, and a host of other things for which he pays either not at all or entirely out of proportion to the benefit which he derives.

### Organ Recitals for the People

The organ recital is one of the finest with the high-grade piano and violin reat all, except in name. What ther no been accomplished as by-products; first

a young country like America. Its appliable is handcaps and immunious and an adout a twelvemonth to ruin every civilfirst, his own congression to its feet. In through it his city and even his c

or state. Nobody who has been awake entire musical attitude of any small town to the conditions of the community would if even one organist in the town were to for a moment consider that the average exploit his position to the utmost. The congregation has exhausted its musical amount of lethargy which one encounters, possibilities or even fairly begun to ex- in small towns especially, is only equalled ploit them. A wideawake and enthusi- by the amount of poor church music desire for a more thoroughgoing musical organization, and then the organization tself; and in demonstrating his value to the congregation, the chance is, ten to one, that he will also have brought about a response on the part of the congrega-tion in the shape of better cooperation and higher regard for himself. The recital. the hymn service, with appropriate remarks either by the organist or the minister; the congregational rehearsal and, field of the large city and the small town ice, all serve to do their part,

Then also the organist will frequently successful and as important as his large find need for a Sunday school orchestra city brother. In fact, because of the or church or Sunday school glee club, wider personal acquaintance which one and, for the proper carrying on of his may have in a small community, I am work, the training of solo voices and of firmly convinced that the advantage is an assistant organist-all in the day's with the small town organist, for it is work, and yet seldom done. I suppose it much easier, we must remember, to be

astic organist can do much to create the which results. There is a direct ratio between the two. Therefore, I know no more pertinent nor more urgent message to the church organists in America than the well-known adage, "Physician, heal thyself." The musical interest and response will be in proportion to the amount of energy and enthusiasm which is injected into the job. So that, making due allowance for the relative importance and of course, the much abused musical serv- congregations, there is no reason why the small town organist should not be as would be possible to revolutionize the the "large toad in the small puddle."

### The Organist in the Small Church

dents and for the beginning teacher, but formance. In the same way too, often a for the organist in a small town church, composition is included within the church whose name is legion, there seems to be service because somebody of renown has little thought. The possibilities of the used it, not because it fits. position as an educator, through the organ recital and as a means for the development of community music, have already been referred to, but there remains the most important relationship of all-one by which we stand or fall-that is, his specific work in the congregation. In nearly a quarter century of active service, without rehearsal. The church organist, ranging from a small mission church to whether in a small or large church, ought a wealthy city congregation, it has been to play hymns strictly in time, ought to my lot to run across all kinds of conditions and to discuss church music with all kinds of people, and the most common criticism on all hands is that the organst's or choirmaster's efforts are too ambitious. It is the same frame of mind which makes the small boy stick his hands in his pockets and puff up in imitation of a bigger boy, which makes a clerk on \$20 a week try to palm himself off as a millionaire, which makes the organist in a humble position, with little no experience, imitate the musical offerings of the wealthy metropolitan con- ble, rather than to exhibit the melting oregations. He forgets that there is room tones of some fancy solo stop. The an alike for the cathedral and for the chapel, them, if there is one, should not be too for the millionaire's house of worship elaborate. I have the utmost sympathy and for the mission, and that for every with the congregation which objects to one of the former kind there must needs too much fuguing. The fashion for that be many of the latter. There is no reasort of thing died several generations son why the choir of a sneall church may ago, and with the development of the not sing just as acceptably and the or- better type of English and American ganist play just as artistically as in the church music, it has taken on a directness largest and most wealthy city parish, but and a sincerity which has gone far in the that does not mean that he must use the right direction. It is generally a mark of same selections and attempt to do things immaturity when the first consideration on the same scale. I have heard country is technical display rather than art. choirs of untrained voices attempt compositions which would stagger anything but hymns in the place of anthems. I have a chorus of professionals, and I have already referred to this, but would say neard the high-priced quartet or the that where the taste of the congregation hoasted boy choir of a large metropolitan has become degenerated, so that hymns congregation sing as its musical offering of the gospel song variety are a habit, a simple hymn tune. In fact, some of the there is a large field for improving the most effective and reverential church taste by means of artistic and worshipful music that I have ever heard has been singing of the good hymns which are perthe singing of familiar hymns, either as haps a little less familiar. In fact, the solos or as ensembles, and such work I anthem is, after all, only an antiphonal have heard in choirs where the soloist's hymn in its beginnings.

great American game of bluff, to make the strict orders of the chairman of the an impression, to strike an attitude. We music committee, who happened to be also see this tendency exemplified in the type the principal contributor to her salary. I of recital program which is too commonly presume such conditions are more com

WE hear much advice for music stu- made for publication rather than per-

Achieving Simplicity in Hymn Playing It is a commonplace that simplicity is the greatest art. In fact, it takes genuine art to achieve simplicity. I suppose hymns are the most poorly done of all church music, largely because they are so simple, therefore may he done presumably play them as they are written, with fair attention to shading, providing the shading does not throw the congregation off because of undue dynamic changes, and does not become a concert performance to which the congregation would rather listen than cooperate. I do not feel that t is necessary to make a display of ingenuity of registration every time that a hymn is played. It would seem that the hymn tune is a vocal composition, not an instrumental, and that it should be performed with due regard for the ensem-

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An organist of my acquaintance told There is an unfortunate tendency in me the other day that under no circumthis country on all hands to play the stances must she play Bach. Those were

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mon than one realizes, but, under such

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circumstances, there seems to be no It is not wise to trust too much to choice but to obey orders—and look improvization. Even the greatest masters around for another position or for a soon develop mannerisms and are likely change of heart on the part of the chair-man of the music services of the chair-man of the music services of the chair-to run dry of ideas. These may be tolerated if you hear a man only once or once There seems to be a good deal of dif- in a while, but where the performer ap-

operation of the pastor, and it is his busi- "improvization" carefully worked out, and

noticeably long, nor should it be so com-

paid organist. The organ recital should

come on a week-day

ference of opinion as to the necessity for pears twice or oftener each week, there a postlude. For my part, where the conic danger in many directions in much imgregation is in the habit of visiting as provization. There is, on the other hand, soon as the benediction is pronounced, I should consider the postlude almost an the improvization. There is, on the observice for should consider the postlude almost an the improvization of skillful modulations insult, for it interferes with the social and introductions, and occasionally there intercourse of the members of the con- is no better type of postlude than an imgregation. Personally, I should refrain provization upon the closing hymn, but from playing the postlude if I found it must be in the mood. I listened to an much more interest in the conversation improvization some time ago which was than in the music. If the postlude is a supposed to be on a set theme, and it part of the service, then the organist has consisted of the playing of the thematic a right to demand through the proper melody without harmonization or elabochannels that the congregation adopt the ration, and then straightway, with scarcely proper attitude toward it. A certain a modulatory chord, there followed amount of missionary work can be done Wagnerian or ultra-modern succession of through the choir by getting its coopera- chords, which bore not the slightest relation in the shape of remaining seated while the postlude is going on; but, after by any stretch of the imagination, have all, it is not likely that any marked grown out of it. Here was a case where change can come except through the co- certainly the performer had evolved an

Avoid Too Much Improvization

ness to say whether or not it is worth once was often enough to hear it. while including that musical number. Just For those who desire to continue studyso with the prelude. Its length must be ing at the same time that they are filling determined by the attitude of the powers their positions as church organists, there that be, but whether or not their attitude is nothing much better than the Schneider Exercises, Op. 67 and 48 (especially if the is favorable, the prelude ought not be exercises are transposed as directed), the plicated that it serves simply to attract Rinck Organ School, first two books espeattention. Its only excuse for being is to cially, and the Dudley Buck Studies in prepare the members of the congregation Pedal Phrasing. These presume a cerfor the service, and for that purpose tain amount of previous knowledge. If should be, in the main, quiet and medi- however, the organist wishes to begin a tative, not to say worshipful. Just how a the beginning, there is nothing better on congregation justifies a short organ re- the market than Rogers' Graded Mate cital before the service I have not yet rials for Pipe Organ, for it covers the been able to discover. It would seem to subject concisely, and includes in a more be strictly a means of getting their logical form than any other of similar

money's worth out of the very much over- scope all the work that is necessary. Since playing the organ is best learned by playing rather than by talking about it. A large proportion of the people hold- there is no valid reason why the organist ing organ positions belong to the class "fifty miles from nowhere" should not be which has had little or no opportunity able to develop into an artist. Of course, for previous study, and the most im- he needs to have his horizon widened and portant matter before them is to devise to take every opportunity possible to hear ways and means by which the require- good music, but the actual work of learnments of the service may be met, and at ing can be done just as well in a hamlet the same time a reasonable amount of as in a metropolis. The great philosogrowth ensue. In order to bring about pher, Kant, they tell us, though he be this state of affairs, the organist must be came perhaps the greatest force of his content to use for the services material generation in his particular line and lived of comparative simplicity and technically to be far past the allotted three score and well within his comprehension. In most ten, yet never traveled more than a few cases, the service music and the study miles away from his native city. material must be two entirely distinct man's development was intensive rather things, for to study the organ seriously than extensive. I am Sirmly convinced requires a reasonable amount of tech- that any organist who is dead in earnest nical training, and it is not fair to foist may learn to play well and take an imupon the congregation a lot of musically portant part in the musical uplift of his barren studies, on the one hand, or a lot community if the will make the utmost of good material improperly prepared, on use of the facilities at hand, even though the other. Of course, the organist grows those facilities at the beginning are no through the material of the service, but more than an old-fashioned reed organ that is not enough. There are by this with foot power. We are too often detime numerous collections of easy church ceived into believing that it is impossible music, among them the four following to do artistic work except with the most books, The Organ Player, Organ Reper- up-to-date apparatus. forgetting that in toire, The Standard Organist, and Organ art, at least, if not along all intellectual Melody, which are of value, as are the lines, true growth comes only through Village Organist and the Soft Volunta- discipline and is from the inside outward. not from the without in.

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# Department for Children

Edited by JO-SHIPLEY WATSON

### Betty's Fingers

Berry sat up very straight. To me she Thumb in a heavy voice. "People say "A fearful tone," they said in one seemed to be playing with the muscles of when you have a fat body you have a breath.
fat mind, look at me." Mr. Thumb lifted "Too sharp; it sounds like glass," said her back. Her shoulders drooped and I could see that they were relaxed, the himself up by his knuckle joint. "I am the fifth, "I'm glad that my voice is soft fingers rested lightly but firmly upon the so huge that she has to play me with a and pure." touch as light as air but in time I am "If I do wobble," said the fourth "I do associated with regular care of of the keys, the knuckles were arched, the wrist was low, the thumb hoping to be as supple as a finger; it not shriek." played upon its tip and I know that the hall of each finger felt the key. When you." Mr. Thumb stared earnestly at the my voice grows," the fifth answered she lifted her fingers to play I noticed fourth finger. "Oh, I hope you don't quietly. that she thought very earnestly about the mean like mel" said the fourth finger kind of tone she expected to come out of with a blush, see how strained and awk- rupted the third. the piano. "One, two, three," she said, ward I look now." Here the fourth finthen slowly and carefully each finger was ger drew back from the knuckle joint, drawn back. Then, "One, two, three," it Sometimes Betty has to take her other was surely and firmly dropped into place hand and straighten me up, only yesterthis thought "I must draw the tone up from the deepest point in the key-bed." of the key and don't wobble." "Well I'm sure I should have cried," You see Betty's teacher had said from the first lesson "Tone, tone!" and Betty had said the third finger. learned from the first lesson that tane did not lie upon the top of the key: but

"I did not cry." answered the fourth. wobbled and wobbled until no one

could hear my voice," "I am thankful for my strength" said the third finger, and then to show how alert and active it could be the third finger drew back from the knuckle joint

and drew out a beautiful big tone. "How lovely," sighed Mr. Thumb. "I can do that!" shouted the second finger. "I am freer than any of you, listen to this," and the second finger

for ten minutes without a stop!" "Well "Dear mit's a healthy sort of tired," replied Mr. their ears.

threw itself far back from the knuckle, "One, two, three," Bang!

"Model your voice after mine," inter-

"Model your voice after mine," inter-upted the third.
"How conceited!" said Mr. Thumb

young to stand up as models of tone." "Let Betty decide what she shall make

machine and Betty is our engineer. No machine can run without oil and that is secured—with Ribbon Dental why we must obey her."

asked the second finger anxiously. Thumb wisely.

"Here she comes with the oil," said the the growth of decay-germs—yet fifth and they all scrambled into their

"You have improved wonderfully, my dear." The fingers laughed knowingly

the dentist.

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luxurious, lasting, refined Giggling assent. "Please ask me about the tones in some "Very well. Now suppose that the other interval, Miss Brown,—even a



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### Can You Answer These Questions?

1. What is a hold? Write the sign

3. Write the words that indicate mod-

4. Write the words that indicate fast

accidentals here: ....., eading tone of C sharp major scale.

signatures that you know, ..... three tetrachords ....,

7. What is a diatonic scale? Write out a diatonic scale. . . . . .

(Children's Department continued on page 812)

has been the dream of my life to be like "I shall be quite content to wait until

under his breath, "We are all much too

day she said 'Now stay there in the center of us," murmured the second quite subdued. "True," said Mr. Thumb "We are the a-day Tooth Brush Drill is easily

> Cream. The delicious flavor "Do you mean that practice is the oil?" use it willingly and faithfully. "Practice is the oil," answered Mr.

"One, two, three," said Betty,

it is not over-medicated. Preplaces and worked hard for another scription for abnormal conthirty minutes and the next day Betty's teacher said:

"Dear me!" shricked the others holding for they had done their very best for

lower half of the apple interval

whole orange? No: simply the half of

each-two halves," All the bright young

faces were now alight with understand-

"Oh! I see!" cried Mary, delightedly,

"And that's why two half-tones are not

always the same as one whole tone. Why

all you have to do is to think of apples

And thereafter there was no more

of C to the key of D? .....

13. What does the abbreviation "Op."

and oranges!

When Two Halves Do Not Make a Whole By Mathilde Bllbro It was during a class lesson in theory, the difference, because two half-tones to get a diminished third you drop the

The young faces were all frankly un-

You would call the pieces two halves;

The class smiled its dissent.

would you not?"

and the questions concerned intervalsmake a whole tone." "But my dear," replied Miss Brown,
"Don't you see that the two half-tones what have you left? A whole apple? A "Oh, those dreadful intervals!" exclaimed thirteen-year-old Mary, "I'll never do not belong to the same tone?" get them straight!"

was hidden deep down into the key-bed,

she had been told many times that her

fingers were the tools to use in bringing

this tone to the surface and although

Betty was not more than ten years old

she had learned to find what all great

Betty had stopped for a fifteen minute

rest period and this is what I overheard

in the darkened parlor: "Oh, how tired

am!" sighed the fifth finger in a weak

voice "I have been dropped upon that 'B'

The question had been, "how many tones are there in a diminished third?" comprehending; then a happy thought came to Miss Brown. "Would any of you say" she asked, "that one half of an apple and one half of an orange make a whole apple?" and Mary had answered wrongly, "One whole tone."

Up went Celia's hand. Well, Celia?" from Miss Brown, the

"Two half-tones," said Celia, who possessed a good memory, but not particularly brilliant deductive qualities.

whole tone C-D is an apple, and the whole diminished seventh or an augmented sixth. "Right, Celia. And why are there two tone D-E is an orange. The whole, C-E It's easy as anything!" half tones, and not one whole tone?" is a major third. You see that? . . . And thereafter there was no more Yes? . . . Now, to get a union third questioning in that class as to why one you drop the upper half of the orange whole tone and two half-tones were not Celia looked blank, and Mary, who wanted to know things, said: interval; do you not? Very good. Then exactly the same thing,

"Honest, Miss Brown, I just can't see

Can you fill in the blank spaces and answer the following questions?

2. What is tempo? Write the words that indicate slow tempo .....,

5. What is an accidental? Write the 10. What is a leading tone? Write the

6. What is a signature? Write out the 11. What is a tetrachord? Write here 12. What is meant by transposition?

8. What is a mordent? Write the sign of a mordent. ...

mean? Write the word in full ... 9. What is a turn? Write the sign here: 14. What does the abbreviation "M.M." mean? .....

### Getting an Education in Violin Playing

violin department:

"I am a young man about twenty years of age, and have been studying the violin indefinitely. I have studied the standard exercises of Kreutzer and Rode, and am now studying the Gavinies Etudes. I am also beginning to play the Mendelssohn Concerto, and have studied concertos by Rode, Viotti and others, And now, I wish to tell you something that you may not believe, but which is nevertheless true, and that is, that I am an unusually talented violinist, and probably if I had started when a young boy. I would have become as famous as Mischa Elman, Taking it for granted that I have unusual talent, what would you advise me to do, under the following circumstances: I am compelled to work for my living, and only get a few hours for practice, and this being the case I cannot see my way clear to accomplishing my ambition? Could you give me any advice under the the child, or youth who showed signs of circumstances? I will appreciate im-mensely anything that you tell me."

THE ETUDE receives many letters like the above, for there are thousands of talented, ambitious young violin students all over this country, or all over the world, for that matter, who are looking forward to perfecting themselves in violin playing, as the supreme wish of their lives, but who lack the funds. There is, alas, an enormous amount of artistic tal- in the large cities for the support of symgoing to waste in this world, because the possessors were not born in the proper environment, were without means, or failed to have the proper instruction, or even to own a violin in their youth. There are millions of blocks of flawless, virgin marble bedded in the earth to every one which is quarried and fashioned into a beautiful statue. There are no doubt, at this very minute, thousands of men and life, from the cottages of the lowly and women working at all kinds of uncongenial occupations, who, had they had the proper opportunity, might have become the equal of any violinist now living. The opportunity never came, and their talent lay dormant and undeveloped.

Now as to our correspondent's individual case, which is that of so many others, he has two ways in which to obtain a higher education in violin playing: one is to obtain the help of some wealthy patron, or music lover, who will either give or lend him the necessary funds to complete counterpoint. his education: the other is to obtain some kind of employment which will leave him a large part of the day for his studies, not only furnishing his living expenses, but enough surplus to pay for his lessons as well.

The first plan, where the pupil is helped by a wealthy patron, is one which has aided thousands of artists, musicians, sculptors, literary men, and other brain workers in all ages to perfect themselves in their special arts. Especially has this been the case in the musical development of Europe, owing to the existence of a monarchial form of government and a class of the nobility in most of the countries. The rulers and nobles possess wealth, education and leisure, and consequently have given much attention to the attention of a nobleman, who lived in conceited and addicted to gambling.

the greatest eminence obtained their educations through the help of members of the nobility or of royalty itself. Many of the noblemen maintained orchestras and soloists in their own palaces or castles, and were constantly on the outlook for young, talented musicians to augment their forces. They maintained a large force of musicians, just as many of our wealthy American capitalists spend their money to maintain large racing stables of thoroughbred horses. It was this system which advanced the cause of music in Europe in such a wonderful manner, for unusual talent was taken up and educated by the noble of the neighborhood.

### Generous Americans

oblige on the part of the wealthy classes, in regard to supporting the arts and sciences, has been rapidly developing within the past few years in our own country. Millions of dollars have been subscribed

A CORRESPONDENT writes THE ETUDE the vicinity, was called to it, with the talists, rich in talent, but poor in purse, table in boarding houses, etc., and do all result that in many cases he paid for the have been Greetly assisted to an educa-sorts of jobs which do not take many child's education himself, or else called the statement of the smaller cities, to find a capitalist who for practice. Of course, a life of this thories own to be been before in an or the smaller cities, to find a capitalist who for practice. thority, even to the king or emperor him- is willing to lend or give outright the kind has many disagreeable features, and self, with the same result. The pages of money necessary for the education of a there are very few who have sufficient musical history are full of such instances, talented young violatinist, and in the large and literally hundreds of case could be cities we often find rich men who have sufficient to the cities we often find rich men who have sical student, who is determined is amounted to the cities of whom the cities who the cities whom the cities of whom the cities who the cities who the cities of whom th cited of where musicians and composers of furnished such aid to scores. If our correspondent knows a man of this character, he might negotiate a loan, sufficient for his education, to be paid back out of his future earnings when he is earning money from professional work.

Churches, societies, clubs, lodges, etc., often furnish sufficient funds to educate a talented musical student, especially one who has frequently appeared before their members as a performer. In fact, it is not as hard as it would seem for the removed to a western city. There he got struggling musical student to raise the a job as 'bus boy in a restaurant, hard funds necessary to complete his education. disagreeable work, but which left him A benefit concert is often a good means many hours to study his chosen instruto get a start towards a fund for an education. If our correspondent is a popular, hard working musical student, and chestra, and studied with leading 'tello has obliged many people by playing for teachers. He made extremely rapid progtheir benefit and pleasure, he will very ress, and in a few years had mastered Something of this spirit of noblesse likely succeed in getting help, if he lets most of the leading works in the litera his ambition be known.

can finish his studies is by obtaining some tra work in chautauguas, summer resons employment, either musical or otherwise. etc. All this time he was practicing never which will only take three or four days a less than four hours a day, and at the day, leaving the student the rest of the present time he has become a master of ent, and even genius, for violin playing phony orchestras, prizes have been offered time for practice. In the larger cities, his instrument, and will shortly be able to for operas and other forms of composi- many students do collecting, work in restions, and many vocalists and instrumen- taurants during the rush hours, wait

### Thumb-nail Sketches of the Great Violinists

THE great violinists of the world have sprung from every sphere and walk of the stately mansions of the rich.

Paganini was the son of Antonio Paganini, a commercial broker of Genoa, Italy. He was a delicate child and was a good violinist at the age of six.

Arcangelo Corelli was a native of Ensignano, near Imola, in the territory of Bologna. He owed much of his success to the fact of his early training under Bassani, a leading violinist of the day, and Mattei Simonelli, a great instructor in

Antonio Vivaldi was the son of a violinist in Italy, and sought his fortune in

Tartini was not only a famous violinist but also a writer of note on musical physics, and was the first to discover the fact that in playing double stops their accuracy can be determined by the production of a third sound, which appears when they are played in perfect tune.

Jean Marie LeClair, the famous French violinist began life as a dancer at the Rouen Theatre. He went to Turin as a ballet master, and had his attention turned to violin playing by Somis. His rise from that time was rapid.

Antonio Lolli was largely self taught,

Johann Peter Salomon, an eighteenth century violinist, had the distinction of being born in Bonn, in the same house in hardest and most menial tasks to enable which Beethoven was born.

Viotti, one of the most famous violinists of Italy, was the son of a blacksmith, who was also an amateur horn player, For some years he dropped violin playing and became a wine merchant, only to return to his profession later on in Paris.

Kreutzer, the author of the famous Forty Etudes, was the son of a musician music student gets a musical education by in the King's Chapel at Versailles, in playing of this kind. Some students play France. He played a concerto with great success in public at the age of thirteen.

Baillot was the son of a schoolmaster, by piano tuning. Of course, much of this who died when the violinist was twelve years of age, and who was educated by friends. For many years he worked as a private secretary before he was finally able to devote his whole time to music.

Rode, author of the famous Twentyfour Caprices (one in each major and minor key), was violinist to Napoleon Bonaparte when the latter was First Consul of France, directly after the French revolution. Beethoven wrote for Rode the famous Violin Romance in F.

Habeneck was the son of a musician in French regimental band. He played violin concertos in public at the age of ten, and in later years so pleased the leave him no time for his studies. For Empress Josephine that she granted him the student who is willing to pay the unusic and the other arts. When a child and though a brilliant, showy player, was a pension. He did much toward bringing are evidence of unusual musical talent, somewhat of a charlatan. He was vain, forward the great orchestral markets and the way of hard, disagreeable forward the great orchestral works of work, in order to learn his profession

ing to put up with any kind of hardships to rise to the top of his profession have in mind an example of such grit in the case of a pupil in my own classes. This boy studied the 'cello; he went to school, worked as a lamplighter, and practiced three or four hours a day. After he had studied with me for three years, arriving at a point where he could play the Romberg concertos for 'cello, he the city, played in the conservatory or ture of the 'cello. He soon got to a point The other plan by which the student where he was able to do solo and orchesobtain a position as 'cellist in a symphony orchestra, or possibly as solo 'cellist with a traveling concert company. The way has been long, hard, and disagreeable, but he has finally "arrived." Nothing can keep a student with grit of this character down. Every large city contains scores of music students who are doing the same thing. They are willing to work at the themselves to live, and to obtain sufficient time to get through their musical studies.

Not a few musical students make their way by teaching music, playing in hotels cafes, restaurants, theatres, etc., and many an eminent musician has at one time in his life done such work. Work of this character, if the student can get it, pays from \$12 to \$30 per week and many a in moving picture houses, and I have known of not a few who made their way work is a soul-killing grind, like playing for the movies, or for dances, or in cafes but jobs of this kind can often be obtained where the hours are not long, especially in theatres, where the performances do not exceed two and one-half or three hours in length, and which leave the stu dent enough time to do his educational practicing.

Of course, it would be better for the student to have nothing to do but look after his studies ,but the student, who has to make his own way, cannot be a chooser, and simply has to take what he can getfor he cannot work in positions which thoroughly, the way will surely open.

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### Hackneyed Violin Pieces

up programs of violin compositions for somewhat less within the next few years, concert use, just as there are for dress or at least will be left principally to the and everything else. A composition will amateurs. Leading artists will not put appear, and if it possesses great merit, them on their programs for a while, until will grow in popularity, like a surging they have become less hackneyed. All of wave, until no program seems complete these compositions mentioned are masterwithout it. When it gets to this stage the pieces and will "come back" after a few more important artists will abandon it, years' rest. because it has become too common. It then recedes in popularity to some degree, for the piano, considered by many to be and is not heard so often. This stage his greatest work, suffered an eclipse of having been reached, the best artists com- popularity similar to these much played mence to play it again, and it has another violin compositions. It was played so wave of popularity. As an example, take much by concert pianists, that soon every the Zigeunerweisen (Gypsy Dances) by amateur pianist in the country was drumthe great Spanish violinist, Sarasate, that ming at it. The artists then stopped matchless rhapsody, depicting gypsy life, playing it. When they failed to hear it This composition is one of the finest solo on every concert pianist's program, the violin pieces of its class, and is enor- amateurs then gave it a rest. Now it is mously effective with audiences. Following coming back into its old popularity, and its composition and rendition by Sarasate at his concerts, this piece leaped into world best pianists. popularity, which continued for many years. In America its greatest popularity dated from the visit of Sarasate, about joyed by the compositions of the early a quarter of a century ago. For years its popularity grew, until practically no violin such as Pergolese, Martini, Viotti, LeClair program was complete without it. In the Tartini, Rameau, Gossec, Grazioli, Ditpast few years, while it has frequently tersdorf, Veracini, Gluck, Lully, Corelli, been heard, of course, it has not been Pugnani, Nardini, Vitali, and others. Of played so much, especially by artists of the first rank, simply because it had been music have ransacked the entire literature done to death by amateurs and unimpor- of the early violin composers in the hope tant professionals. It had become about of finding forgotten gems. Many valuas familiar to regular concert goers as able compositions have been found in Yankee Doodle or Home, Sweet Home, this manner, and have been added to the and so the best artists hunted for novel- modern repertoire of the violinist. Fritz ties, and gave the pieces which had been Kreisler, the famous violinist, has resurplayed to death a rest. Pieces like the Humoresque by Dvořák, the Meditation in this manner, and Willy Burmeister, the from Thais, the Souvenir by Drdla and eminent German violinist, is the author others, which have had such an enormous of a large number of arrangements for vogue that every one who knew how to violin and piano taken from the early play a couple of scales on the violin was violin classics.

THERE are waves of fashion in making trying to play them, will likely be heard

Liszt's Second Hungarian Rhapsodie, is often heard on the programs of the

Certain styles of violin music have their waves of popularity, also, like that en-Italian, French and German composers late, composers and arrangers of violin

### Attacking a Tone

THE most important instant in the life of a tone is its commencement, and in cato playing. In all other bowing it must commencing well lies the great secret of good tone. To set the string in sufficient vibration to produce a clear note at all, a mences weak and quavering, and it may certain minimum amount of initial friction is necessary to produce the first pibration, and as the string starts from a state of virtual rest, or different speed of motion from that desired, this first amount of initial friction must be greater than that which will be required immediately afterwards, to sustain the vibration. Thus it will be seen that, to start any tone, even the extreme pianissimo, a slight is a matter of common knowledge that to "dig" to the bow is absolutely necessary. play piano is difficult to the beginner. It must be understood that the motions Here, then, is one of the reasons; the which we are here analyzing are really pressure on the bow at the end of the matters of extreme rapidity. This commencing "dig" (the term is rough, but next, and the beginner has not the instinct expressive) is little more than instantane-, to apply, without roughness, that infinious—just sufficient to "command" the tesimal "dig" which the artist uses auto-

The "dig" is very perceptible in stacbe imperceptible to the ear, but nevertheless there. In its absence, the tone comtake some inches of bow before the vibrations become regular and the tone pure.

In short notes, without the primary "dig" or grip, there may not be time for the tone to purify, and they will be exe crably bad to the ear of an artist. Therefore, our advice to the student is to exaggerate this primary grip, at first, until the hand learns just how much to apply in order to obtain the effect inaudibly. note is insufficient to start firmly the matically .- The Strad.

### Fake Old Fiddles, an Ancient Swindle

swindlers have successfully worked wiretapping schemes, fake poolroom bets, bogus stock deals, and green goods games, by which people with more money than brains have lost sums often running into the thousands. No matter how many times these swindles are exposed, there always seems to be plenty of victims left it seems impossible to kill this superstiwho seemingly have never heard of the tion on the subject of old labels, and schemes or the exposures. In the same many people pay three, four or even ten way, there seems to be no limit to the times what a violin is worth, just on the number of people who imagine that they strength of them.

It it hard to pick up a daily paper have priceless Cremonas, because they without finding an account of where look into some crude, badly made old fiddle and discover a dirty yellow label, which bears the name of Stradivarius, Guarnerius, Amati or one of the other great masters of violin making. The absurdity of all this has been shown up so often in the musical and daily press that one would suppose the public would get wise to the real facts in the matter, but

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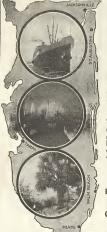
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V. M. S.—Supplying the missing letters in visit of the missing letters in the missing lette

J. D. C.—In order to get back his powers as a violated, after having given up practice as a violated, after having given up practice to the property of the pr

A. L. M .- Judging by the list of studies A. L. at.—Judging by the list of studies and solo compositions you have studied, you have made rapid progress for the length of time you have been studying the violin, ai-ways provided that you play these works well. The matter binges entirely on that point.

Statement Made in Compliance with the Act of Congress of August 24, 1912

STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC. of ETUDE, published monthly at Philadel.
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THE ETUDE The Composer

(Continued from page 280)

(Indianael rous page pho)

make an inquiries into your past, frilledn, and the simell of the make an inquiries into your past, frilledn, and the simell of the make an inquiries into your past, frilledn, and the simell of the make an inquiries into your past, frilledn, and the simell of the make an inquiries into your past the following past and the simell of the make the simell of the past and the simell of the past and the pa

how borrd it is. I don't know bop's shall slaud it.

sl diagnating school I was to flad myself in, with Fru Regeamon of Dead-maters, and she's just as bad.

I've get a pokeet of a bare room, looking.

I've get a pokeet of a bare room, looking to do—nothing to do, Sag's, that is the worst of all. There are three other girls level, though they are pretty, I will may that and quite young. They are to have they don't think they like use. They are to have they don't think they like use. They are to have they don't think they like use. They are to have they don't think they like use. They are to have they don't think they like use. They are to have they don't think they like use. They are to have they don't think they like use. They are to have they don't think they like use. They are to have they don't think they like use. They are to have they don't think they like use. They are to have they don't think they like use. They are to have they don't think they like use. They are to have they don't think they like use. They are to have they don't think they like use. They are to have they do not they do not a second they do not they be hard! I am to be part and they do not they do not the they do not the think they like use they do not the think they like use the second they do not the think they like use the second they do not the think they like use the second they do not the like they are the second they do not the second the second they do not the second the se

(To be continued in the December Elude.)



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The residents at the Presser Home for Retired Music Teachers are now rejoicing in a well organized social club. The Home is at 101 West Johnson Street, Germantown, Philadelphia, Pa. It possesses a magnificent new building.

### Seeing and Hearing By Clara A. Korn

At a recent discussion before the New they obstinately refused to go. How-York State Teachers' Music Association ever, we will obliterate this painful conthe importance of the seeing and hear- dition by dismissing it herewith.) ing faculties in relation to musical The third pupil was myself. I constiof phases, the consensus of the majority estimation and formed a solid, though being that the latter is the more cssen- rather prosaic cement between the two tial. To the writer, the eye and the car have always seemed like Adam and Eve as a very great genius, and although his the masculine and the feminine. The paternal kindliness commanded him to

tions. In connection with these diverse be mistaken. theories I must relate an incident which On the occasion in question, Dvořák happened "y'ars and yyars ago," while I was studying composition under Dr. Antonin Dvorák in New York, and the Hungarian, side by side with our which has been an unfailing source of backs to the piano, delivered an optimisamusement to me and my acquaintances tic dissertation in which he prophesied ever since. The doctor, having started that the American was to be a sure winin life as an impecunious Bohemian, had ner of the honors. The Hungarian was profited more by intuition than by tuition, beneath notice, and I was non est. The and had, in view of his phenomenal cre- doctor struck a note. "A flat," proations, an abnormal estimate of the value claimed the American. The Hunof instinct. He invariably claimed that garian gesticulated wildly and franno musician could hope to acquire greatically expostulated, "No, no;—it is G ness as a composer unless he had an un- flat-F sharp." The doctor gave a grunt equivocally true ear and a most perfect of despair, then asked me, "What note perception of absolute pitch. During one lesson, after having harangued his more "G." Poor Dvořák jumped to his feet or less intimidated disciples on this sub- in rage, and instead of complimenting ject, he proceeded to demonstrate and the victor, contemptuously remarked, "to prove" the entire invulnerability of his argument by selecting three specimen G flat." The disappointed teacher prompupils for his models.

heart. In his class were two young men with the weary comment, "Such a thing -the one his pet pleasure, the other his can only happen in America! Unless"pet aversion. The former was an un- he hesitated long enough to glare at me afraid and vigorous American, who has with a whimsically malicious stare. "unsince vindicated the doctor's good opin- less it were Berlin." I had the misforion of him by becoming one of our not- tune to have been born in that unhappy able composers. The other was an in- city (which Dvořák hated cordially); offensive, apologetic, extremely temper- but a considerate Fate had permitted me amental Hungarian, who was continually to escape from it at the innocent age getting on his teacher's nerves. (Among of three years. his private friends this Hungarian was And so to come back to the original daily proclaiming his intention to commit proposition-which offers the better suicide unless his wonderful creative equipment for a musician-an all-absorbideas would condeseend to get down on paper, where they belonged, and where aural capacity of the ear?

eye governs the intellect and the robust scrises, whereas the car affects (and effects) the emotions in all their modificavel of my composition, I was bound to

enaded dejectedly up and down the room Dyorak made the choice after his own for a few rounds, then dismissed us



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What Classic and Modern Composers Have Done for Piano Music in the Small Forms

By Frederick H. Martens

WHEN we try to remember what some The Messiah. The favorite air and var-riches" in the shape of musical idea famous composer has written, we nat- iations, The favorite air and variety of the smaller thank of his most important work however, is taken from a collection of instrumental forms. Even Brahms' short-fiers, Bashe of the smaller thank of his most important work however, is taken from a collection of instrumental forms. Even Brahms' short-fiers, Bashe of the smaller thank of the smalle For more than 77 years first Bach recalls the great oratorios and harpsichord pieces called The Lessons er piano pieces, as might be expected, at The Well-Tempered Clavichord; Haydn which were written for the Princess Anne mostly above medium difficulty. Yet the a leading factor in the The Creation and the quartets; Handel of England, whom Handel taught. Two characteristic Hungarian Donce, No. 3 musical advancement of The Messiah; Mozart, Don Giovonni and hundred years will soon have passed since and the Waltzes, Op. 39 Nos. 2 and 4, are other operas, and Beethoven the sym- Handel wrote this piece for his royal not beyond the average amateur. Tschii. phonies and sonatas. It is the same with pupil; the teachers are still using it in kowsky has composed some wonderful modern composers: Massenet suggests a their work at the present day. Saens Samson and Delilah, Brahms and wholesale body of Mozart's sonatas, or lovely June barcarolle (Op. 37, No. 6). Tschaikowsky massive symphonic works,

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Pierné The Children's Crusade, Dvořák solo scores of his operas or other larger Waltz, Op. 39, and the Song Without the New World Sumphony, and so on works, will be grateful for such little Words (Op. 2, No. 3); and Wagner's gems as the Bagateue, the Larguetto to mention, numbers in all his scores are from the Clarinet Quintet, the Turkish to mention, numbers in all his scores are Rondo and the celebrated Minuct from represented more or less fully, in arrange-And yet, wonderful as are all these Don Giovanni. Beethoven, too, the ments of varying difficulty. And this to master of symphonic writing in the grand a large extent applies to the other great grandiose inspirations of the classic masters, the majority of music-lovers know the great composers best by the style, has written beautiful miniatures. operatic composers. There are two adagios, one from Op. 2 shorter compositions they have created. one from Op. 13; there are two Andantes, Many live too far away from large cities the Andante celebre from Op. 14, and the ern French composers have also done where symphonic music is played to have Addante favor in F. major. These, their share in providing the piano with opportunities of becoming acquainted at together with the Funeral March and the lesser works of charm and value. Masfirst hand with the standard works. The slow movement from the Moonlight Sonata senet, the opera composer, gave us the same applies to opera. But everyone is Op. 26, might serve as examples of seri- brilliant Aragonaise from his ballet Le able to enjoy lovely music not too diffiour numbers in the slower tempi. To Cid, and the elegiac melody Longing, On cult, through the medium of the piano. these we may add quite a group of live- 10. Saint-Saëns wrote the dainty First And, in addition to original compositions [fer numbers: The Bagatelles, literally Mazurka as well as his great operas, on-we can get at the best in opera and sym-"trifies," Op. 33, No. 4 and 6; and torios and piano concertos. Pierné write phony in arrangements and transcriptions. best known of all, the one called Für his Chrildren's Crusade for grown-ups The musical literature of the piano is Elise, Op. 173, in A minor; the Min- but he also composed his charming rich in beautiful miniatures of this kind. uets (in G, Op. 31, No. 3, Op. 49, No. Grandmother's Song for children to play Take Bach for instance: The Well-Tem- 2); the Polousize from Op. 8, and, more on the piano. Who does not know Ga pered Clavichord is a tremendous work. difficult, Rubinstein's transcription of brief Marie's La Cinquantaine or his Sere But many a pianist of average ability, the Turkish March from The Ruins of nade Joyful, or Gound's Faust waltz in who might shrink from acquiring the Athens. There also exists a group of the transcription? We mention but a few Preludes and Fugues complete, delights three very easy little pieces—the Andante names at random. The same applies to from the celebrated Kreutzer Sonata for modern German and Russian composers violin and piano, a Melody from another Or he will enjoy the master's Lighter violin sonata (in C minor) and a Theme

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The Negro Craze for the Reed Organ in the South

In the black belt lands of the south, ever they soon learn to draw melodies begin "pranking" immediately after the where large plantations flourish cultivated from the instrument. These are usually evening meal and continue it until the by negro labor, and negro life is similar played at a slow tempo, sad and melan-midnight hour. Crude as these efforts corrected. Correspondence lessons in lifarmony. Dr. Alfred Wooler, composer, Buffalo, reed organ agent finds a rich field for his
tune may be recognized which the percords are rare. A negro mother feels it
N. Y. choly in style. Occasionally a familiar are, the tunes are soon evident and dissales. He sells the negroes organs on former has picked out, but usually their her duty to give her children time to the installment plan, collecting a pittance tunes are original—as original as the, "prank" on the organ, and few cabins from them each month, and often taking songs of the gay-winged birds that fly back the instrument after nearly its first over the cotton fields, or the music of quarters where the cabins are in close cost has been paid, because the debtor is the wind in the pines, or the babbling brooks. For the plantation negro in the The negroes admire organ music. It south is still the child of nature, artless, seems to appeal to them particularly, and irresponsible.

they will make sacrifices-even to denying themserves tour—our season when the continuous as withing to spenic peased by these cruse sounds as chase an organ. It is also an assignishing hours at it. Coming into their cabins quately as the cultured ear by a Beetlefact that without any instruction what- from work in the late afternoon, they wen symphony.

are without one. Down in the negro proximity night is sometimes made hideous by the conglomerated sounds proceeding from them, where the inmates are industriously engaged in "pranking" on They call this playing "pranking" on the organ. Yet who knows but which infinite longing for divine melody is a determined to the organ. they will make sacriness even to sent.

Any source presenting to make providing presenting to the person of the organ and they are willing to spend peased by these crude sounds as adventised to the person of the

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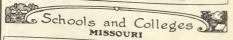


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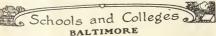
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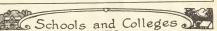


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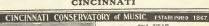
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system in shape and brain vitality is

right foods create and maintain bodily

These instances of the efficacy of right vigor and mental energy. And by earther the serious region in the mental energy. And by earther the serious properly combined. In fact, to followed the serious good, every-day foods properly combined. In fact, to followed the serious properly combined. In fact, to followed the serious good the low Corrective Eating it isn't even a great work. necessary to upset your table.

Eugene Christian, the noted food per scientist, who is said to have successfully treated over 23,000 people without drugs or medicines of any

One case that interested me greatly was that of a young business man whose efficiency had been practically wrecked through stomach acidity, fermentation and constipation resulting in physical sluggishness which was naturally reflected in his ability to use his mild, reflected in his ability to use his mid-the was verteably bounds underwight when the lessons and you will find that you secure the results with the first meal.

A. The Presser Home for Retired Music energy you are secking the day you receive the was verteally bounds underwight when the lessons and you will find that you secure the separate of physical and control to the control of the properties of the prope nervons he couldn't sleep. Stomach and in-testinal gasse were so severe that they caused irregular heart action and often fits of great mental depresson. As Christian describes it he was not '95'g, efficient either by following Christiani's suggestions as to your sold of the control of the control of the control of the food, his constipation had completely gone although he had formerly been in the habit of taking large daily doses of a strong cathartic. In free weeks every abnormal fee asked.

was the same man.

Another instance of what proper food on its stomach." so does the individual. Scientists tell us that 90% of all sickness is traceable to the digestive tract.

As Dr. Orison Swett Marden, the noted writer, says, "the brain gets an immense amount of credit which really should go to the stomach." And it's true—keep the digestive tract system in shape and brain vitality is

system in shape and orain vitality is assured.

Food is the fuel of the human systems, yet some of the combinations of food we put into our systems are adapted as a diagrous as dynamits, soggy wood and a little coal would be in a furnace—and just about as effective. Is it any wonder that the average life of man today is but 39 years—and that diseases of the stomach, liver and the system of the system of the system of the past few years!

And yet just as wrong food selections and combinations will destroy our health and efficiency, so will right foods create and maintain bodily. These instances of the effective and are some system of the s But perhaps the most interesting case that

There have been so many inquiries from mensely Not long ago I had a talk with ugene Christian, the note food cientist, who is said to have successfully treated over 23,000 good people

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reparding particular pieces, metronomic markings, etc., not likely to be of interest to the greater number of Eruder readers, will not be considered.

Q. Is it essential to study harmony in order to use the pedal correctly?

A. Yes and no. It may be safely said that no one uses the pedal intelligently unless some knowledge of harmony has been acquired. This, however, may not be a book of knowledge, but may, in some case, be a knowledge picked up by the close observation of chords and pedal signs in actual playing. It is always desirable to have a good training in harmony if one hopes to pedal effectively.

Q. Is there any definite rule as to the length of time which a pause should be

A. No, it is entirely at the discretion of the performer. Some players and teachers hold the note for double its original time length, but this is an untrustworthy mechanical means of avoiding the real

Q. In playing duets upon the piano which performer is supposed to take care of the pedal, the primo performer or the secondo performer?

A. There is no set rule, as this depends largely upon the previous experience and judgment of the performers and upon a ommon agreement. It is usually assigned for the secondo.

Q. Should one insist upon having the pupil learn to play scales staccato as well as legato?

A. Yes. Staccato scales contribute immensely to lightness and brilliancy in

O. In going back to the beginning at a Da Capo sign, should one play the rcpeats that occur before the fine is reached, or should repeats be omitted and second endings alone played.

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### Department for Children (Continued from page 811.)

### Pen Portraits of Musicians

Wно are they? forehead was strangely at variance with land of music. (Johannes Brahms.) the lines about the mouth. It has been said that no one ever drew from the piano

the sounds that he did. (Anton Rubin-

He was short in stature with a nervous plexion was dark, there was a touch of decisive manner. His head was un- grey in his black hair, his eyes were gray usually large. His eyes were commanding and piercing. He lived frugally and ing and penetrating; his nose and chin thought honestly. He said "No composer were prominent, and all observers agreed that the face was a most striking one. He time a man of wide culture." (Giuseppe conceived the world in terms of tone Verdi.) and he cared little for pictures, sculpture or architecture except as stage accessories. His nose was prominent and high, his (Richard Wagner.)

clined to stoutness, there was a merry first to change the old order of operatic twinkle in his blue eyes and though he had no children of his own he loved to of the world as well as a musician. (Carl play with those of others "What do you Maria von Weber.)

think?" wrote a lady from Domodossola With are tney?

His head was strikingly like BeethoWen's, his brow was broad and his thick with three children on his back, riding hair thrown back. A peculiar droop of the eyelids gave an odd expression to his said that the last of the immortals had face. The serene thoughtfulness of the been removed from the sparsely settled

> His appearance was distinguished and prepossessing. He was tall, strong of limb and broad shouldered. His comis worth his salt who is not at the same

lips full, his personal appearance indi-cated great delicacy and sensibility, his He had a fine board forehead, steady expression was animated and he is said eyes and a line glowing beard. His ex-eyes and a long flowing beard. His ex-pression was heroic and Jove-like. He fairly burned himself out with the inwas modest and good natured rather in- tense ardor of his labor. He was the

### A Scale Game

F sharp, G, A, B, C sharp, D. Each player

Have the class sit in a circle. The varied by having the pupil play the scales leader says I can play C, D, E, F, G, A, instead of recite them. For young stu-B. C. The first child says I can play be used instead of recute them. For young students of D. E. F. G. A. B. C. and G. A. B. C. G. may be used instead of scales, for instead of play C. D. E. F. G. A. B. C. and D. E. C. E. G. The second one says I can play I can play C. D. E. F. G. A. B. C. and D. E. C. E. G. The second one says I can play C, E, G and G, B, D. The third player adds a scale to those already recited and says I can play C, E, G and G, B, D and the game is continued until the circle of D, F sharp, A. This is continued until fifths is completed. The game may be the circle of fifths is complete.-J. S. W.

### Musicians and Birds

(A Game in Acrostics)

names will spell the name of a composer. Ier. To the fourth give Meadowlark, Upon separate cards print the names of English Sparrow, Nighthawk, Downy birds: Cuckoo, Hummingbird, Oriole,
Phoebe, Indigo Bird, Nuthatch. Give the
cards to the player. From them he will

As a principle sparrow, Nighthawk, Downy
Woodpecker, English Robin, Linnet,
Screech Owl, Snowbird, Ovenbird, Hawk, cards to the player. From them he will get the name of Chopin. To another give Blackbird, Robin, American Redstart, Hermit, Thrush, Mockingbird, Swallow. To the third give Bluebird, J. S. W.

THE first letter of the following bird American Robin, Catbird, Hooded Warb-

### The Leading Tone

one pointed to must name the correct tone "Old Black Joe," "Old Folks at Home," before the leader counts ten. If the etc. As the songs are named the teacher player fails he is counted out, and leaves the circle. This may be continued J. S. W.

THE class sits in a circle as before, the through the scales. For younger pupils The Class sits in a critic as book to the care and the name of a folk song may be used, as says: Name the leading tone of C. The "Annie Laurie," "Home, Sweet Home,"

### A List of Composers with Omissions

(Wно can fill in the blank spaces with 4. W-----G A-----S M----T. the correct letters? Try to do this with- 5. L ---- G V - N B ----- N. out looking up the name. In the following list the first and last letter of the name is given )

1. J----N S------N B--H.
2. G---E F------K H----L.
3. F---Z J----H H---N,

6. F---Z P---R S-----T. 7. F---X M-----N.

8. R - - - - T S - - - - N

### 9. F----- C C---- N. 10. R ----- D W ---- R.

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