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James Francis Cooke

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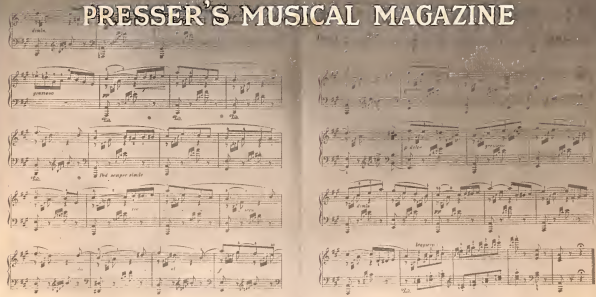
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# THE ETUDE

PRESSER'S MUSICAL MAGAZINE



APRIL 1917



PRICE 15 CENTS

\$1.50 A YEAR



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# THE ETUDE

APRIL, 1917

VOL. XXXV No. 4



## Keeping Time



The eternal tragedy is the shortness of human existence. In the calendar of centuries we are given such an atom of time that it is human to try to forget where we are, who we are, why we are here, what it is all about. Just as the individual man is a microscopic speck in the oceans of worlds, so is the little allotment of time given to us a pathetic symbol of the vastness of eternity. "We spend our years as a tale that is told."

Yet, in this great and beautiful world there is so much that must be seen and learned that every second becomes a precious opportunity. The very shortness of life should make us incessantly eager to see, hear and learn as much as possible. Since none of us can hope to reach out to more than a fraction of the great opportunities that are spread before us, the great secret is the conservation and employment of time.

You have precisely as much time as had Beethoven, Chopin, Liszt, Mendelssohn or Schubert. Indeed, you may have as much talent. What have you done with your time? The day is no shorter now than it was when Handel took twenty-one of them and turned out his great *Messiah*. How are you using your moments? Are you blaming fate because fame and fortune have not come your way? Immortality in music, as in art and literature, is in many cases a matter of well-spent time. Time is the only thing that one saves by spending. The days are going on and on. Every tick of the clock, every click of your metronome cuts off a slice of eternity that is gone forever. The few seconds taken to read this editorial are either saved or wasted according to whether you need this kind of advice and profit from it.

Keeping time depends largely upon planning your minutes in advance and then accounting for the waste moments at the end of the day. Many business men in these days never think of beginning the morning without writing down upon a calendar pad those things which they expect to accomplish during the eight or ten hours at the desk. Soon this becomes a habit and one is enabled to audit the daily expenditure of time so that the seconds once foolishly wasted become little investments in eternity.



## Etude Betterment



THE ETUDE desires to express its gratitude to the many friends who participated in our recent "ETUDE Betterment Contest." In responding to our invitation for that kind of constructive criticism which THE ETUDE has always welcomed we were most pleased to note that many did not seem to care particularly whether they won the prize of a *Grove Dictionary* in Five Volumes which THE ETUDE offered to the one sending in the letter containing the best ideas for ETUDE betterment. Most of the contributors seemed more anxious to cooperate with THE ETUDE than to make some special gain.

Many of the contributors had obviously spent hours over their letters. The Editor of THE ETUDE likewise spent many happy hours at home in giving the letters the attention that they deserved. It was most inspiring to read the thanks of so many, who in their own words "owe everything to THE ETUDE." Many of the best letters came from Sisters in convents, who, in the quietness of their

retirement, gave serious thought to the problem in which we are all commonly interested.

Several of the letters suggested ideas which have already been tried out in THE ETUDE in slightly different form. Some of these will be revived from time to time. It was very difficult for the judges to make a decision. It required much deliberation and careful weighing of values.

However well you may have been pleased with THE ETUDE heretofore, we sincerely believe that this body of letters, coming from all parts of the United States, and even Europe has given us a clearer vision as to our strong points as well as to our shortcomings. Wherever THE ETUDE can be improved, it will be advanced.

The winner of the Contest was Miss C. A. MacFarland, of San Francisco.



## Do Your Pupils Like You?



Why do pupils like some teachers and detest others? J. O. Englemann, Superintendent of Schools of Decatur, Illinois, tried to find out by asking 550 students to tell him why. The Journal of Education recounts some of the answers in the following interesting fashion.

Almost every conceivable characteristic has made its appeal to some student. Even obvious weaknesses, as measured by adult standards, have in a few cases been the conspicuously pleasing qualities, though this is rare. For example, one student was most favorably impressed with the fact that one of his teachers smokes. Another candidly admits that "one does dislike studying under a paragon of all virtues." But these are exceptions. Nearly all students are discriminating enough to recognize good qualities as such; but their sense of relative values is very different from that of many teachers. Scholarship does not awe, and pedagogical practices are not unduly impressive. Only eighteen students name the teacher's knowledge of his subject as the impressive quality. Two others stress the fact that their teachers were "very learned."

On the other hand, 130 specify "willingness to help me," as the striking quality; "patience" was named 85 times; "kindness," 80 times; "clearness," 35; "sense of humor," 32; "understanding of students," 24; "firmness," 21; "impartiality," 24; "cheerfulness," 19, and "pleasantness," 19; "ability to make work interesting," 21; "sincerity," 14; "sympathy," 16. In other words, students like teachers for exactly the same reason that men and women are liked by groups of their fellows out in the world in other relations.

No amount of learning and no amount of "professional training," though each is a *sine qua non*, can atone for a lack of the human touch, and the virtues which endear people to their associates in ordinary walks of life. The most scholarly teachers, employing the most skillful methods, measured by coldly intellectual standards, must largely fail to get desired results if they fail to bring or beget the right emotional atmosphere in the school room. Emotional warmth is to just as essential to the growth of ideas as physical warmth is to growth of plants. Frost is as much to be avoided in the school-room as in the garden.

Dignity, culture, correctness of speech, modesty, politeness, beauty, thoroughness, exactness, quietness—these are other qualities named a few times, but where possessed, even in large degree, they have not impressed the rank and file of students as they have adults generally.





"Knowledge Is Power"—BACON

# ETUDE DAY

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 found in the reading text (see pages marked at end of questions). This enables the teacher or club leader to hold an ETUDE DAY every month as soon as possible after the arrival of the journal. The pupils assemble and each is provided with a copy of THE ETUDE, or, if the teacher so decides, the copies may be distributed in advance of the meeting. On ETUDE DAY the answers are written in THE ETUDE in the proper place, thus giving each issue the character of an interesting test-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 circumstances will THE ETUDE attempt to correct or oppose 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—APRIL, 1917

### I—QUESTIONS IN MUSICAL HISTORY

1. How old is the opera of Carmen? (Page 229.)
2. Name two, other compositions by the composer of Carmen. (Page 229.)
3. When was Russian music introduced in the United States? (Page 232.)
4. When did Johannes Brahms die? (Page 233.)
5. Against what kind of pianists was Brahms prejudiced? (Page 233.)
6. What American woman composer of note was educated entirely in America? (Page 237.)
7. Name ten women of outstanding prominence in musical composition. (Page 237.)

2. What is the modern position of the wrist in pianoforte playing? (Page 227.)
3. Name a famous Emperor who had a high regard for music. (Page 228.)
4. Which composers did Gounod consider the greatest? (Page 228.)
5. Name a composer who published symphonies five years before Haydn. (Page 228.)
6. What did Brahms say in 1870 about writing a symphony? (Page 234.)
7. Who was the woman who wrote and produced an oratorio over one hundred and twenty-five years ago? (Page 237.)
8. What English woman composer has written two grand operas? (Page 238.)
9. What did Dr. Mason say about thorough practice? (Page 240.)

### III—QUESTIONS ON MUSIC

8. Who was the best known teacher of Chaminade? (Page 237.)
9. Who wrote the Venezuelan National Hymn? (Page 238.)
10. How long has music been regarded as having curative powers? (Page 240.)

1. What celebrated composition is the precursor of all idealized waltz forms? Who is the composer?
2. What is drawing-room music? By what other name is it called?
3. How many steps to the measure in a grand or processional march?
4. Which piece in this issue is in the style of Schumann?
5. Which piece is in the rhythm of an old English dance?

### II—QUESTIONS IN GENERAL MUSICAL INFORMATION

1. Is it possible to play octaves exactly in tune on the violin? (Page 226.)

## New Aspects of the Art of Music

By the Great American Inventor and Scientist  
THOMAS A. EDISON

From an Interview Secured Expressly for THE ETUDE

THOMAS ALVA EDISON is one of the most American of all Americans, yet there is none of our citizens whose accomplishments have given so much to the entire world. Wherever civilization reaches, the inventions of Edison are likely to be found. His nine hundred and more patents are reported to be the basis for industries whereby over 600,000 men and women are earning livelihoods. Although scientific bodies all over the world have heaped academic honors upon the great inventor, he is essentially a self-taught man in every respect. Born at Milan, Ohio, in 1847, he became a newsboy at twelve; later a telegrapher, and then the inventor of much valuable telegraphic apparatus. The success of these inventions indicated his possibilities, and after many struggles he established a laboratory in New Jersey (1876), giving all his time to scientific matters for the benefit of mankind.

The range of his investigations is nothing short of marvellous. Although he is nominated in "Who's Who" as an electrician, he is one of the most important factors in such diverse fields as concrete for building construction, explosives, moving pictures, dynamo, electric lighting, the phonograph, electric storage batteries, electric locomotion, and X-Ray photography. The scope and accuracy of his memory is phenomenal. His grasp of detail is likewise very startling to men meeting him for the first time.

Despite the rain of distinctions that have come on him, despite a huge income justly earned through his marvels, the great inventor wants nothing more than to be let alone to continue his great work for humanity. He is too busy to be bothered with the superficial luxuries of life. Just over the threshold of his seventieth year, his every day is a day of work—hard work, often for fourteen or eighteen hours. Indeed, it is reported that he has gone for eight days with next to no sleep when he has been engaged upon some great problem. In fact, like Ludovico Comaro, the famous author of "The Advantages of a Temperate Life," he lays particular stress upon the fact that the reason many men accomplish so little is that they eat too much.

It was the invention of the phonograph that turned Edison's attention to music. The phonograph was a natural evolution of some of his experiments with the telegraph and the telephone. The first phonograph records were made on tinfoil. This proved an unsatisfactory method, and the next records were made upon wax. Although a vast number of men have since then been engaged in the development of the industry through different companies and different means, the principle of reproduction was embodied in the original invention of Edison which was so startling when it was first shown that it was accredited by many. The original model of the first phonograph—the first machine that talked—is in the Kensington Museum, in London. Could the great inventor ever have dreamed of what an immense and revolutionary part his little invention would play in the music of the future, when descendants from his little contrivance would be in hundreds of thousands of homes all over the world, capturing and echoing the interpretations of master musicians at will?

Mr. Edison had a strong ambition to secure records of the voice of Adelina Patti and Carlotta Patti. Un-

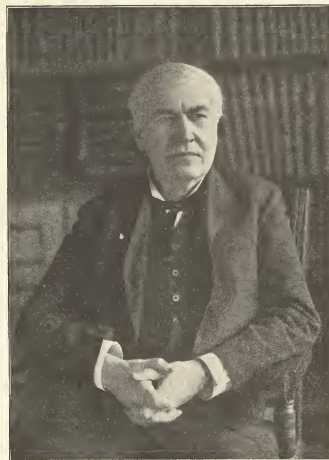
fortunately owing to the fact that the tinfoil of the original records stretched badly, these records were ruined after a few trials, but this served to turn Mr. Edison's attention toward music. He knew next to

broke into his well-known and contagious smile and said,

### To-morrow's Music

"A great deal—an enormous part. The present instruments of the orchestra are very crude. Take the violin for instance. Don't tell me that even the best violin cannot be improved. One of the worst things in all music is the E string on the violin. A worn E string gives me great pain. Not one in fifty is good. The funny thing about it is that a violinist will go on playing on a poor E string and not notice it. Miss Kathleen Farlow came to play for me some time ago. I told her that her E string was a bad one, and she would not believe me. I then put it under a microscope and found that it was worn square. What was the result? It produced the wrong overtones and the result was simply excruciating to my ears. I seem to be gifted with a kind of inner hearing which enables me to detect sounds and notes which the ordinary listener does not hear.

"The piano is also a defective instrument in many ways. The thump of the felt on the strings, while it gives a certain character to the tone, is often highly disagreeable. It must be done away with. Some day it will be. If you have never heard it you have not listened closely enough. It is particularly noticeable in the two upper octaves, where in many instruments it virtually drowns out the vibrations of the smaller strings or wires. The listener, of course, has been following the music and his attention is not given to the thumping sound; but it will be remedied, some day. Again, the bass of the piano is out of proportion to the volume of the treble. This is remedied in the orchestra through the number of instruments. If there were as many bass violas in the orchestra as there are first violins think what the effect would be. Yet the effect in the piano is decidedly out of balance, and nobody pays very much attention to it. After a piano has been played upon for a few hours it begins to deteriorate. This is due to the hardening of the ends of the hammers. This deterioration goes on with every stroke, so that the instrument eventually takes on a metallic, 'tinny' sound, which should be remedied by picking the felts."



Thomas A. Edison

nothing of music as the musician knows it. Notation, which a man of his intellect could, have mastered in a few weeks, did not interest him particularly. Consequently his viewpoint upon music has been obtained from an entirely different angle, and is of immense interest because of its originality.

THE ETUDE representative found Mr. Edison engaged in his unperturbed laboratory at Orange, New Jersey. Many a High School laboratory is apparently much more completely equipped, though the great inventor buys all the latest and best apparatus. Mr. Edison was standing at a smoke-darkened furnace, stirring some chemical compounds in little vessels. His intensity of concentration was such that he did not discover that others had entered the room for many minutes. It was with no difficulty, however, that he turned from his retort, beakers and crucibles to discuss one of the most ethereal of arts. Asked to give his opinions upon the part that physics and mechanical instruments would play in the music of the future, he

Mr. Edison, after commenting upon the great variation in the human sense of hearing, again referred to his own ear which has the remarkable ability to perceive many extraneous noises and discords which the ordinary ear does not notice. For instance, in listening to a clarinet he hears the noise made by the movement of the keys so plainly that it spoils the musical effect. For this reason he had special clarinets constructed for his own purposes, with noiseless mechanisms.

### Where to Sit at the Opera

In speaking of orchestral and operatic performances he said: "While I am extremely fond of opera I have been in the Metropolitan Opera House only twice in years. Very few people realize what position in the auditorium really means. If one sits on one side of the opera house he may get quite a different effect from that obtained when sitting on another side. The people who insist upon sitting down in the front rows of the orchestra have their musical impressions seriously distorted. It is odd that they do not realize this. If the







By Frederick G. Schiller

(Professor Schiller was formerly a teacher at the Royal Academy of Music in Munich. His was a general course that he gave in Germany for many years. For the past two years he has been at the head of the Music Department of the San Francisco University.—BOSTON OF THE ETUDE.)

On all languages music is the most cosmopolitan—at once the most subjective and the most impersonal. It is a language understood by everyone, because it expresses something common to everyone. It may be the simple melody of a folk-tune, or the stirring music of a military bugle-call, or the rhythmic swing of a dance-music—it may be the great soul sensation created by the tone texture of a modern symphony orchestra—it is our innermost feeling and sensibility that responds to it immediately. We are carried away on a magic wave through the whole scale of our emotions, from the tenderest to the most violent uproar of passions. The language of music is a mirror of our soul, an expression of the inexpressible. Free from the limitations of speech, it appeals directly to the feeling. More than any other form of expression it embraces the whole of human emotion, and therefore its evolution is a part of the history of human culture in general, rather than that of any particular race.

Musical Heroes

Looked upon from such a broad point of view, the history of music reveals great charm—is full of life—a topic intimately connected with the wonderful sources of human spirit. It will be found that the names of this history also knew how to combat, to suffer, yes, even to die for their ideals, and that their influence upon the evolution of mankind plays an important part in general history; indeed an often more important part than those of gunpowder, of the condottieri, of conquerors, of murderers, warriors and unflinching crusaders. The development of history in intellectual life and progress is free from racial or national hatred, and the goal is universal welfare.

Just as other languages have progressively elaborated, the language of music developed only gradually in form and expression. To trace this development in its organic growth is not only interesting but is of greatest importance for the understanding and true valuation of the musical production of different times. Should one not be satisfied with the explanation that "music is a gift of the gods," the history of music will help him to unveil the great mysteries of human emotion, to appreciate the eternal laws of beauty, and therefore to understand the foundations of art and aesthetic value in general.

There are two different ways of dealing with art. One way consists of being devoted simply to the merely sensual charm of art, that is of being satisfied to consider an object of art—whether a painting, a sculpture, a musical composition—simply as beautiful or not, just because it does or does not appeal to one. This is the way the majority of people react to any artistic production. It is called the "subjective" way. It has, in fact, nothing to do with a really conscious understanding of the work of art.

Appreciation of art based upon thorough understanding can only be obtained through a more definite knowledge of the subject. And that leads to the second way of dealing with art, known as the "objective" or "critical" way. Here judgment does not depend upon the question whether the thing seems beautiful to you but upon the reason why it seems beautiful to you, and why it is beautiful. It depends upon the ability to appreciate the work as a whole, in all its details, and in respect to its technical mastery.

For subjective appreciation music can depend on its "absolute" beauty. But even then the more it belongs to earlier historical periods the more it loses a greater part of its effect upon our modern harmonic feelings. There are thousands and thousands of people who no longer have contact with the music of Mozart and Beethoven, because their ears are filled with the narcotic sounds of modern harmony. The treasures of a music full of a wonderful harmonic significance, whose beauty means nothing to them now, because they consider this music "obsolete!"

Gaining Historical Perspective  
What if they had a clear conception of the historical periods in which such pieces were written? If they could recognize the grace of the 18th Century in the ornamentations of Haydn and Mozart? If they could appreciate the innovations of a Beethoven, who grew with his contemporaries a "modernist" as daring as any of our present-day composers seem to us! How different would be the attitude of such people if they were able to find "classic" music. And if they could even be able to find "classical" music. And if they could even be able to find "classical" music. And if they could even be able to find "classical" music.

Here the value of historical knowledge appears. To appreciate a Scarlatti, a Couperin, a Haydn or a Mozart as a product of their times means simply to love them as we love the companions of our childhood, our youth. They are like genial old people with good manners and clear thoughts with whom to sit and talk in the evenings is a fine pleasure. We find it sometimes difficult to meet them on their own ground—our harmonic feeling has changed, and we are used to stronger effects; but this is by no means an excuse for becoming ignorant or indifferent toward the achievements of their musical culture. To listen to them in our nervous exhaustion at the command of everyone who has a piano in his house and enjoys playing it.

HER ancient Irish harp that one sees pictured as the emblem of Ireland on the Royal Standard of Great Britain and on the Irish flag was triangular in shape, and had from thirty to fifty strings. Napoleon had a high regard for the importance of music to the state. He granted considerable sums of money to musical projects. Grétry received a pension of 4,000 francs annually from him. Gounod considered Mozart and Mendelssohn the two greatest composers. Because Haydn did such important work in the field of the symphony he has been called the "father of the symphony." This has led many to believe that he was the originator of the symphony; but this is not true. Grosse, for instance, published symphonies five years before Haydn. Rousseau's definition of genius is interesting: "Seek not, young artist, what meaning is expressed by genius. You are inspired with it, you must submit to it in your art. Are you destitute of it, you will never be acquainted with it. The genius of a musician submits the whole universe to his art."

Snap Shots in a Musical Library

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THE ETUDE  
Portrait Supplement

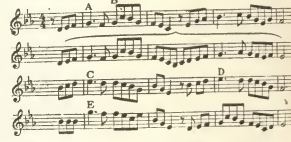
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(There was no Supplement with the February issue)

As anybody familiar with the interpretation of music is aware, a good melody is one which consists of a number of undulations, as it were, leading to a definite climactic point. And that point, as Mr. Frederick Corder sagely remarks, is usually where you would expect it to be, namely, at the end. This does not mean that the climactic point is necessarily the highest note in the piece, though it generally is. It is also usually on an accented note, and of longer duration than any other note in the measure and at least, if not of any other note in the piece. These particulars regarding the nature of melody have long ago passed into formulae, such as may readily be found in text-books on music-making. That these formulae are fundamentally true may be proved by appealing to that flower of musical instinct, the folk-song.

"Irish folk-music—probably the most human, most varied, most poetical, and most imaginative in the world—is particularly rich in tunes which imply considerable sympathetic sensitiveness," remarks Sir Hubert Parry, in his *Evolution of the Art of Music*, and the Anglo-Saxon border folk-music is not far behind. In many tunes of these districts the very design itself seems to be the outcome of the sensibility of the human creature. The cumulation of crisis rising higher and higher is essentially an emotional method of design. The rise and fall and rise again is the process of uttering an expressive cry, and the relaxation of tension during which the human creature is gathering itself together for a still more expressive cry. The Murcian tune is good in this respect, but as a simple emotional type the following Irish tune is one of the most perfect in existence:

It is so arranged as to follow the suggestions outlined in the following arrangement of the story of Carmen. While much of the music of Carmen comes published as separate pieces it is highly desirable that the club leader procure a vocal score, costing about one dollar and a half to secure some of the numbers. This is also the most convenient way of getting the recital. The pronunciation of the names may be approximated phonetically thus: "Don Jose," "Don Juanita," "Frasquita," "Mercedes," "Zuniga," "Frasquita," "Mercedes," "Mercedes," "Mercedes," "Frasquita," "Frasquita," "Mercedes," "Mercedes." In addition to the vocal score there are several excellent piano scores which come from about fifty cents a copy up. These contain all the principal themes and when the teacher has no assistance from students these numbers, together with such additional numbers as the direct arrangement of the recital, etc., are very advantageous. It is not beyond the realm of possibility to have the reader and the students recite in Spanish costume. Indeed this would add a touch of realism which might be "the makings of a most interesting and instructive musical entertainment."



"The extreme crisis is held in reserve till the last. In the first half of the tune the voice moves in low ranges of expression, rising successively to the very moderate crises A and B. The portion in bracket is merely a repetition of the phrase A and B, with slight additions of ornament and a different close, the artistic point of which it is not necessary to discuss here. At the beginning of the second half the voice begins to mount to a higher crisis at C, and intensifies that point by repetition at D, and finally leaps to its uttermost passion at E, and then falls with a wide sweep (comprising one more moderate crisis) to the final cadence. Within the limits of a folk-tune it is hardly possible to deal with the successive crises more effectively."

If the student of music will study the melodies he plays in the thoughtful, analytical way in which Sir Hubert Parry has treated this lovely Irish tune, he will find it easier to touch the hearts of his listeners.

Difficult Pronunciations

- Gericke, Wilhelm (Geh-rick-eh) orchestral conductor, 1845-
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- d'Hardout, Guy (Ghe-dahr-oh) French woman composer.



CASTLE AS CARMEN

SCENE FROM THIRD ACT OF CARMEN

BIZET

Carmen

Arranged for Presentation in Reading Form at Musical Clubs  
From GEORGES BIZET'S  
famous opera based upon the celebrated romance of PROSPER MERIMEE

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OVERTURE TO CARMEN.

Arranged for Four Hands by Bizet.

It is Sevilla, the languorous, dreamy city of sunny Spain, where in 1820, as to-day, the fiery blood of the native surges high with every emotion, where love and hate meet in the same heart, where chivalry is more than gold, and where honor carries men in paths of constant danger. Michaela, a village maiden, strolls into the public square and asks Morales, an officer of dragons, if he has seen her lover, the gallant Don Jose, who is a captain of dragons. As Michaela walks away, Don Jose, accompanied by his captain Zuniga, enters. Carmen, with her fellow workers, comes from the cigarette factory nearby. Spying Don Jose, she casts a swift glance at him and smiles as she says,

When my heart will be yours?  
In faith—I do not know,  
Perhaps it may never be!  
It may be to-morrow!  
I vow it shall not be to-day.

Still taunting him, she sings,

Love is like a wood-bird wild  
That no one can hope to tame,  
And in vain is all wooing wild,  
If one fails his love to name.

CARMEN'S SONG

This famous song is from a genuine Spanish theme which Bizet introduced. It may be sung as a vocal solo or it may be played as a piano solo, arranged by Lange, or in a four-hand arrangement.

Don Jose, who loves Michaela, is not easily moved by Carmen. While she receives the adulation of all the other officers she is pleased by the attention of Don Jose. From her bosom she grasps a bunch of fragrant Cassia flowers, and running over to Don Jose, dashes them in his face. As Carmen runs away, Don Jose's companions make fun of him. The workers return to the factory, and the soldiers return to barracks, leaving Don Jose alone. Michaela strolls in and tells Don Jose that she hears a message of love from his mother. At the door of the chapel, comes that Escamillo, the greatest torero in Spain. Don Jose's mother also gave Michaela a kiss to deliver to her soldier son in a distant city. This Michaela

does. Don Jose's mother, in a letter, begs him to marry Michaela. This Don Jose vows to do, and at the same time condemns Carmen who would win him away from his sweetheart.

A disturbance is heard within the cigarette factory and some of the workers rush out declaring that Carmen has been in a fight with another girl. Zuniga and some soldiers come in and Don Jose is ordered to arrest the fighters. He arrests Carmen, but she knows that with her wiles she can induce Don Jose to let her escape. She sings him an entrancing melody.

Near to the walls of Sevilla  
With my dear friend Lillas Pasta,  
Soon shall I dance the Seguidilla,  
And drink sweet Manzanilla.  
But all alone, what shall I do?  
To join the dance, there must be two.

SEGUIDILLA FROM ACT I.

Don Jose cannot stand the charms of Carmen and he loosens the cord that is holding one of her wrists. Carmen goes across the bridge apparently under arrest. One on the other side she pushes the soldiers away from her and runs down the nearest alley, like a gazelle. Carmen is gone.

EXTRACTE FOLLOWING ACT I.

(This is found only in the vocal score. If the club does not possess a score, a part of the Habanera may be repeated.)

ACT SECOND.

We are now in the little inn of Lillas Pasta on the outskirts of Sevilla. It is the resort of a gang of smugglers. Carmen and her friends, Frasquita and Mercedes, are seated at a table with a group of officers. A party of gypsy girls are playing guitars and tambourines. Carmen rises and dances while the soldiers applaud.

GYPSY SONG AND DANCE FROM THE OPNING OF ACT II.

Carmen begs Zuniga to tell her what has been the fate of Don Jose, who was arrested for permitting her to escape. He assures her that Don Jose is free. Lillas Pasta is just about to close his Inn when word is approaching. In a few moments, the famous Bull-



Value of Historical Knowledge in the Appreciation of Music

By Frederick G. Schiller

(Professor Schiller was formerly a teacher at the Royal Academy of Music in Munich. He was an operatic conductor and lecturer in Germany for many years. For the last two years he has been at the head of the Music Department of the San Francisco University—Director of the Etude.)

Of all languages music is the most cosmopolitan—at once the most subjective and the most impersonal. It is a language understood by everyone, because it expresses something common to everyone. It may be the simple melody of a folk-song, or the stirring music of a military bugle-call, or the rhythmical swing of a dance-music—or it may be the great soul sensation created by the tone texture of a modern symphony orchestra—it is our innermost feeling and sensibility that responds immediately. We are carried away on music wings through the whole scale of our emotions, from the tenderest to the most violent upsurge of passions. The language of music is a mirror of our soul, an expression of the inexpressible. Free from the limitations of speech, it appeals directly to the feeling. More than any other form of expression it embraces the whole of human emotion, and therefore its evolution is a part of the history of human culture in general, rather than that of any particular race.

Musical Heroes

Looked upon from such a broad point of view, the history of music reveals great charm—its full of life—a topic intimately connected with the wonderful sources of human spirit. It will be found that the heroes of this history also knew how to combat, to suffer, yes, even to die for their ideals, and that their influence upon the evolution of mankind plays an important part in general history; indeed an often more important part than those of the comparatively modern heroes of this history, of murderous warriors and unfeeling conquerors. The development of history in intellectual life and progress is free from racial or national hatred, and the goal is universal welfare.

Just as other languages were progressively elaborated, the language of music developed only gradually in form and expression. To trace this development in its organic growth is not only interesting but is of greatest importance for the understanding and true valuation of the musical production of different times. Should one not be satisfied with the explanation that "music is a gift of the gods," the history of music will help him to unveil the great mysteries of human emotion, to appreciate the eternal laws of beauty, and therefore to understand the foundations of art and aesthetic value in general.

There are two different ways of dealing with art. One way consists in being devoted simply to the merely sensual charm of art, that is of being satisfied to consider an object of art—whether a painting, a sculpture, a musical composition—simply as beautiful or not, just because it does or does not appeal to one. This is the way the majority of people react to any artistic production. It is called the "subjective" way. It is, in fact, nothing to do with a really conscious understanding of the work of art.

Appreciation of art based upon thorough understanding can only be obtained through a more definite knowledge of the subject. And that leads to the second way of dealing with art, known as the "objective" or "critical" way. Here judgment does not depend upon the question whether the thing seems beautiful to you but upon the reason why it seems beautiful to you, and why it is beautiful. It depends upon the ability to appreciate the work as a whole, as well as in all its details, and in respect to its technical mastery.

For subjective appreciation music can depend on its "absolute" beauty. But even then the more it belongs to earlier historical periods the more it loses a greater part of its effect upon our modern harmonic feeling. There are thousands and thousands of people who no longer have contact with the music of Mozart and Beethoven, because their ears are filled with the narcotic sounds of modern harmony. The treasures of a music full of a wonderfully pure, dignified, wholesome beauty means nothing to them now, because they consider this music "obsolete!"

Gaining Historical Perspective

What if they had a clear conception of the historical periods in which such pieces were written? If they could recognize the grace of the 18th Century in the ornaments of Haydn and Mozart? If they could appreciate the innovations of a Beethoven, who grew out of his time like a giant, evolving the emotional climatic point. And that point, as Mr. Frederick Cordier sagely remarks, is usually where you would expect it to be, namely, at the end. This does not mean that the climatic point is necessarily the highest note in the piece, though it generally is. It is also usually an other note in the measure at least, if not of any other note in the piece. These particulars regarding the delight in the intimate charm, distinctness, yes, humorous qualities of still earlier music, like the clarinet-pieces of a William Bird, John Bull, Rameau, Couperin—not to speak of the polyphonic wonderworld of Bach, whose fugues, as Hans von Bülow has put it, they would also remember that music of different ages has much to do with the mechanical condition of the instruments of the times, and this would give them hints for proper interpretation.

Here the value of historical knowledge appears. To appreciate a Scarlatti, a Couperin, a Haydn or a Mozart as a product of their times means simply to love them as we love the companions of our childhood, our youth. They are like genial old people with good manners and clear thoughts with whom to sit and talk in the evenings is a life pleasure. We find it sometimes difficult to meet them on their own ground—our harmonic feeling has changed, and we are used to stronger effects; but this is by no means an excuse for becoming ignorant or indifferent toward the achievements of their musical culture. To listen to them in our nervous overstrained time is a relaxation, an unparaded relaxation at the command of everyone who has a piano in his house and enjoys playing it.

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The ancient Irish harp that one sees pictured as the emblem of Ireland on the Royal Standard of Great Britain and on the Irish flag was triangular in shape, and had from thirty to fifty strings. Napoleon had a high regard for the importance of music to his army. His grandest campaigns were financed by money to musical projects. Grétry received a pension of 4000 francs annually from him.

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THE ETUDE Portrait Supplement

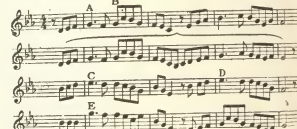
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An Irish Folk Song That Aids Interpretation

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I INTRODUCTION.

Carmen, the most successful of all French Operas, was produced March 3d, 1875, at the Opera Comique in Paris. It would be quite safe to say that it is as popular now as it was when it was first written. Bizet was thirty-two years of age when he wrote Carmen. He died three months after it was produced and therefore could not realize that he had written one of those most unusual things—an art work that would stand the test of time.

Bizet was born in Paris in 1838. He studied at the Conservatory in Paris from 1848 to 1857 (nine years) under Marmontel, (piano); Benoist, (organ); Zimmerman, (harmony) and Halévy. He married Halévy's daughter in 1869. Among his many works written before Carmen, are *Les Pecheurs de Perles, Patrie* (an overture to a Sardou play) and *l'Arlesienne* (incidental music to a Sardou play) and *l'Arlesienne* (incidental music to a Daudet play). Beautiful as were these and other of his compositions it was not until the composition of Carmen that he was recognized as a really great master. Bizet was a fine organist, a brilliant pianist, and had he been spared, might have produced works that would have ranked him as the greatest of all French composers.

The original novel of Carmen was written by a noted French historian, archeologist, critic and author, Prosper Mérimée (1803-1870). Mérimée was first a lawyer who rose to the distinction of Senator in 1857. He was a man of remarkable brilliance in everything he did. Among his numerous accomplishments was the translation of many Russian masterpieces, such as the works of Pushkin, Turgeneff and Gogol. Mérimée's Carmen was published first in 1847. Melba and Halévy turned the novel into an opera libretto for Bizet.

II MUSIC.

OVERTURE TO CARMEN.

Arranged for Four Hands by Bizet.

It is Sevilla, the languorous, dreamy city of sunny Spain, where in 1820, as to-day, the fiery blood of the native surges high with every emotion, where love and hate meet in the same heart, where chivalry is more than gold, and where honor carries men in pads of constant danger. Michela, a village maiden, strolls into the public square and asks Morales, an officer of dragoons, if he has seen her lover, the gallant Don Jose, who is a captain of dragoons. As Michela walks away, Don Jose, accompanied by his captain Zuniga, enters. Carmen, with her fellow workers, comes from the cigarette factory nearby. Spying Don Jose, she casts a swift glance at him and smiles as she says,

When my heart will be yours?  
In faith—I do not know,  
Perhaps it may never be!  
It may be to-morrow!  
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Still taunting him, she sings,

Love is like a wood-bird wild  
That no one can hope to tame,  
And in vain is all wooing wild,  
If our faith has love to name.

III

MUSIC.

CARMEN'S SONG ..... Habanera

This famous song is from a genuine Spanish theme which Bizet introduced. It may be sung as a vocal solo or it may be played as a piano solo, arranged by Lange, or in a four-hand arrangement.

IV

Don Jose, who loves Michela, is not easily moved by Carmen. While she receives the adulation of all the other officers she is ignored by the inattention of Don Jose. From her bosom she grasps a bunch of fragrant Cassia flowers, and running over to Don Jose, dashes them in his face. As Carmen runs away, Don Jose's companions make fun of him. The workers return to the factory, and the soldiers return to the barracks, leaving Don Jose alone. Michela strolls in and tells Don Jose that she bears a message of love from his mother. At the door of the chapel, comes the Escamillo, the greatest torador in Spain. Don Jose's mother also gave Michela a kiss to deliver to her soldier son in a distant city. This Michela

does. Don Jose's mother, in a letter, begs him to marry Michela. This Don Jose vows to do, and at the same time condemns Carmen who would win him away from his sweetheart.

A disturbance is heard within the cigarette factory and some of the workers rush out declaring that Carmen has been in a fight with another girl. Zuniga and some soldiers come in and Don Jose is ordered to arrest the fighters. He arrests Carmen but she knows that with her wiles she can induce Don Jose to let her escape. She sings him an entrancing melody,

Near to the walls of Sevilla  
With my dear friend Lillas Pasta,  
Soon shall I dance the Seguidilla,  
And drink sweet Manzanilla.  
But all alone, what shall I do?  
To join the dance, there I must be two.

V

MUSIC.

SEGUIDILLA FROM ACT I.

Don Jose cannot stand the charms of Carmen and he loosens the cord that is holding one of her wrists. Carmen goes across the bridge apparently under arrest. Once on the other side she pushes the soldiers away from her and runs down the nearest alley, like a gazelle. Carmen is gone.

VI

MUSIC.

EXTRACTE FOLLOWING ACT I.

(This is found only in the vocal score. If the club does not possess a score, a part of the Habanera may be repeated.)

VII

MUSIC.

ACT SECOND.

We are now in the little inn of Lillas Pasta on the outskirts of Sevilla. It is the resort of a gang of smugglers. Carmen and her friends, Frasquita and Mercedes, are seated at a table with a group of officers. A party of gypsy girls are playing guitars and tambourines. Carmen rises and dances while the soldiers applaud.

VIII

MUSIC.

GYPSY SONG AND DANCE FROM THE OPENING OF ACT II.

Carmen begs Zuniga to tell her what has been the fate of Don Jose, who was arrested for permitting her to escape. He assures her that Don Jose is free. Lillas Pasta is just about to close his Inn when word comes that Escamillo, the greatest torador in Spain is approaching. In a few moments, the famous bull-



fighter, a real national hero, enters and sings the spirited song of the Plaza del Torres.

*Torador, stand on guard,  
Torador, beware,  
Think of the dark-eyed beauty  
Who is looking on thee in a ring,  
Torador, Love waits for thee.*

**IX  
TOREADOR'S SONG.**

This famous baritone solo comes arranged for piano and as a violin solo.

Escamillo spies Carmen and falls violently in love with her, even though he does not yet know her name. As Escamillo leaves Carmen, her companions tell her that her services will be needed that night to sell cigars, cigarettes and drinks and wine vendors. Into this merry throng comes Escamillo, riding in state with Carmen at his side. It is the gala day of the year. Bright happy music rings upon the air as the people await the festivities of the day.

**XVII  
MUSIC.  
CARMEN MARCH  
ARRANGED BY W. P. MERO**

**XVIII**

The last act of Carmen is a tragedy of emotions moving quickly to a vivid end. The scene is in the Plaza del Torres. A happy throng is gathering to enter the gates for the bullfight. There are girls, oranges, drinks and wine vendors. Into this merry throng comes Escamillo, riding in state with Carmen at his side. It is the gala day of the year. Bright happy music rings upon the air as the people await the festivities of the day.

**XIX**

**PLAY THE INTRODUCTION TO THE  
OVERTURE INCLUDING THE MARCH.**

**XX**

Carmen and Escamillo sing a fervid duet declaring their everlasting love for each other.

*Escamillo, I love you,  
May I die in torment  
If I have ever loved anyone  
As I love you now.*

**XXI**

**MUSIC.  
CARMEN'S CASTANET DANCE.**

*This number (in the vocal score) is properly a duet but it comes arranged as a dance in all the piano arrangements.*

Don Jose hears the bugles of his military company.

He begs Carmen to stop her dance so that he may listen. She refuses. She will not permit him to go back to his camp. Carmen twists him for not loving her, and Don Jose draws from his jacket the flowers which Carmen threw at him in the square. He sings of them, telling her of his love for her.

**XII  
MUSIC.**

**DON JOSE'S SOLO IN ACT II.**

*(This solo comes in the piano arrangements.)*  
Nevertheless, Don Jose resolves to be loyal to his military command. He starts to go to the door and just as he reaches the latch a knock is heard; he stops. Zamiga and other officers enter to arrest Carmen and the smugglers. They resist the soldiers, and Don Jose assists Carmen. Zamiga is bound and Don Jose is therewith forced to turn to an outlaw.

**XIII  
MUSIC.**

**HERE THE SEQUENTIAL A IN ACT I MAY  
BE REPEATED.**

In Act III Carmen and Don Jose, with the smugglers, are seen at dawn in a mountain retreat. Don Jose, now a traitor to his country, feels deep pang of regret. Carmen notices this and twits him with it, asking why he does not go back to his mother.

Carmen is a fatalist, and as she and her friends spread out the cards to tell their fortunes, she sneers when she learns that hers is to be an early death. As the smugglers disperse, Michela enters in search of the fugitive, Don Jose, to tell him that his mother is dying. She sings a prayer for divine protection.

*Thou wilt aid me, Thy Grace,  
For Thou art Lord, forever near.*

**XV  
MUSIC.**

**MICHELIA'S SONG FROM ACT II OF  
CARMEN.**

**XVI**

Hearing the noise of shooting, Michela hides behind the rocks. Don Jose has seen Escamillo approaching and not knowing him, fired at him. When Don Jose learns that Escamillo is in love with Carmen and has come to see her, he falls into a rage, which results in a duel with large keen-bladed cast knives. Escamillo's knife breaks, and Don Jose is just about to kill him, when Carmen intervenes and saves his life. Escamillo challenges Don Jose to another duel

at some other time, and impudently invites the party to the coming daylight. Michela enters and begs to see Don Jose to go back to his dying mother. He leaves, telling Carmen that he will meet her at another time. Carmen sees his tragic meaning and attempts to prevent her. Escamillo. Don Jose stands in the way to follow her.

Don Jose appears just as the crowds clamor into the gates of the amphitheatre. Carmen exclaims, *"Some friends just came to tell me that you were near at hand. They want me to believe that you mean to kill me."*

Don Jose, distraught with jealousy, and yet still under the charm of Carmen, begs her to run away with him again.

*"I do not threaten you. I beg you, I entreat you, I will forget, Carmen, forget all that has passed since we met. Let us go together far from here—begin our lives again."*

Carmen spurns him, saying, *"I know that you will kill me. I know, that my moment is nigh. But if I live or if I die, I say, no! no! no!"*

Carmen pleads eagerly again, but Carmen in her defiance laughs at him. There is a burst of cheers from the amphitheatre and the chorus of the Torador song is heard above the clamor. Carmen is in delight and attempts to enter the gate. Don Jose stands in her way. Carmen declares her love for Escamillo her way. Don Jose is frantic with anger. As she tears from her finger the ring which Jose had given her, and flings it in the dust, Jose, overcome with his emotion, leaps toward her and seizes her to the heart. The crowd rushes in to find Don Jose kneeling over the dead body of Carmen. He shouts in despair.

*"Do what you will with me,  
I am one I who struck her down.  
Ah, Carmen,  
My Carmen,  
Thou art Gone"*

**XXIII**

**MUSIC.  
CARMEN FANTASIE ARRANGED FOR TWO  
PIANOS, EIGHT HANDS BY EDMUND PAR-  
LOW. THIS IS AN ESPECIALLY EFFECTIVE  
ARRANGEMENT.**

*Many very excellent talking machine records of various parts of Carmen performed and sung by noted artists may be secured with great effect in giving the work in the foregoing form.*

**Expanding the Small Hand**

By Myra Frances Hale

**The Results of a Surgical Operation**

The surgeon operated on both hands, cutting the cords that lay between the third, fourth and fifth fingers. This operation is not an unusual one, but in my case proved of no advantage as the cords were very small and the fascia is thick. The next operation was one of experiment, consisting of the cutting out of some of the fat or fascia that lay between the four fingers of each hand. The result, at first, seemed to affect my playing marvelously but alas! notwithstanding diligent practice, in three weeks the old condition returned. There were no bad results as feared. My hands always have had a certain muscle and fascia between the thumbs and forefingers than the average pianist, and continued normal practice together with the abnormal force effort in reaching double-notes has only served to increase the binding. It would be unwise to experiment with this condition of the thumbs for fear of producing stiffness in the palms of the hands as well as the possible loss of the control of the thumbs.

For several years prior to this I had given recitals frequently. My musical education has become well rounded, due mainly to the excellent training received in a school of highest standing. My technical struggle and the necessary study of my hands has opened up new channels of thought and given me the ability to see ahead for others, wherever it may appear to be necessary. In the end the hand may best be expanded by means of sensible exercises, without the use of surgical means.

**Bethoven to Czerny**

one of the chief aims of musical art. For the passage work make him use all his fingers freely. Doubtless by employing fewer fingers a "pearly" effect is obtained—as it is put—"like a pearl." But one likes other jewels at times.

**Getting Pupils Through Printers' Ink**

**A Practical Advertising Man Talks**

The one best way in which to get pupils is through the excellent results that the teacher can show with the pupils he has previously taught. Therefore, the successful pupils' recital stands at the head of all kinds of advertising for the teacher. If the teacher is wise and knows how to surround himself with those personal attributes which speak "success" in his work, those who attend the recital will be more readily convinced. Good taste in furniture, decorations, clothes, flowers, lighting, diplomacy in presenting his pupils and in receiving his guests all contribute immensely.

However, when the teacher does not find his classes sufficiently full, it is necessary to depend upon printers' ink to let other people know about his work. This is an exceedingly difficult task, and more money is tossed into the gutter by musicians in this way than in any other manner. The usual mistake is to spend either too much or too little. A cheap circular or an over-elaborate circular are both equally bad.

The circular, however, is a real need. The teacher cannot very well talk about himself without embarrassment, and a good circular may be advantageously and modestly placed in the pupils' hands so that he may know just those things which he had a right to know of before beginning lessons.

The circular is necessary when applications for information come to the teacher through his newspaper advertisements. The teacher had a certain amount of money to spend, and advertising in papers that is national scope is desirable. Without a reputation national advertising demands the outlay of a large amount of money to get a reputation. If the teacher really has something to offer in the way of services which will help in all parts of the country, he would find worth traveling miles to secure, then national advertising is the cheapest way of securing a reputation. It has another advantage. Suppose you have a pupil in your own city who has a friend in a distant city who is not seeking a musical education, who either from indifference or other cause are not awakened to the need or desirability of a musical training. To these you should also make your appeal. Among them, I have no doubt, are some of your future pupils if you can only arouse them.

The music teacher should go into the preparation of this advertising matter with real enthusiasm. Don't look upon it as a necessary evil to be entered upon hastily, distributed speedily, and then forgotten. Put your best into the thought, the wording, and the form. If for reasons of modesty or "ethical" restraint one may dislike to advertise, then let there be nothing but the most conventional engraved cards. But I take it you are really interested in the preparation and production of professional announcements that will have real sales value in them. If you are, you will analyze your approach as we do in the business world. In the first place, your copy must be so constructed that it will receive attention. It must, as it were, get an audience. Having then gotten your audience, the copy must arouse interest, and if sufficiently interesting, it will create desire, and then will follow the sale, or a pupil enrolled with you for instruction. If you as a musical teacher will bear in mind that to make your advertising successful you must look upon it as a psychological problem, and treat it as such, you are pretty sure to make real gains in enrollment, and further, it will increase your usefulness in your profession.

You will study yourself, you will strengthen the weak points, where any exist, and you will cultivate those features of your work in which you are especially strong.

**Preparation of Copy**

"In writing your copy you will generally hear the trite expression, 'Be brief; people will not read much these days.' Forget it. If you have something truly interesting to say, and can get the interest of the reader, that in all these days, it will be read. Remember, that in all these days, the interest in securing replies from the advertisement is like nothing so much as the fish that nibbles on a hook. Even after the fish is hooked it is necessary to land him. The best

advertising in the world will be wasted with the teacher who cannot by force of his own teaching ability keep his pupils when he has secured them.

Local advertising is quite as uncertain as national advertising. There are conditions under which it may be very beneficial. In any event a good circular is still all progressive teachers. A short time ago Mr. J. Linton Engle addressed the *Philadelphia Music Teachers' Association* upon the subject of advertising for teachers. Mr. Engle has had wide experience in printing and in the preparation of circulars and booklets for teachers and colleges. His remarks in condensed form should prove an excellent guide to many teachers who are at loss to know just how to go about extending their teaching business. A further and more detailed discussion of the same subject may be found in the "Musicians' Business Manual" by Geo. C. Bender, and in the booklet "Progressive Ways of Securing New Pupils," by Allan J. Eastman.

**Getting Up a Good Circular**

"Direct advertising (the circular) naturally divides itself into four headings: (1) Copy. (2) Printing of the copy. (3) Circulation or distribution. (4) Methods of follow-up.

"When you are about to prepare a piece of advertising matter, first of all put yourself in the place of the recipient, consider what will appeal to them. You are seeking pupils, but *some* names are on your list are seeking teachers. Whether it is you or someone else whom these finally choose for their teacher depends largely upon your method of approach, as well as your established reputation and the atmosphere of good-will which you have created. You should build for good-will. Your personality as well as your ability will make or break your success. In your list of prospects you will also have another and much larger class, the architect and artisan of his craft. Discuss costs with him, and determine upon a form that will fall within the appropriation you can devote to the purpose. In the long run the job will cost you but little if any more by handling in this way, and you will have something vastly better than you will ever get by passing from one printer to another for competitive bids.

**How the Printer Can Help**

"Printing is an art, and as a means of expression it stands in the first rank. It should be looked upon as the music teachers' messenger when sent upon its course to influence pupils to come for instruction. Real results-producing printing is something more than plain ink and type, the color of ink, the margins, and the shape and size of the circular, booklet or whatever it may be. To get such a service as this you must choose your printer carefully, not by shopping for the lowest prices, for this method is always fatal, but by finding one who can intelligently lay out your advertising matter, select papers, ink and type. There are such printers, and the help they can give you will be of inestimable value. Look upon the printer as the architect and artisan of his craft. Discuss costs with him, and determine upon a form that will fall within the appropriation you can devote to the purpose. In the long run the job will cost you but little if any more by handling in this way, and you will have something vastly better than you will ever get by passing from one printer to another for competitive bids.

**Paper and Ink**

"Coming down to particulars, the paper that you select should have elegance without extravagance either in character or color. If there is a cover, it should harmonize with the paper used on the inside. Choose a paper that will carry your message legibly and attractively, not flamboyantly or grotesquely. White is always safe, and generally the best for the inside of a circular or booklet. If there is any variation, it may be an India color or a buff just off the white.

"The type above all else must be correct. Keep away from the newer effects. The very best face is the oldest, the good old Caslon, used by Benjamin Franklin in his *Pennsylvania Gazette*. "The color of ink should usually be black. There is nothing stronger or more beautiful. Occasionally if there are engravings you may use a rich dark brown. There are, to-day, dyes that are known as double-tones. Beautifully they are had with many variations. In the sepia particularly, when well printed. Poorly handled, they are worse than useless. At times I would urge a second color for embellishment, a red or an orange, used with judgment and moderation. For attention-getting value nothing equals red. This color, as you know, leaps out at you, as it were. The first color in the spectrum, it is the strongest in its effect on the retina. This is the reason why a room covered with red wall paper appears possibly as much as one-quarter smaller than when covered with blue paper. Red is an advancing, and blue a retreating color. Some years ago I wrote to a large number of the country's advertising men, and in my own opinion of the use of a second color in advertising printed matter. Most of them replied that the second color was worth more than it cost. Let the application of color be made























# MOMENTO GIOJOSO

CARL MOTER

A semi-classic number of much merit, somewhat in the style of *Schumann*, but thoroughly original and well worked out. A splendid study or recital number. Grade V.

Tempo giusto M.M.♩ = 80



*p*

*cresc. poco a poco*

*ff*

*D.C. Trio \**

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

### HOBGOBLINS

FREDERICK A. WILLIAMS, Op. 95, No. 4

An easy teaching piece in characteristic vein, one of a new set of four, entitled *A Trip to Fairyland* by this popular American writer.

Grade 2 1/2

Rather slow and mysterious M.M. ♩ = 105

*pp*

*a tempo*

*p*

*cresc.*

*ff*

*pp*

*slower*

*pp*

*slower*

*D.C.*

### MINUET

in E♭

L. VAN BEETHOVEN

This charming minuet highly characteristic of Beethoven in certain moods, was first issued in 1805. It is without *opus* number and is not included in a set of pieces.

Moderato M.M. ♩ = 126

*p*

*cresc.*

*decresc.*

*p*

*Fine*

*TRIO*

*pp*

*pp*

*D.C.*



# JOY OF SPRING

2d Concert Polka

A. W. LANSING

A brilliant ensemble number by a well known American writer. This is an original four-hand piece, not an arrangement. The parts are interesting all well balanced. Play in a spirited, dashing manner. Grade IV.

Tempo di Polka M.M. ♩ = 108

## SECONDO

Musical score for the second part of 'Joy of Spring'. It consists of two staves (treble and bass clef) with various musical notations including notes, rests, and dynamic markings. The tempo is marked 'Tempo di Polka M.M. ♩ = 108'. The score includes dynamic markings such as *f*, *mp*, *marcato*, *p*, and *p dolce*. It also features performance instructions like 'Fine' and 'p dolce'. The piece concludes with a final cadence.

# JOY OF SPRING

2d Concert Polka

PRIMO

A. W. LANSING

Tempo di Polka M.M. ♩ = 108

Musical score for the first part of 'Joy of Spring'. It consists of two staves (treble and bass clef) with various musical notations including notes, rests, and dynamic markings. The tempo is marked 'Tempo di Polka M.M. ♩ = 108'. The score includes dynamic markings such as *f*, *mp*, *p*, and *p dolce*. It also features performance instructions like 'Play treble two octaves higher during this section.' and 'grazioso'. The piece concludes with a final cadence.



SECONDO

Musical score for the second piano part of "March of the Heralds". It consists of five staves. The first staff is marked *f melodia marcato*. The second staff is marked *f marcato*. The third staff is marked *p dolce*. The fourth and fifth staves are marked *D.C.* and *8*.

MARCH OF THE HERALDS

ALFRED PRICE QUINN

PRIMO

Musical score for the first piano part of "March of the Heralds". It consists of five staves. The first staff is marked *f*. The second staff is marked *mf*. The third staff is marked *p dolce*. The fourth staff is marked *graviato*. The fifth staff is marked *D.C.* and *8*.

MARCH OF THE HERALDS

ALFRED PRICE QUINN

Musical score for the Trio section of "March of the Heralds". It consists of four staves. The first staff is marked *Maestoso M.M. ♩ = 112* and *mf*. The second staff is marked *f con spirito* and *ff*. The third staff is marked *TRIO pp cantando*. The fourth staff is marked *pp cantando*,  *cresc.*, *pp*, and *f D.C.*

Musical score for the Trio section of "March of the Heralds". It consists of four staves. The first staff is marked *Maestoso M.M. ♩ = 112* and *mf*. The second staff is marked *f con spirito* and *ff*. The third staff is marked *TRIO pp cantando*. The fourth staff is marked *pp cantando*,  *cresc.*, *pp*, and *f*.



# HOPING AND LONGING SEHNEN UND HOFFEN

APRIL 1917

W. LEGE

A melodious drawing-room piece displaying considerable variety in treatment and some ornate passage work. An expressive style of playing is demanded, with singing tone and much finish. Grade IV.

Andante espressivo M.M. ♩ = 72

The first page of the score is in 3/4 time and begins with a piano introduction. The right hand features a melodic line with various ornaments and slurs, while the left hand provides a steady accompaniment. Dynamics range from *mf* to *f*. The tempo is marked *Andante espressivo*. A section of *Allegro moderato* begins with a *Tempo I* marking, featuring a more rhythmic accompaniment and a melodic line with a *brillante* section. The piece concludes with a *rit.* (ritardando) and a *dim.* (diminuendo) in the right hand.

APRIL 1917

The second page continues the piece. It features a *poco meno mosso* section with a *con disolo* (solo) marking in the right hand. The tempo then returns to *Tempo I*. The right hand has a melodic line with a *melodia ben sostenuto* (well-sustained melody) marking. Dynamics include *p*, *mf*, and *f*. A section marked *con passione rit. assai* (with passion, very ritardando) is followed by a *mf a tempo* section. The piece ends with a *dim.* (diminuendo) and a *dim. o rall.* (diminuendo or rallentando) in the right hand.



# MY LITTLE BOAT

WILLIAM E. HAESCHE

A graceful boating song, easy to play, which may, if desired, be played entirely in the first position.

**VIOLIN**  
Grazioso M.M. ♩ = 54

**PIANO**  
*p*

*cresc.* *f* *rit.*

*atempo* *p* *cresc.*

*atempo* *p* *cresc.*

*last time to Coda*

**CODA**

*dim.* *p* *dim.*

*mf* *mf*

*p* *p*

*D.S.* *D.S.*

# INVITATION TO THE DANCE

Arr. by Hans Harthan.

CARL MARIA von WEBER

A most effective and playable transcription of this celebrated piece, the precursor of all idealized waltz forms. The composer is said to have given to his wife the following short program explaining the introduction and conclusion:

a) The dancer approaches his lady. b) Evasive answer of the lady. c) More urgent invitation. d) Agreeing to his wish. e) Their meeting f) Ready to begin the dance. g) His thanks. h) Her reply. i) Retiring from the dance.

**Moderato** M.M. ♩ = 96

*p* a) b) c) *mf*

d) e) f) g) h) i)

**Allegro vivace** M.M. ♩ = 88

*f con* *trio* *schers.* *p dolce* *p* *p grazioso*

*last time to Coda*

*ff* *p*



\* Part A with repetition; B without repetition; C without repetition; then Coda.

### ALL SOULS' DAY LITANY

FRANZ SCHUBERT

An effective transcription of one of Schubert's most beautiful melodies. The theme must be brought out with singing tone and the accompaniment duly subordinated. Grade 3.



# AT DAYBREAK

LOUIS A. COERNE, Op. 99, No. 4

A charming teaching piece, graceful and original, a little tone poem. Grade 3.  
Moderately M.M.♩=108

Copyright 1917 by Theo. Presser Co.

# IN A CANOE

British Copyright secured  
MARY HELEN BROWN

The songs of Mary Helen Brown are well known. With *In a Canoe* this talented writer makes her first appearance in our ETUDE pages as an instrumental composer. Grade 3½.

Slow Waltz M.M.♩=56

Copyright 1917 by Theo. Presser Co.

# ALBUM LEAF

British Copyright secured  
R. SCHUMANN, Op. 68, No. 30

One of the smaller gems of Schumann; a fine example of modern part writing. This number almost equally effective on-piano or organ.  
Grade 4. Adagio M.M.♩=72

Copyright 1906 by Theo. Presser

# MY JEAN!

R. Burns

CARLO MINETTI

A simple and unaffected but very artistic setting of Burns' well known verse, done in the old English manner. A fine teaching or recital song.

Copyright 1917 by Theo. Presser Co.

British Copyright secured



# BY THE WATERS OF MINNETONKA

AN INDIAN LOVE SONG

THURLOW LIEURANCE

J. M. CAVANASS

Probably the finest and certainly the most artistic of all Mr. Lieurance's transcriptions of Indian music. Give a light and rippling effect to the groups of sixty-fourth notes and let the voice part stand out full, clear and sustained.

Andante moderato

Moon  
 Deer, How near  
 Your soul di vine.  
 Sin Deer, No fear  
 In heart of mine.

*mf con grazia*

Skies blue, O'er you, Look down in love;  
 Waves bright Give light As on they move.  
 Hear thou My vow  
 To live, to die.  
 Moon Deer, Thee near,  
 Be neath this sky.

*Piu agitato*  
*mf a tempo*  
*rit.*  
*pp*







Musical score for the left page of "THE ETUDE". It consists of ten systems of piano and bass staves. The score is marked with various dynamics and articulations: *ff*, *rapidita*, *gioioso*, *p*, *cresc.*, *ff*, *poco a poco rapidita*, *p poco a poco*, *cresc.*, *ff*, *ff*, *cresc.*, *calando*, *dolce ma marcato*, and *Pod. simile*. The music features complex rhythmic patterns, including triplets and sixteenth-note runs, with numerous fingerings indicated above the notes.

Musical score for the right page of "THE ETUDE". It consists of ten systems of piano and bass staves. The score includes dynamic markings such as *ff*, *cresc.*, *ff*, *ff*, *ff*, *ff*, *ff*, *ff*, *ff*, and *ff*. Articulations and performance instructions include *a tempo*, *rall.*, *con do*, *marcato*, *sempre più forte*, and *ff*. The music continues with intricate rhythmic textures, including sixteenth-note passages and complex chordal structures, with detailed fingerings throughout.



# DANCE OF THE APES

THEO. BONHEUR

Grade III.

A merry and tuneful 66 number in one of the old English dance rhythms. Brisk finger work is essential, and a strong accentuation. Grade III.  
Allegro ma non troppo M.M. ♩ = 126

## Collecting a Music Library

By Joseph George Jacobson

A MAN is known by the company he keeps. Also, his true and deeper character can be learned from his books, and if he is a student of music, from his collection of music and what in it he uses the most. For a man—an artist in particular—keeps company with neighbors who interest him as well as with the composers of all times; and consequently the influence of the music upon his character, as well as its betrayal of character, is just as important as that of people. The great Montaigne wrote: "Books are our best companions; they never come unvisited, and can always be dismissed without offence."

Speaking of Cicero on the pleasures and advantages of letters (in his "Archias") is probably his most effective expression. Dr. Channing tells us, "In the best books great men talk to us; they are the voices of the distant and the dead, and give to all the society of the best and greatest of our race." As exceptions only help to prove the rule, we find among great men many who cannot be judged by their libraries. For example, Peter the Great, after the completion of his library, gave the order to the booksellers to fill the shelves. When asked what books he wished, he replied, astonished, "big books at the bottom and smaller ones at the top."

I met a musician in Europe who was the possessor of a wonderful collection of old music which would awaken the envy of every student. Hundreds and hundreds of books adorned the shelves. On inquiring several times what certain volumes contained he invariably replied that he had never looked into them. He loved the books because they were old and curious and rare, and perhaps because they were likely to arouse the envy of the bibliomaniacs.

Be a bibliophile; that is, love your books for what is in them and what they teach you. An old proverb says: "Be the work of him who reads only one book." One can generally guess the key to his culture and his daily thoughts from the one book he is constantly reading. This applies in the same manner to the music one most frequently hears a person play. The great publishing houses of to-day afford such facilities to the earnest music student to gradually acquire a fine music library that it is astonishing to find students who have practiced for many years and yet own a collection of music hardly worth while. Secure a good catalog from your dealer, and spend considerable time in making selections. It will pay you.

## The Right Way to Select Teaching Pieces

By Sidney Steinhelmer

SCENE: Music Store in New York City.  
TIME: Present.  
Door opens violently—a lady teacher rushes to the clerk.  
TEACHER: "I want a piece of music for a pupil!"  
CLERK: "What kind of a piece and what grade, madam?"  
TEACHER: "Oh, I guess about the third grade. Just give me the prettiest piece you have, and please hurry, because I have only a few moments' time."  
CLERK: (Brings one sheet of music and hands it to her.) How will this do? This is one of my best sellers, a large selection of music in all grades to select from. This is the one and only way to get proper results. It can be done best in the quiet of the home. It is no easy matter to make up one's mind about good pieces and bad pieces. Sound judgments are always bad. The successful teacher devotes as much time to getting good materials as to teaching it. Try studying your teaching material at home instead of during a few stolen minutes at the music store and see if I am not right.

## Beware of Borrowing Music

By Nel Niplag

"I WISH you would get Kayser, Book II, for your next lesson," said the teacher.  
"I did have Kayser, Book II," answered the pupil; but my former teacher borrowed it and loaned it to another pupil. I never got it back, and this has always annoyed me."  
Borrowing books and music is a habit which should not be cultivated. In a regular library, where an accurate account is kept, borrowing is all right, but with the individual where no records are kept the borrowed article is much more likely to be lost than not.  
Many a student and many a teacher has lost a reputation on this way. It is always best to buy such a perishable thing as a book outright. It is human to forget to return borrowed articles. From a standpoint of economy, consider your own self-respect. Is it not cheaper to buy a new book and have it as your own than to barter your friend's good will for a borrowed book that is never to be returned?

## KRANICH & BACH

Ultra Quality PIANOS and PLAYER PIANOS

TONAL excellence is the one great piano essential. No matter how attractive an instrument may look, it cannot be considered desirable unless its tone is of true artistic quality.

In no other piano in all the world is tonal quality so equitably developed as in the Kranich & Bach. Words are inadequate to describe its beauty, but it represents the same enchanting loveliness and unapproachable purity as the tone of a rare old Stradivarius violin, or the matchless tenor of Caruso—a superb individuality that is instantly recognized by everyone, even the novice in music—no one can hear it without feeling that here, indeed, is the realization of tonal ideals—a masterpiece in which some inspired genius has attained exalted heights of tone-production.

So far, far above the regulation piano standards of today—beautiful beyond comparison.

Absolutely permanent, the wonderful richness of tone is the result of fifty years of striving for perfection, by three generations of the Kranich & Bach families of piano makers. Pianos are priced fairly and may be bought on convenient terms of payment. Liberal allowances made for old pianos taken in exchange.

Consisted throughout by  
**KRANICH & BACH**  
Makers of Ultra Quality Instruments only  
233-243 EAST 23rd ST. NEW YORK

"What Wonderful Tone"



Write for booklet about the "Grandite," our new \$9-12 grand piano. Price \$600. (o.s.b. New York)

## ENCORE SONGS

In the appended list are some choice and carefully selected ENCORE SONGS by some of the most popular modern writers. The entire list, or any numbers from it, will be sent free, "ON SALE!" to any who may be interested.

Alone Upon the Beaches	H or L Callaway	8245 Lullaby in My Tale of Woe	M Smith	50 40
April First (Humorous)	H Lissauer	25 M L'I Starlight	M O'Hara	40
April Foolishness	H Robinson	445 M Blackbird	M Nieldinger	40
Autumn Sally	M Clark	50 Mummy's Little Baby	H or L Burleigh	40
Blossoms and the Bee	M Lee	50 Mummy's Sleep	M Gillette	40
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## Department for Organists

Edited for April by Ralph L. Kinder

### The Organ and the Orchestra

In these days when the organ is being used for purposes which a few years ago were entirely unknown, and when the organ builders in their development of "The King of Instruments" have brought about a state of perfection both in tonal effects and in mechanical construction that cause both player and listener to

ation in our treatment of the organ and organ effects. Furthermore, no program of church or auditorium, should be considered complete without at least one number in the interpretation of which the organ tone can be adequately employed, while in our playing of the Church service and the Diapason, tone should predominate in all that we do. But in treating the individual tones representing the Reed, String and Flute families our inspiration ought surely to come from the orchestra. Who of us after hearing the wonderful messages played by the violin, the flute, the oboe or the clarinet can fail to want to imitate them on our stops at the organ? Likewise the massive brass effects in the works of Wagner and Strauss.

Fortunately, especially in our musical centers, a splendid opportunity is now given to hear the best of orchestras playing the best of music upon the best of instruments. And in these bodies of musicians make from time to time afford organ students in smaller communities a most excellent chance of studying effects which can come only upon hearing and observing. A well-known American concert-organist recently advised all composers for the organ to study the orchestra and orchestral effects as much as possible. He might as well have included in his advice both organ students and realists, for through these significant advances in organ building there will come, if indeed they do, and great demands upon player as well organist already here upon organs everywhere that *four families of tone-color* constitute the organ and that *four* color "touches" each to express the wonderful, while orchestral color is significant in the up-to-date instruments we hear all about us that one naturally stops and wonders where the organ and orchestra meet and shake hands.

We hear many diverse opinions expressed on this point. Many of our most capable organists feel that the orchestra should be imitated most sparingly, if at all, in the playing of their chosen instruments, while many just as competent organists believe, since the organ is three-fourths orchestra in its tonal effects, that played in their organ playing. It is safe to assume that no performer believes that the orchestra should be in his mind when he is in the playing of the organ. Reed, String, and Flute families? What has the builder for instance in mind when he voices any set of pipes belonging to these families? Take the wonderful organs in any of the municipal buildings which happily many of our large and leading cities possess, and recall the superb coloring of Reed, String and Flute pipes. What is instantly recalled to the mind when one hears their individual tones? Is it not the orchestra?

If, however, we claim the organ as our favorite musical instrument then should we claim the Diapason as our favorite organ tone. Nothing in our love for the organ should come between us and its recognition as a well-known clergyman has said, as "God's instrument," and should therefore be given first consideration

### Composure at a Console

I WONDER if a teacher asks who from time to time is not asked questions by those with whom he is brought in daily contact to exercise his mental powers. To the writer has come plenty of such queries during the season just past, but none from the practical standpoint quite made the impression that was made by the query, "What in your organ playing has experience during the past few years chiefly taught you?" With scarcely any deliberation the answer instinctively came, "How to be composed while playing." "How to be composed while playing before an audience."

There doubtless come to the mind of the reader many prescriptions that might be given for securing such a desirable state. One might say, select something to play that is naturally within the scope of your ability. Another, work on what you decide to play until you have become its master. Still another might advise, play while the gods are fond of playing. All of which are good; but there is, I believe, a more important factor in the acquisition of this composure at the console, and that is, to which, I also believe, is given too little consideration. Can not each reader recall the day when the matter of striking wrong keys was made the chief, if not wrong, go back and play it over." Are not our early struggles in key-board gymnastics recalled as we read these words, "I could not play it over, it was unquestionably wise to impress upon the young mind the necessity of obedience and accuracy, but as we reach that period of our development when we must begin to appear in public, can we ever hope to acquire that very requisite composure before an audience if notice is regularly given to the fact, whether in manual or pedal, that we accidentally strike?"

But, you may say, does not the winking at a false key encourage an unconscious tendency to choose the easy instead of the difficult path, and to close one's eyes to the false and wrong in life? Needless to state this does not should not be impressed upon a student who has not reached a reasonable grade in his development. But it is impossible for me to deny that any player strikes a wrong key deliberately; and such being the case, why should one who has become reasonably proficient in his technique characteristically be so? It is the student by reminding him that a false note has been sounded? Surely he can not hope to encourage composure at the console.

In conclusion let us refer to two practical means which have been found helpful by the writer in encouraging this composure before an audience. And in passing let him state that in his teaching experience of the past few years it has been most interesting to note the effect not only from the standpoint of progress, but also from that of the student's control that these means in their application have had on strong and weak

alike. In the first place, let the student practice systematically. Certain hours should be set aside for the learning of notes and for the learning of registration. When these have been acquired, other periods are to be employed only for continuous performance. And the teacher might do well to permit the student during a part of his session to do only things that are possible while before an audience or congregation.

"The second and very important means to the desired end lies in the study of harmony. A preliminary musician has recently tried that harmony is to the musician what gasoline is to the automobile. The comparison is homely, but the truth is unquestioned. There was a time when the study of harmony was left to the last; now, happily the leaning is to have it accompany practical development. When one is well versed in this indispensable study it is interesting to note the security one possesses while playing before an audience. One might ask, how do you help, you say? One of the delights in the study of harmony is the practice of resolving dissonances into chords. Let the pupil complete three or four prominent tones at a keyboard and in a given time resolve them to a given position in a given key. Continual practice in such work will eventually give the student the ability to resolve any accidental dissonance that may occur. And with this ability will come a confidence that is equal to all emergencies, and that is, the ability to make a decision as to what the more effective.—RALPH L. KINDER.

### Individuality in Organ Playing

At a recent organists' convention a leading American organist made this very significant remark: "Notwithstanding the fact that our number of technically perfect organists, the artist who can combine consummate skill with the ability to express his own individuality is rare." It would be a wise thing if these words could be printed, framed and placed in a conspicuous spot in every organist's studio. They hit the "bull's-eye." It is indeed a loss and inviting to hear a large modern organ played with a confidence

### Ralph L. Kinder

Born in England, January 27, 1876, Mr. Kinder studied music from his early years in his native country, and in 1897 with Dr. W. W. Pearce, Dr. E. H. Turpin and Dr. E. M. Lemare, and in 1902 with Edward E. Fry in London. He has held three organ positions in this country: Trinity Church, Bristol, R. I., Grace Church, Providence, R. I., and since 1899 has had charge of the music at the Church of the Holy Trinity, Philadelphia. Mr. Kinder has written a large number of well-known compositions for the organ as well as many other pieces of piano music. His time is divided among composition work, organ recitals in all parts of the country, his organ school in Philadelphia and the direction of the Northtown, Pa., Choral Society.

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born of superb technique, but there is something infinitely finer in listening to an organist who has lost himself in the thought of the composition he is interpreting.

It is not too frequently the case that a recital is termed successful when the performer has merely played his notes without apparent flow, or perchance displayed "The Organ with the Human Voice" and other modern devices with a spectacular effect? It recalls to mind the young theory students who are so careful to avoid a consecutive fifth that

they have little thought left for the original harmonizing of their melody or the development of their sentence. The recent suggestion that the publishers of organ music might refrain from inserting the registration for compositions, thus compelling the performer to study the text and the thought of the composer, is not an idle one, and might be a first step in the right direction towards forcing a performer to cultivate that sadly neglected art of individuality in organ playing.—RALPH L. KINDER.

### Choice of Registration in Hymn Tunes

Edwin H. Pierce, F. A. G. O.

ORGANISTS who wish to avoid the charge of monotony and dullness in their playing of hymn tunes in accompanying congregational singing are often embarrassed by the very excess of variety possible in a large church organ, and not having any well-understood guiding principle in the matter, are apt to hit upon some effects that are eccentric, unbecomingly or inappropriate. In order to be able to choose suitable registration, it is necessary, first, to have a sympathetic understanding of the sentiment of every hymn, and secondly, to have a keen artistic sense of the quality of tone appropriate to the matter in hand.

We may divide hymns conveniently into two broad classes, the *objective*, in which the words deal with outward objects, such as the Church, the various attributes and praise of God; and the *subjective*, in which the person uttering the words looks inward, so to speak, and utters his own feelings in regard to himself.

As an example of the first class, we may mention

"The Lord our God is full of might  
The winds obey his will!"

or again,

"The Church's one Foundation  
Is Jesus Christ the Lord."

Hymns of this sort call for the Open Diapason as a basis, made more brilliant, if necessary, by the Principal 4 ft., or more somber and dignified by the 16 ft. 16 ft. tone on the manual (though 16 ft. tone should be very sparingly used in the manual), and the same is true of 16 ft. couplers. If necessary for power, reeds may be added, but it should be understood that the Open Diapason is that part of the organ which is best normally fitted to sound forth the praises of the Almighty.

As an example of the second class, we might name

"In the hour of trial  
Savior, plead for me?"

or again,

"My faith looks up to Thee  
Thou Lamb of Calvary."

Hymns of this sort call for string tone—not necessarily of the extreme type like the Viol d'Orchestra, but such as the Violin Diapason, the Geigen Principal, the Saiticon or even the Dulciana combined perhaps with some delicate fluted tone, either 8 ft. or 4 ft. (The so-called Stopped Diapason is classed properly as fluted, not as diapason-tone.)

These subjective hymns just mentioned are of quiet and meditative sentiment, and there are also hymns which are subjective and yet very spirited; for instance,

"Awake my soul, stretch every nerve  
And praise my God now!"

This sort calls for loudness, but for a built-up tone rather than for pure diapason-work. Full Sall, including light reeds and mixtures, but excluding 16 ft. tone, will answer very well. If one has a modern organ from which mixtures have been omitted (a sad of questionable taste), then he can use some pronounced string-tone in the combination, together with 4 ft. couplers.

I have said nothing of fluted-tone to say. This is appropriate for ideas of purity and innocence, but unfortunately does not blend remarkably well with voices, when used by the choir in sacred chorals; unless letters for solo or obligato passages, or for blending in combinations.

The organist should by all means read over every hymn he plays, and endeavor to adapt his playing and mood, and endeavor to the sentiment and the mood of the different verses, but on no account to attempt by sudden changes of registration to follow it word by word, or line by line, as he would result in a hopelessly patch-work and jerky effect, and frighten off all attempts of the worshippers at congregational singing. As an example of how NOT to do it, I need only mention the

Hutchins Hymnal, used in many parishes of the Episcopal church. In a commendable but a misguided attempt to overcome the carelessness or monotony of performance which sometimes has existed among church musicians, it goes to the other extreme and jumps back and forth every word or two, from fortissimo to pianissimo, and from crescendo to diminuendo.

The true secret of effective performance is to be alert and sympathetic to feel the sentiment of the words, but to point out the broad surfaces in the matter of registration and other means of expression.

### Books for Organists

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## THEORETICAL PRINCIPLES OF THE ORGAN

By Roland Diggle Philadelphia, Pa.

# Making the Best of a Poor Organ

I suppose I should not be far wrong in saying that fifty per cent. of the readers of this column have to play Sunday on poor organs. I do not refer to the poor new organs (of which I am afraid there are a number), but to the old organs, many of them good instruments in their day but now worn out, and if not ready for the junk pile, at least in sad need of rebuilding. What then can we do to get the best results out of such an instrument?

If the organist is anything of a mechanic, and understands the organ, he can do a great deal to improve the mechanism of the organ, especially if the action is tracker. Many an old rattler-tracker of an organ can be wonderfully improved by the use of some new trackers and some felting, both of which can be purchased for a few cents. You will be surprised at the difference in the action made by the renewing of the worn-out felt with modern material, especially with the pedal organ. It is also an easy matter to put new springs in the pedal board and to regulate the touch. To-day organists may do this if they desire.

Far too many organs have been ruined by cold and damp. A church will spend three or four thousand dollars on organ and in the next few months leave it for six days a week in a freezing church and then on Sunday have the temperature

at summer heat. Is it any wonder that the organ is reborn? While living in Canada some years ago I insisted upon keeping some years ago I insisted upon keeping a small heater going all the week in the room in which the organ was located. It proved satisfactory in every way, and I am afraid that every Sunday; whereas in former years it had hardly been used at all.

If the organist has not had some previous experience, he would better leave the pipes alone until he can have the assistance of a competent organ tuner. I know of one organ and *boiled* them leads to the store, and *boiled* them leads to the store, and *boiled* them leads to the store. Of course, it ruined them. He is ill. Of course, it ruined them. He is ill. Of course, it ruined them. He is ill.

## A Protest

generally badly sung, and therefore not worth listening to.

Are they badly expressed, and therefore fail to hold the attention of the listener? Are they the reason, it is for the musicians responsible—organists and choir leaders—to do their part to present the musical part of the church service, all possible dignity and reverence, and to urge the clergy of every denomination to give it a worthy place in the service.

If the theological colleges would emphasize the uplifting influence of music and make it an important part of their course of training, we should probably hear less of the "empty pews" which are the curse of the church to-day; for it is only when clergy and choir work together that music can reach and maintain its rightful position in the church service.

The abuse of music as a "fillip" is to be condemned at any time and in every place; but when vocal music with sacred words is misused in God's house, in prayer and worship, His Holy Name, it is nothing short of impiety, and almost might be termed blasphemy.—CHURCH LEADER.

## Expression in Modern Piano Singing

By Dr. Orlando A. Mansfield

But even when there is a desire to sing praises with expression, some serious difficulties have to be overcome. In the first place, expression is an art and not an exact science. Consequently the rules for its cultivation admit of vast exceptions. Secondly, psalmic poetry often is a combination of various sentiments, amongst which the subordinate sentiment is often in danger of being mistaken for the principal. Lastly, marks of expression are not affixed to or inserted in all hymns; and this is one of the reasons why too often injudiciously selected and such are more honored in the breach than in the observance.

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The drama music rolled on; and the *Iphigeneia* was being woven into the rich, agonized, storiedness of that organ, now, flower-fresh, piteous in its very joy and confidence of life. But in her soul it was the will of those that now was re-echoing, the desperate grief of the white church, the pale-littr waves below, sobbed aloud.

Sarota started. *Clytemnestra* was shaking in her ears. "Hear, hear!"

"Woe, with his master cold, glided his nostrils into a respiration of the passage. *Trota, mein Vater!*" angrily hissed the organ.

Sarota sprang to her feet, and ran upon the stage like a hunted thing.

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# The Composer

(Continued from page 25)

The next thing Sarota knew was the stinging upon her ears, the well-measured strains of the Overture. The organ began with the march of the impatient and weary soldiers in battle. It used to go as if from the distance, into splendid clangor, barbaric bare and clash, till the very eye seemed full of the paganism and movement of the youth of a world of heroes. Now she realized, organ but vaguely, with what a supreme command of his art the conductor was contriving to keep her every effect just not more of them. It was a vision of the past, but, as he had wished, a vision in a twilight rest.

Aganemnon rose and went forth, joined by the group of warriors; the armor clanked off their feet; then, in a cold, near the tramping on the boards of the stage. Two or three of the Greek soldiers crept to the store; and *Clytemnestra*, with a twisted smile, caught up Aganemnon's sword for coat, and wrapped it round her. She went then toward the wing and stood watching.

Presently Aganemnon's wife, deep-noted, came back among the music, and *Clytemnestra* came back toward Iphigeneia. "Brrr! child," she said, "I tell you this like me not. The black theater, empty and cold, with but that one creature in it—and he, he say, mad. 'I'm glad you go in before me. How will you look? Don't you care for the first act? You are not listening to a word I say. Ugh! what is going here?' I feel as if I were the only live flesh and blood being among gods."

Catching the far across her capacious nose, she went back into the room, calling first the organ. *Trota* to let her hear. "I feel as if, at least, were not Iphigeneia, as he said, to stone; all body sensation had with his left her. She was in a stony mood on her first passage, also felt the tragic presence, solitary in the black of the theater; she hung her body out upon each wave of music; calling him awake from a grave deeper than the grave of the man, to life and art again. Lothar, when she loved, who had kissed her son's forehead, who had called the red fire into her eye—yonder he was, in his sorrow!"

She had forgotten that with him had dealt her pride, her self-confidence, she must never before. Because if she saw she held his late in her hands, as *Wedel* had said—she might be once again his singer to him . . . "She had forgotten her heart!"

The drama music rolled on; and the *Iphigeneia* was being woven into the rich, agonized, storiedness of that organ, now, flower-fresh, piteous in its very joy and confidence of life. But in her soul it was the will of those that now was re-echoing, the desperate grief of the white church, the pale-littr waves below, sobbed aloud.

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sonia fire and the white of *Phaedra's* fire, there lies the red! . . . You can go to the moon, if you wish. . . . How silly they all were to play that *Iphigeneia* music, when it was *Phaedra* he wanted her to be! . . . She was *Phaedra*, why did this man hold her? No! . . . *Phaedra* was *Phaedra*; she was all to him who accused her.

She wreathed herself from Aganemnon's clasp, which had lightened in amusement upon her, turned full upon the dark abyss of the audience, and, with a voice almost of strength of her own, she said, "Iphigeneia, in *Phaedra's* lament! In those notes, first flammished, and then, with his hissing."

A wave of *Weda's* idion brought a creature to draw those piercing tones. *Clytemnestra* caught her by the elbow, she heard a savage whisper: "You have lost your senses! A low-muttered, and you hear the orchestra, with hardly a notation, went back upon its theme."

She arose from the spell that held her, to the hideous reality. With eyes like those of any great, *Wedel* was glaring at her all over his dress. It seemed to her as if all the eyes of the orchestra were upon her now, unblinking, staring. And Aganemnon's, *Clytemnestra's*, the warriors', . . . worse than all these eyes, from that darkness—she saw her own eyes from that darkness—

It was her cue—light, careening, tender: *Smoothy* they knitted brow, unband and smile!

Then, hoarsely the notes came. The play was over. The words should once more have fallen like the artless measure of the sleeping child, but she was not to be so taken of that of a mere joy upon them. She tried to be taken of that of a mere joy upon them. She tried to be taken of that of a mere joy upon them. She tried to be taken of that of a mere joy upon them.

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Musical Questions Answered

Always send your full name and address. No questions will be answered when this has been neglected.

Only your initials or a chosen nom de plume will be printed. Make your Questions short and to the point.

Questions regarding particular pieces, metronomic markings, etc., not likely to be of interest to the greater number of ETUDE readers, will not be considered.

Q. What is the real definition of a Marche?

A. It is an allegorical, dramatic entertainment, with a story line, and a plot, and a decorative. It was one of the favorites of the 19th century. The performances were usually given in the grand opera houses. James Milnes, of London, was the first to compose such a piece. Milnes' name is probably the best known of the marchers. Laves, Ives, Lanier, Locke and Gibbons composed the music.

Q. How is a pizzicato passage usually played?

A. With the nail of the thumb. This is turned in the direction of the run.

Q. Please suggest some music for a wedding.

A. The conventional music for the ceremony is the Lohengrin Wedding March. After the ceremony, the Mendelssohn Wedding March is played. The latter is usually played very rapidly and brilliantly. The music is drawn out from the conversation after a few minutes. The music is drawn out from the conversation after a few minutes. The music is drawn out from the conversation after a few minutes.

Q. What are the best methods of teaching music to children?

A. The best method is to teach music to children as a part of their general education. The music should be taught in a way that is interesting and enjoyable. The music should be taught in a way that is interesting and enjoyable.

Q. Who were the best composers of the 19th century?

A. The best composers of the 19th century were Beethoven, Chopin, Liszt, Mendelssohn, Schumann, and Wagner. These composers were among the most influential and creative of the era.

Unnecessary Hindrances in Piano Playing

By Charlotte Isbcher

PERSONAL ornaments, such as rings and bracelets, however legitimate they may be on most occasions, are a great hindrance to good piano playing. With every move of the hand, they are liable to catch and hinder the fingers, although one may not be conscious of it. A bracelet let either binds the muscles of the forearm, or, if allowed to hang loosely, slips to the wrist and causes no end of annoyance.

Many unfortunate experiences have come under my observation. At a recent giving by a talented graduate of one of our local conservatories the following campaign against these obstacles to good piano playing.

Q. Are the following notes double appoggiaturas—

—that is, the first note is to be executed as if it were a grace note, and the second note is to be played as if it were a regular note. This is a common question in music theory.

A. The history of musical notation shows

one continuous evolution. Definitions of pitch and duration on the one side and simplification of script on the other. While the stages through which our musical notation had to pass before reaching its present simplicity, while the acquaintance with the old forms of embellishments, such as the avocet-cantus, appoggiatura, holding, cantus, straight and inverted, Trillitiner, Scheller movement and many others. It would thus form an important part of a teacher's music-historical knowledge, the tendency of modern times is to question whether the time for such grace notes is to be deducted from the preceding or from the following note answers such a question. The final answer in this matter is to be decided from the preceding or from the following note answers such a question. The final answer in this matter is to be decided from the preceding or from the following note answers such a question.

Q. Were there other composers of the same name as Schubert?

A. There have been several Schuberts noted in music and others with very similar names. It is often in question about a method. It is often in question about a method. It is often in question about a method.

Q. Famous Paris of Athens?

A. The famous Paris of Athens was a dramatic piece. It was a dramatic piece. It was a dramatic piece. It was a dramatic piece.

Q. How long ago was "Eule Britannia" written?

A. The composer was Dr. Thomas Arne and the song was written for a masque to be given in a nobleman's house.

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For Women's Voices, with Solo By H. E. Warner Price, 75 cents Based upon a colorful and romantic legend of the Basque provinces, dating from about the 11th century. The plot is extremely pleasing, distinguished by variety and originality. The music is of the highest quality. The solo is interesting in melody and rhythm. It is a real, practical play for the school.

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*Men always  
admire a girl with  
a radiant complexion*

There can be no luxury for a woman equal to the consciousness that her complexion is clear, fresh, delicately radiant—that it will stand inspection. To keep it so, no amount of cosmetics can equal the regular use of a soap which thoroughly cleanses, and at the same time has just the right soothing, healing action to maintain the natural health and beauty of the skin.

Resinol Soap does this because it is an exquisitely pure and cleansing toilet soap containing the *Resinol* medication which physicians prescribe in the treatment of skin affections. With its use, the tendency to pimples is lessened, redness and roughness disappear, and the skin becomes a source of pride and satisfaction.

Resinol Soap builds good complexions without making extra demands on your expense—at twenty-five cents a cake, Resinol Soap doubtless costs no more—perhaps even *less*—than the soap which you are at present using and which can do nothing but *cleanse*.

If the skin is in really bad condition through neglect or improper treatment, Resinol Soap should at first be aided by a little Resinol Ointment. Resinol Soap and Resinol Ointment are sold by all druggists and dealers in toilet goods. For trial size of each, free, write to Dept. 1-C, Resinol, Baltimore, Md.

# Resinol Soap