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# Volume 35, Number 04 (April 1917)

James Francis Cooke

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## Page 220 THE ETUDE

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### **APRIL**, 1917

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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, Mcndelssohn 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. .



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 coöperate with THE ETUDE than to make some special gain.

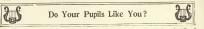
Many of the contributors had obviously spent hours over their letters. The Editor of THE ETUDE likewise spent many happy hours at home in giving the letters the attention that they deserved. It was most inspiring to read the thanks of so many, who in their own words "owe everything to THE ETUDE." Many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

retircment, 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.



Why do pupils like some teachers and detest others? J. O. Engleman, 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.

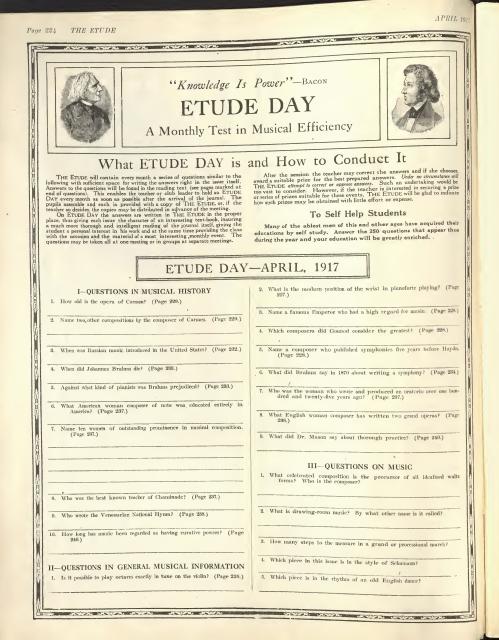
Almost every conceivable characteristic has made its appeal to some student. Even obvious weaknesses, as measured by adult standards, have in a few cases been the conspicuously pleasing qualities, though this is rare. For example, one student was most favorably impressed with the fact that one of his 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."

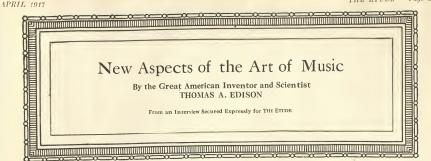
On the other hand, 130 specify "willingness to help me," as the striking quality; "patience" was named 85 times; "kindness," 80 times; "clearness," 35; "sense of humor," 32; "understanding of students," 24; "firmness," 21; "impartiality," 24; "cheerfulness," 19, and "pleasantness," 19; "ability to make 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 trainng," though each is a sine qua non, can atone for a lack of the human touch, and the virtues which endcar 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 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 schoolroom as in the garden.

Dignity, culture, correctness of speech, modesty, politcness, 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







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 enoriginal 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 tire 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 nuch 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 marvelous. 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, dyestuffs, 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. His diet is as abstemious as that of the acetic. In fact, like Ludovico Cornaro, 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 discredited 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 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 Parlow 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 noises 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 viols 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." Mr. Edison, after commenting upon the great var-

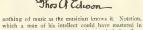
iation in the human sense of hearing, again referred to his own ear which has the remarkable ability to perceive many extraneous noises and discords which the ordinary ear does not notice. For instance, in listening to a clarinet he hears the noise made by the movement of the keys so plainly that it 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

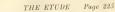
"While I am extremely fond of opera I have been in the Metropolitan Opera House only twice in years. Very few people realize what position in the auditorium really means. If one sits on one side of the opera house he may get quite a different effect from that obtained when sitting on another side. The 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

Eliom



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 unpretentious 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 retorts, 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



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hearer were sitting right beside the tympani player he would hear the tympani above all other instruments. The same is true of other sections of the orchestra; so that one does not begin to get the blend of sound that the composer aspired to produce, until one is some distance from the stage. To my mind the most desirable position is on the center aisle in the last row of seats, as far away from the stage as one can get.

"Don't pity the gallery god. He has the best of it at the opera. He hears the music far better than the wealthier auditors down near the stage. No sensible person in an art gallery tries to get his nose right up against the canvas in order to enjoy a great painting. How people sitting in the front seats at the opera can stand the performance I don't know. It makes me sick. It is only a badly jumbled mess of instrumental sounds."

The great inventor winked his intelligent eyes and smiled as he said:

"You know people have to put up with many strange things in music. For instance, no violinist is able to play octaves exactly in tune. I have tested many with scientific apparatus, and know just what 1 am talking about. Consequently, when we hear octaves played upon the violin we have to put up with many excruciating noises. But we have become accustomed to it, and have led ourselves to think that it is all right because we have never heard the real thing. That, of course, is psychological. It is physically possible to play octaves on the violin correctly, but it is not humanly possible. Many of the effects produced are perfectly horrible. The violinist in running his finger down a string to a new note must locate a spot on the string of one-thousandth of an inch. Think of that! That is, if he strikes the exact spot where the note has just the requisite number of vibrations, he has an area of microscopic dimensions in which to press the string down on the fingerboard. As one may easily imagine, his notes are only approximately correct in pitch. Here, however, we are assisted in two ways by the ear. The ear of the performer, with almost miraculous speed, detects any considerable discrepancy, and corrects it by a slight adjustment of the angle of the finger on the string. On the other hand the car of the auditor that has not been trained to extreme acuteness is satisfied with approximately tuned intervals, and accepts them when heard upon the violin as he has been accustomed to hearing them. However, when the violinist attempts to play octaves he must move his fingers to two different places upon the strings (unless he uses an open string). It is next to impossible for him to correct faulty intonation in two notes at the same time; the result is a kind of squawking-a squawking that is hideous to many people. I wish that composers never wrote octaves for the violin. It has been possible for me to make some very interesting tests in this connection with very delicate scientific apparatus, and I find that the average fine violinist is likely to play fifteen or more vibrations, lower or higher, out of the way, in playing octaves. They anticipate Debussy in a way that they will not themselves believe '

#### American Voices Best

Mr. Edison showed great enthusiasm when asked to talk upon American voices and American singers.

"Of course we haven't a complete monopoly of all the great voices in the world, but the number of fine voices possessed by Americans is a continual marvel to me. I have a strong impression that the best voices in the world are right here in America. I have records of twenty-two hundred voices, and I can prove it. Taking it all in all this is overwhelmingly the land of fine voices. Europe can produce nothing in comparison with us when we consider the number. I had trained investigators working in the art centers of Europe for two years in search of beautiful voices. The result was very disappointing in comparison with the results obtained in America right at our very thresholds.

"The worst defect a voice can have is to my mind. the tremolo. Unfortunately it is a defect which singers themselves do not seem to be able to recognize. It seems to be natural with them. In fact every voice seems to have a tremolo in some degree. When I first began to make records of noted singers a vocalist came to me and we produced a record. The tremolo came out very distinctly in the record and the singer insisted that it was due to the mechanism. A greatly improved mechanism revealed the tremolo so clearly that the singer was convinced where the fault lay and proceeded to correct it.

"A beautiful voice, without a tremolo, trained by a fine musician so that through proper accentuation, phrasing, etc., it can bring out the composer's proper meaning, is truly the finest of musical instruments. The singer to-day must have something more than a mere voice. She must have brains of a high order. American singers have splendid brains. That is one of the reasons why I like them. They have too much grey matter to let fool teachers lead them astray. Vocal teachers are often the worst of humbugs. They seek to do absolutely impossible things, and become indignant if their pupils cannot do them. I am sure that I could give very much better vocal lessons than many of them, just by using a little common sense. But don't advertise me as a vocal teacher. I have a few-other things to do. Think of a basso profundo teaching a coloratura soprano how to sing a high note! It is like the elephant teaching the nightingale. singing pupil aspiring to create a fine tone should hear the finest voices of her class and then strive to do a great deal better.

#### Conventional Aspects of Music

"So many of the popular conceptions upon music are wholly conventional. People like or dislike what they are told to. There is very little fresh and original thought upon the subject. The dictum of the professional musician is taken as final, until some revolutionist like Wagner throws it over. I have learned a barrelful of new things about music. I used to hear Mozart greatly lauded for his compositions. To me Mozart is one of the least melodic of the composersthat is he shows the least invention-far less to my mind than Bellini, Rossini, Donizetti and Verdi. I am not speaking about his craftsmanship but about his sense of melodic invention. Still, were I to utter this thought in the presence of the professional musician I would be rewarded with a smile of derision. They would intimate that there was something wrong with my discernment-yet they would not comment when I

#### told them that my favorite symphony was the incomparable Beethoven Ninth. On the other hand my faparable ballad is Kathleen Mayourneen and my favorite violin solo is the Gounod-Bach 'Ave Maria.' Great names, big reputations, mean nothing to me-it is the music itself that appeals to me.

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"Popular taste in music is pretty well defined, 1 have had 126,000,000 records we sold charted on diagrams; and it is amazing to see how the law of average works with surprising regularity. The public likes music of a certain kind and goes on liking it year after year. On the whole, public taste is tending toward the better music and by better music I do not mean complicated or eccentric music. I eannot conceive that music like that of the extremists, such as Debussy and his followers, will ever meet with very great favor at any time in the future. It seems to me like music that anyone could make. By what art principles are such musical jumbles justified? They sound like interrupted conversations. One is just about to say something of interest when he is foolishly interrupted with some entirely different thought. Insane people blabber on in such fashion. Such a work as the Sextet from Lucia is a masterpiece beside much of the idiotic stuff we hear in these days as 'modern' music. It is like the cubist pictures which look as though someone had accidentally upset a pot of paint on the canvas. "The creation of melodies is one of the most difficult things in music. I had an examination made of the themes of 2700 waltzes. In the final analysis they consisted of about 43 themes, worked over in various ways. Of all the writers, Johann Strauss proved the most inventive of all waltz composers. He had the real melodic gift. Of course 1 do not include Chopin in this, as his waltzes are not conventional waltzes. Chopin had a wonderful melodic gift-marvelous. Nevertheless, his 'Funeral March,' by which he is known to the most people, seems to me greatly inferior to the Beethoven funeral march. It is not improbable that Chopin received his inspiration for this work from the older Beethoven composition."

## Simple Psychological Helps in Music Teaching

By Helen C. Van Buren

his ideas, rather than the sum total of the knowledge he possesses, determines his success in teaching children. Psychology in its application to music teaching is nothing more than the analysis of brain action in thousands of cases adapted to the practical use of the music teacher. Here are a few simple principles :

One idea at a time. Always see that the principle you are teaching takes firm root before starting upon another. Do not call yourself a good teacher if you start to teach scales and arpeggios at the same lesson. Let one idea take firm root before passing to another. Always present the affirmative. The negative will take care of itself. Tell a child to "count aloud" and

THE manner in which the teacher is able to present child, "Don't count to yourself," and you immediately suggest it to him.

Stimulate thought by association of ideas. Utilize the pupil's little knowledge of life to help the imaginative side of his playing. Schumann's Happy Farmer builds a little mind-picture for the pupil by association with his previous concepts. No Surrender march gives him a fine military text to work upon.

Preserve the pupil's attention carefully. With little children attention is eel-like. Watch carefully for moments of keen attention and make the best of them. Memory is the sister of concentration. Teach little pupils that the best time for memorizing is when they can concentrate. It will save them from wasting and he will not think of counting to himself. Say to a save you from hearing a tale of discouragement.

## Haydn's Amusing Tribute to a Faithful Dog

Students of musical history will admit that not many instances can be found in which great composers have been inspired to music by a dead dog. Probably the famous singer, who resided in England at the time of round for four voices :

HAYDN once paid a tribute to a faithful dog. Haydn's great successes in that island. After Turk's death, his master put up a memorial to him in his garden at Bath, in which the dog was spoken of as his master's "best friend." Haydn and Burney visited Rauzzini at Bath in 1794, and Haydn was so much only case of the kind is the following canon to the dog struck by the memorial as to set a part of the inscrip-Turk given below. Turk belonged to Rauzzini, a tion-apparently the concluding words-as a canon or



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## Vital Phases of Piano Technic

by the Distinguished Pianist

## ERNEST HUTCHESON

## The Second Section of a Discussion which Commenced in the March Etude

The Lift of the Fingers

TEACHERS differ very widely in their opinions about the lift of the fingers. Fifty or sixty years ago most students were probably exhorted to use a very high lift. Leschetizky, on the contrary, paid so much attention to the close touch (in which the finger is in actual contact with the key before depressing it, not dropping from a height) that some of his disciples would have us regard this as the only right touch. Other teachers, again, advocate a moderate lift. Few, I think, make it sufficiently clear that the lift of the fingers must vary according to the nature of the passage to be performed.

The advantage of a close touch is that it absolutely eliminates the sound of the fingers falling on the keys. One may, indeed, argue that this sound is negligibly small, but it cannot be denied that without it the tone will be purer, and that all possibility of a tapping effect will be removed. Consequently the close touch is the most appropriate to the playing of lyrically expressive legato and subdued accompaniments.

The advantage of a moderate lift is that it aids clear articulation and obviates danger of blurring. Consequently it is most appropriate to the execution of brilliant and rapid passage-work.



In the division of labor customary with modern pianists the heavier work is relegated to the arm; consequently there is no discernible advantage in an extremely high lift of the fingers.

In proportion, then, as the effect desired is melodic, strictly legato, or unobtrusive, the fingers should be lifted less, and in proportion as the effect desired is articulate, brilliant, or non-legato, they should be lifted more. Players whose tendency is toward a sluggish touch should practice lifting their fingers, while those who are inclined to rap and tap at the keys should apply themselves more assiduously to the close touch. Ordinarily a moderate lift should be chosen for technical work, because the fingers are naturally unequal in lifting power (the fourth finger being notoriously bad), and must be drilled into precision and control. Finally it is in general advisable to foster the lift of the weaker fingers, and moderate that of the overpowerful thumh

#### Position of Wrist and Knuckles

Theoretically, modern usage seems to favor a low wrist and slightly raised knuckles, the result being a rounded or "arched" hand-position. This is excellent for elementary finger-work, as long as the wrist is not cramped down too far. The antiquated method of bending in the knuckles and elevating the wrist, as one may see it in the celebrated picture of Saint Cecilia playing the organ, has fortunately been completely abandoned. Yet it must be admitted that the merit of the modern system lies much more in the raising of the knuckles than in the lowering of the wrist The student is once more invited to watch the great pianists; he will see, I think, that the wrist a rarely held at any fixed height whatever, and that the hand seldom assumes a definite "arch" in free performance. The wrist, in fact, should be in a state of absolute elasticity and constant adaptation to the immediate need.

The less flexible the knuckles are in the individual hand, the more necessary it is to hold them fairly high. Lay your hand on a table with the knuckles depressed and lift the fingers a few times; then elevate the knuckles and raise the fingers as before, and you will at once see how effectively the range of easy action is increased.

I pass over the peculiar technic of the scale, with its crossings of thumb and hand, because every student can reasonably expect full and accurate instruction on this point from his own teacher or from the printed will quickly convince yourself of its merits.

directions of various good authorities. I need only remind the reader of my former remarks on the out-ward position of the wrist as necessary to evenness and facility in crossing. Many students, I find, are at great pains to keep the

hand and arm perfectly quiet in finger-passages. This immobility, however, checks many natural and helpful accessory actions, and leads to a dry and stilted manner of execution. I shall briefly mention some of the movements which most materially aid the fingers in certain technical forms.

1. A slight downward impulse of the hand is extraordinarily useful in grouping sequential figures and in giving accents:

## CONTRACTOR CONTRACTOR



The same effect may often be obtained by an upward

instead of a downward impulse. All accents are better

performed by the hand or arm than by increased effort

of the fingers. The latter commonly involves a momen-

tary stiffening and produces a sharp, jabbed emphasis

rather than a musical stress. You will notice that

almost all planists use the wrist with considerable free-

dom even in slow melodic playing, and particularly at

notes which require rhetorical accent; and, indeed,

nothing could be a stronger safeguard against a dry,

its outward position is indispensable in extended arpeg-

gio figures and a great help to small hands in all

Try a few measures of Chopin's Etude in A flat, op.

25, No. 1, with and without this movement, and you

2. The movement of the wrist forward and back from

hard quality of tone.

broken chords.



. 6 . . . . . . . . . .

etatestesteste e be este te te



In all of these there must be a combination of arm and finger-action; more arm-action when the position is extended, as at (b) and (c), more finger-action when the position is close, as at (d) and (c). Even in the trill, which may be regarded as a very close tremolo, most players find it convenient to assist the fingers by

a slight admixture of the arm movement. One word of warning as to the employment of all the auxiliary actions mentioned above is necessary. They may profitably be used to reinforce and supplement good finger-action ; on no account should they be permitted to supplant it. There are many forms of technic in which the function of the fingers is merely to place themselves correctly, leaving the action entirely the hand or arm. Passage-work, however, always depends for its clarity and perfection chiefly on the skilled use of the fingers themselves.

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3. A gentle circling (or "rolling") movement of the

wrist gives greater ease and fluency to such familiar

This action is really a fusion of the, two just

6: - -----

you will see that the arm must be pushed far in

toward the keyboard for the first and drawn somewhat

back for the second. Most passages, unlike the above,

lie partly on white and partly on black keys, and the

usual position of the arm will be between the two

extremes, so that the fingers will neither have .to. be

straightened to reach black keys nor be compelled to

take white keys in awkward places where the keys are

narrow and the leverage heavier. Nevertheless slight

adjustments of position are constantly necessary, and

when flexibly executed they are another and perhaps

5. A very great number of technical figures call for a

blending of finger and tremolo action. In the true

tremolo the axial movement of the arm is sufficient, the

an unduly neglected aid to case of performance.

But passages like the following abound:

Government and a second

P P P P P P P P P

fingers being hardly used at all.

4. If you play the following examples:

figures as the following:

described.

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## Value of Historical Knowledge in the Appreciation of Music

## By Frederick G. Schiller

Or 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 folktune, or the stirring music of a military bugle-call, or the rhythmical swing of a dancemotive-or it may be the great soul sensation created by the tone texture of a modern symphony orchestrait is our innermost feeling and sensibility that responds immediately. We are carried away on magic wings 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 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 gunpowder plots and courtly intrigues, of murderous warriors and unflinching 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 æsthetic 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, as well as in all its details and in respect to its technical mastership.

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 neonle who no longer have contact with the music of Mozart and Reethoven, 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 ornamentations of Haydn and Mozart? If they could appreciate the innovations of a Beethoven, who grew out of his time like a giant, evolving the immense proportions of his musical emotionalism-Beethoven, who was to 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 toward "classic" music. And if they could even be able to find delight in the intimate charm, daintiness, yes, humoristic qualities of still earlier music, like the clavierpieces 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, are the "Old Testament" for every true musician. Then 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 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 overstrained time is a relaxation, an unsurpassed relaxation at the command of everyone who has a piano in his house and enjoys playing it.

## Snap Shots in a Musical Library

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 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. Gossec, 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. If you are inspired with it, you must feel it in yourself. Are you destitute of it you will never be acquainted with it. The genius of a musician submits the whole universe to his art."

## THE ETUDE Portrait Supplement

No supplement accompanies THE ETUDE this month. These supplements will not be given every month as the cost of their preparation is very high in these days of expensive paper and ink. We realize from the letters and postals received that our supplement idea has great educational value for ETUDE readers. It is probable that we shall include at least six supplements during the year. The collection should be of great assistance not only to colleges, conservatories, convents and teachers, but to all students and music lovers. Next month the supplement will be a portrait and biography of Richard Wagner done in a process which we believe will please our readers even better than the supplements we have previously given. (There was no Supplement with the February issue)

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## An Irish Folk Song That Aids Interpretation

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 beat, and of longer duration than any other note in the measure at least, if not of any other note in the piece. These particulars regarding the nature of melody have long ago passed into formula such as may readily be found in text-books on musicmaking. That these formulæ 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 crises 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:



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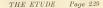
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## Page 228 THE ETUDE

## Value of Historical Knowledge in the Appreciation of Music

## By Frederick G. Schiller

(Professor Schiller was formerly a teacher at the Royal Arademy of Music in Munich, He was an optralic con-ductor and he has have been at the head of the Music Depart-ment of the San Francisco University.--Euron or Vice Brouge.)

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 folktune, or the stirring music of a military bugle-call, or the rhythmical swing of a dancemotive-or it may be the great soul sensation created by the tone texture of a modern symphony orchestrait is our innermost feeling and sensibility that responds immediately. We are carried away on magic wings 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 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 gunpowder plots and courtly intrigues, of murderous warriors and upflinching 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 æsthetic 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, as well as in all its details, and in respect to its technical mastership.

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 ornamentations of Haydn and Mozart? If they could appreciate the innovations of a Beethoven, who grew out of his time like a giant, evolving the immense proportions of his musical emotionalism-Beethoven, who was to 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 toward "classic" music. And if they could even be able to find delight in the intimate charm, daintiness, yes, humoristic qualities of still earlier music, like the clavierpieces 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, are the "Old Testament" for every true musician. Then 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 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 becomng ignorant or indifferent toward the achievements of their musical culture. To listen to them in our nervous overstrained time is a relaxation, an unsurpassed reaxation at the command of everyone who has a piano in his house and enjoys playing it.

## Snap Shots in a Musical Library

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 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 reatest 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. Gossec, 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. f you are inspired with it, you must feel it in yourself. Are you destitute of it, you will never be acquainted with it. The genius of a musician submits the whole universe to his art."

## THE ETUDE Portrait Supplement

No supplement accompanies THE ETUDE this month. These supplements will not be given every month as the cost of their preparation is very high in these days of expensive paper and ink. We realize from the letters and postals received that our supplement idea has great educational value for ETUDE readers. It is probable that we shall include at least six supplements during the year. The collection should be of great assistance not only to colleges, conservatories, convents and teachers, but to all students and music lovers, Next month the supplement will be a portrait and biography of Richard Wagner done in a process which we believe will please our readers even better than the supplements we have previously given. (There was no Supplement with the February issue)

## APRIL 1917

## An Irish Folk Song That Aids Interpretation

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"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 crises 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:



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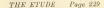
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## Page 230 THE ETUDE

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

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

τX 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 help them in smuggling some goods. She tells them that she is waiting to meet an officer who permitted himself to be arrested in order that she might escape. Don Jose's voice is heard without, singing a wellknown air. He has just finished a sentence of two months for assisting Carmen. When he finds that some of the officers of his regiment have been there, and that Carmen has danced for them, he is intensely jealous. Carmen pacifies him by taking a pair of castanets in her hand and dancing to a tune which she tells Don Jose is of her own invention.

## XI

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

#### XIII MUSIC. HERE THE SEGUIDILLA IN ACT I MAY BE REPEATED.

#### XIV

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 pangs 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, Michæla 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 with. Thy Grace, For Thou art Lord, forever near.

#### xv Music. MICHÆLA'S SONG FROM ACT IL OF CARMEN. XVI

Hearing the noise of shooting, Michaela 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 clasp 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 bullfight. Michaela enters and begs 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 follow Escamillo. Don Jose stands in the way to prevent her.

> XVII MUSIC. 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 enter the gates for the bullfight. There are fan girls, orange girls, program sellers, water peddlers, cigarette dealers 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

MUSIC. 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 AND ESCAMILLO'S DUET. This is very effective when sung but if singers are not obtainable it is very interesting in its pianoforte arrangement.

XXII Carmen's friends advise her to beware as Don Jose is hiding somewhere in the crowd. Carmen declares I am not a woman to fear such as he.

DURING the intermediate stage of my piano study one

nianism

## Expanding the Small Hand

#### By Myra Frances Hale

#### The Results of a Surgical Operation

of my teachers volunteered the remark that in time my The surgeon operated on both hands, cutting the playing could equal that of great pianists, even though cords that lay between the third, fourth and fifth my hands were small. Previously, I had never given fingers. This operation is not an unusual one, but in much thought as to the size of my hands. I thought my case proved of no advantage as the cords were very that work would accomplish all things. If this othersmall and the fascia is thick. The next operation was wise very excellent teacher had possessed sufficiently one of experiment, consisting of the cutting out of some keen discernment he would have seen that my fingers, of the fat or fascia that lay between the four fingers when taking the five-finger position in whole or in of each hand. The result, at first, seemed to affect my part, did not lie prepared over their respective keys, playing marvelously but alas! notwithstanding diligen without some tension. This unfortunately necessary practice, in three weeks the old condition returned stiffness-slight though it was, and still is-has proven There were no bad results as feared. My hands always to be a barrier to good tone-production and idealistic have had more muscle and fascia between the thumbs One of my following teachers laid great stress, and and forefingers than the average pianist, and continued normal practice together with the abnormal forced effort in reaching double-notes has only served to increase

rightly so, on the curving of the thumbs in octave and large chord positions. These were the only positions that I could not accomplish with the thumbs curved. the binding. It would be unwise to experiment with My octaves were never secure, either in the preparation of the same or quality of the tone produced. I knew stiffness in the palms of the hands as well as the possible from previous experience the utter futility of any renewed effort to overcome this defect. This teacher seemed to be only slightly conscious that the trouble lay with my tightly-bound hands, and I rarely made mention of it. I had resorted to every possible normal stretching exercise and mechanical device that I knew of, with but the slightest temporary results. Finally, a surgeon advised an operation on my hands, and this to the horror of two renowned pianists, one of whom argued that I might lose all my keyboard facility; but I was desperate and determined that no stone should remain unturned.

## Beethoven to Czerny

means.

exact rhythm, and plays the notes correctly, pay at-This method produces musicians, which after all is other jewels at times.

WHEN your piano pupil has the proper fingering, the one of the chief aims of musical art. For the passage work make him use all his fingers freely. Doubtless tention only to the style; do not stop for little faults by employing fewer fingers a "pearly" effect is obor make remarks on them until the end of the piece. tained-as it is put-"like a pearl." But one likes

this condition of the thumbs for fear of producing

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 neces-

sary. In the end the hand may best be expanded by

means of sensible exercises, without the use of surgical

loss of the control of the thumbs.

## 

## Getting Pupils Through Printers' Ink

## A Practical Advertising Man Talks

THE one best way in which to get pupils is through advertising in the world will be wasted with the teacher a sale just because it was brief and could be read the excellent results that the teacher is able to 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 overelaborate circular are both equally had 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 has a right to know before beginning lessons.

The circular is necessary when applications for information come to the teacher through his newspaper advertisements. If the teacher had a sufficient amount of money to spend, advertising in papers that have a 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 pupils in all parts of the country 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 city hundreds of miles away. The pupil goes to visit her friend, and finds to her great surprise that the friend has never heard of you. She then immediately begins to wonder whether you are very much of a teacher if your reputation is purely local. In other words, there comes a time when the teacher who aspires to be anything more than "a little toad in a little puddle" must do something to acquaint the public of the nation as a whole with his ability

First, however, be sure that you are worthy of national attention. No amount of printers' ink will make you celebrated if you do not deserve to be known. On the other hand, there are thousands of most excellent musicians calmly and placidly sleeping in oblivion, largely because they have not advertised properly, while more venturesome, and often less worthy musicians, thrive through their activity in letting the world know that they are alive.

#### Continuous Advertising Necessary

Advertising is one of the most wonderful forces of modern times, and brings us untold benefits in many ndustrial and social channels. At the same time it is one of the most uncertain things in the world, and anyone who sets out to say positively that it will bring results in every case is making a dangerous statement. That great fortunes have been secured through advertising and that hundreds of teachers have benefited by it everyone knows. This makes the subject one of serious interest to teachers' everywhere, from the little Miss who modestly asks twenty-five cents for a lesson in the country village, to the master who commands ten dollars an hour in the large city.

The teacher who would advertise must know that in these days of fiery competition advertising must be continued for some time before real results can be schieved. Success does not come in a day. Better tot advertise at all, unless you can afford to go on intil the musical public is acquainted with your name. Remember, that in all advertising the mere matter of securing replies from the advertisement is like nothing 30 much as the fish that nibbles on a hook. Even after

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 needed by 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 recipients, consider what will appeal to them. You are seeking pupils, but some whose 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 to appeal to-those who are 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 best 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 music 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 recipient aroused, he will read all you have to say, If he is not interested in anything pertaining to music teaching, you will not have his attention in any case. the fish is hooked it is necessary to land him. The best And who ever heard of a mere business card making

quickly? The chief thing you must bear in mind is to have a message. If you can get real heart interest into that message reasonable length will strengthen it where undue brevity will smother it. But the prime requisite is to have something to say. Let your copy be well balanced. Do not overdo any feature of it. Leave something to be said in your follow-up. Do not tell all about yourself or your pupils. Do not give all the appreciative letters you have had from past pupils. "The music teachers' circulars that I have examined are, for the most part, addressed to those who are now considering a musical training. Why not make your advertising matter so genuinely appealing that you would actually create a desire where none previously existed? You can thus help yourself and really extend your influence for good into unexplored realms. Bring the charm of a musical education home to those who

is, the finest thing in the world to those who now know but little if anything of 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 result-producing printing is something more than paper. 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 to good work, 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 flauntingly 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, inks that are known as double-tones, Beautiful effects are had with one impression of these inks, in the sepias 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 onequarter smaller than when covered with blue paper. Red is an advancing, and blue a retiring color. Some years ago I wrote to a large number of the country's leading advertisers asking their opinion of the use of a second color in advertising printing. Almost unanimously they replied that the second color was worth more than it cost. Let the application of color be made

have never given it a thought; make your work, as it How the Printer Can Help "Printing is an art, and as a means of expression it

APRIL 1917

Don Jose appears just as the crowds clamor into

"Some friends just came to tell me that you were

Don Jose, distraught with jealousy, and yet still

"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-to begin

"I know that you will kill me. I know that my

Don Jose 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 Toreador

song is heard above the clamor. Carmen is in delight

and attempts to enter the gates. Don Jose stands in

her way. Carmen declares her love for Escamillo

and 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 emotions,

leaps toward her and stabs her to the heart. The

crowd rushes in to find Don Jose kneeling over the

It was I who struck her down.

MUSIC.

CARMEN FANTASIE ARRANGED FOR TWO

PIANOS, EIGHT HANDS BY EDMUND PAR-

LOW. THIS IS AN ESPECIALLY EFFECTIVE

Many very excellent talking machine records of var-

ious parts of Carmen performed and sung by noted

artists may be used with great effect in giving this

dead body of Carmen. He shouts in despair.

Ah. Carmen.

My Carmen

work in the foregoing form.

ARRANGEMENT.

Thou art Gone

"Do what you will with me,

moment is nigh. But if I live or if I die, I say,

under the charm of Carmen, begs her to run away

near at hand. They want me to believe that you meen

the gates of the amphitheatre. Carmen exclaims,

to kill me."

with him again.

our lives again."

no! no! no!"

Carmen spurns him, saying,

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sparingly, as a rule not over one part of red to ten of black on the page. Initials, headings and rules may go in the second color. Do not break up lines by putting some words in red and others in the same line in black. That will give poor register and at best will make a difficult job for the printer to handle.

## Distribution of Circular

"As the third phase of direct advertising I mentioned the circulation or distribution of your printed matter. While we may consider this in third place here, you will want to give it first place, for without the right list of names and addresses all the music teachers' direct advertising will be useless. Make up your list with as much care as possible, getting the full Christian names where you can, and be sure the surname is correctly spelled. If you are giving individual instruction, it would seem to me that the names should be taken from neighboring homes for the most part rather than seeking pupils at long distances. Here, however, your own experience and that of your friends in the profession can be relied upon better than any advice that I can give you. But I would urge that you have a small list and cultivate it faithfully, rather than a large list which you are apt to neglect because of the expense. "Use first-class postage, for all your advertising

matter, even if it cost you four cents for each piece. Letter postage is always opened, third-class matter frequently gets into the waste basket unopened. In following up inquiries from your advertising matter you will find the personal call the most effective. A real live inquiry you will convert into a pupil by the force of your own personality, either as expressed in a letter or in person. Having sent out the first piece of advertising matter, prepare to send a second and even a third. And here I should say that you may best employ a personal letter, done by the duplicating process with the salutation filled in, and properly signed by yourself. You may wish a small four-page folder or an inexpensive card to accompany the letter, but generally you will find the letter alone sufficient. For a very inexpensive follow-up there is nothing that compares with the government postal card. You can really say a great deal on a postal, and it is always first-class

"If you say you have tried this and haven't succeeded, examine carefully your work and see if you have really put your best into it. Your opportunity may lie in the unexplored fields of direct advertising.

#### Opportunity

- "Foolish is he who says that at his door I knock but once, a furtive moment stay; Fearing lest he shall hear, then haste away, Glad to escape him-to return no more. Not so, I knock and wait, and o'er and o'er Come back to summon him. Day after day I come to call the idler from his play, Or wake the dreamer with my vain uproar. Out of a thousand, haply, now and then, One, if he hear again and yet again, Will tardy rise and open languidly.
- The rest, half puzzled, half annoyed, return To play or sleep, nor seek, nor wish to learn Who the untimely guest may be-Opportunity."

#### **Rare Musical Facts**

HANDEL did not confine the gavotte to dancing or dance music. He thought it a very appropriate rhythm for vocal music.

Russian music is not new to the United States. Many years ago Georg Galitzin, who died in 1872, formed a choir of boys and men in Russia, visiting America to acquaint the new world with Russian music. Galitzin was a son of Prince Nicholas B. Galitzin, a patron of Beethoven. Beethoven dedicated some of his compositions to Galitzin.

One of the most interesting instances of a musical family in modern times is to be found in the brothers Fumagalli, whose names were Disma (1826-93), Adolfo (1828-56), Polibio (1830-1900), and Luca (1837). These interesting men produced everything from plano pieces to opera. Adolfo was known as the "Paganini of the Piano." Their works are little known now.

When Sebastian Erard (1752-1831), who made the "first pianoforte in France," was apprenticed to a harpsichord manufacturer, he was dismissed after a few days "because he wanted to know everything." Erard in later years virtually put his first employer out of business by reason of his remarkable inventive

## Syncopated Biographies Musical Life Stories Pleasantly Told Niccolo Paganini

## By Morris R. Werner

NICCOLO PAGANINI was the man who made the longhaired musician famous. He was the Prince of Freaks, the eighteenth century Charlie Chaplin. In fact he was such a freak that there are even stranger stories told about him than those credited to the account of our wn net virtuosos.

Paganini was an Italian, and he had long, greasy hair and a face that looked like a sick Indian's, with his hollow eye sockets, high cheek bones, sunken cheeks and pointed chin. He hated the cold and wore a coat in summer. He ate little, gambled much, and loved the ladies.

Paganini's father was an export shipper with a taste for music, and instead of insisting that his son become a shipping clerk of Genoa, he forcibly fed the young Paganini music. In fact the old man was as insistent about Niccolo's music as most fathers would have been about the shipping business, and the result was that he turned out a genius, but a genius with a wrecked constitution. Niccolo was punished severely for any fault in his music, and his father often deprived him of food. Then to add to the circumstances of his development, Mother Paganini went to bed one night



AN OLD VIENNESE CARICATURE OF PAGANINI.

and had a dream. She dreamed that an angel came to her and predicted that her son would become a supreme artist. When Mrs. Paganini awoke, she imparted her dream to the family, and strange to say they didn't all laugh at her and tell her to forget it, but they resolved to develop, or manufacture, if you will, a genius. The result was the idol of the Forties. At the age of nine Paganini played at the Carnegie Hall of Genoa, and followed this concert with a few benefit performances. The money received was devoted to his musical education, for he was tied to the greatest violinists of Europe, and finally learned more about the subject than any of them knew. At fourteen he was puzzling the musicians of Europe by the technical achievements of his compositions. In fact his whole career as a child sounds very much like that of Winifred Sackville Stoner, the infant prodigy of the present

Paganini had a habit of gambling, and sometimes he would lose so much that he'd have to pawn his violin, which would make it difficult for him to keep concert engagements. However, he was soon cured of that vice; but only to take up with Antonia Bianchi, a vice which was much more troublesome.

Paganini traveled all over Europe charming audiences. He made a great deal of money, so much that he was able to leave more than \$2,000,000 to his son, and an annuity to Antonia Bianchi, the mother of that son. Paganini had very unusual musical habits, and when he broke a string during a concert, which he often did (it is said that these breakdowns were sometimes intentional) Paganini used to get along on the remaining strings, and he did it so well that the audience was in the habit of shouting like a World Series crowd and touching him to see if he were real flesh and blood. . In fact, there were many rumors, seriously believed by the people of Europe, that Paganini was in league with the Devil. It was said that when he talked to himself, which he did whenever he was alone, he did not have money in the bank, but was conversing with Satan,

## APRIL 1917

We have Paganinis in mild forms. Mark Twain used to wear white clothes; Richard Le Gallienne keeps his hair and Vladimir de Pachman dusts his own piano stool before each of his concerts. May they ever be with us. Life would be so dull without our Paganinis.

## Exercises for Developing the Hands for Piano Touch and Technic

## By Joseph H. Moore

THE law of muscular growth is: First, EXERCISE-during which the muscle or muscles

grow thin. Second, REST-during which the muscles (by virtue of previous exercise) can become larger than before. Rapidity and power are in all muscular effort somewhat allied; especially is this true of such gentle efforts as those of the fingers in piano playing. The ability to spread the fingers apart quickly or bring them together rapidly is slowly acquired by players because these movements are performed by such comparatively weak muscles. Again the extension is often followed so rapidly by contraction that the power to overcome the instinctive and sympathetic spreading of all the fingers, when any two have been separated, requires much practice to overcome. In arpeggio and extended chord work the greater power and agility given by the

following exercises will be quickly recognized.

## Exercise for Separating Fingers

Hold the second and third (or middle) fingers about an inch apart at their ends; grasp these ends between the thumb and middle fingers of the other hand. First try to separate the grasped fingers, and notice just the amount of power you can put forth. Then fix your attention upon the position of the clasped fingers and try to preserve that position, while the grasping fingers try to pinch them together. Now notice that weak though the resistance will be, at first, the resisting muscular effort is stronger than the voluntary spread ing apart effort. Later curve the fingers to their piano position, and repeat the exercise; gradually increase distance of finger, as you progress, further and further apart. Practice this exercise with second and third, third and fourth, fourth and fifth fingers; also with second and fourth and third and fifth fingers of each hand. Also practice with thumb and each finger, remembering to push the thumb not upward but outward and horizontally across the other finger. After good practice this way, play the ordinary arpeggios, and notice with how much greater case the spreading apart of the fingers is accomplished.

#### Exercise to Draw Fingers Nearer Together or to Pass Over or Under Each Other

Cross the middle and second fingers so that one will be directly above the other. Then try to keep them in this position, while with the thumb and middle finger of the other hand you try to push them sideways apart e., in such a manner that they would be forced to their natural position. Now let the two fingers strive to change from their natural effortless position on the hand to the crossed position, in spite of the now resisting fingers (1st and 3rd) of the other hand. Notice how, at first, the movement-effort is weaker than the resistance-effort. Also notice that, with practice, the movement effort rapidly becomes much stronger, and your playing of extended passages far more fluent Do not at first try to preserve the piano curved position of the fingers, but after considerable new power has been gained, do assume the piano curved position and repeat the exercises.

## Eves, Ears and Finger Tips

## By T. L. Rickaby

PUPILS who fail to use their eyes and cars every moment during the practice period indicate that they have not yet comprehended the need for attention, concentration and interest. Imagine a team drawn by three magnificent horses. No matter how fine the horses are, the moment that one falls down the others have to stop. Concentrate all your power of seeing right and all your power of hearing right on the work under your finger tips, and then note how much more rapid your progress is sure to be. Watch a great virtuoso pianist at any recital; he is the very personification of CONCENTRATION.

## APRIL 1917

T the outset it must be stated that these Brahms remin-iscences are not in the first but in the third person, as the writer reached Germany the spring of Brahms' death (April, 1896), and the following mélange of personal traits and characteristic anecdotes which go to make up a fairly good picture of Brahms, the man, have therefore been gleaned from a number of the 'composer's close personal friends. The chief raconteuse was Frau Clara Simrock, quite a personality in Berlin musical circles, both in her own rights and as widow of Fritz Simrock, who controlled the destinies of one of the largest music publishing houses in Germany.

Simrock's name will ever be associated with that of Brahms, as it was he who with a keen perception of his genius and an abiding faith in his intuitions took the risk of publishing the Brahms compositions at a time when the big blond giant from Hamburg was drearily waiting for the world's recognition. It was at the hospitable home of the Simrocks that Brahms always stopped when called to Berlin by business or professional duties; and Frau Simrock, like a good German "Hausfrau," took great delight in her prophet's chamber which she had fitted up in rose-colored hangings and draperies. Brahms could never accustom himself to this bridal suite-without the bride!

#### Brahms' Disregard for Fashion

Draining Darkgant (00 reason) Berkins was never known to look into a mittory: his res-so he would have seen an incontruous hooking fagues, with magnificent head which abse released the outer man from any set of the neutrino set of the set of the set of the set of the neutrino set of the set of the set of the set of the neutrino set of the was apit to protraids several incises of checked cotion number wear. He was never seen in a situation in a shadby howm the pockets, unless the heat forced him to change into a mohair garment of anodeering icontur, or a singladated house incket of velveres, it is small wonder that on one of a newly installed conterey, who defined this action by asying that "he had instructions to allow no suspidous looking persons to ciettre the from door."

Brahms' habit of never consulting a looking-glass came near resulting in a catastrophe just at a moment when his artistic fame was hanging in the balance. After long years of deferred hopes, his First Symphony was finally placed upon the program of one of the Gewandhaus Concerts in Leipzig, and Brahms was invited to conduct. Frau Simrock and a friend occupied seats in the front row and to their consternation Brahms walked on the stage wearing his creased and spotted gray trousers underneath his evening coat. But the worst was still to come! As the symphony progressed and the conductor's movements became more energetic, trousers and coat parted company and an ever widening line of white appeared around his waist-band. Luckily matters remained at this status, and later Brahms explained he had been interrupted while dressing, and with his usual disregard of sartorial matters had not noticed that anything was amiss.

He had a special abhorrence for all superfluous accessories such as collars and cuffs; and Frau Simrock was therefore surprised when he appeared one morning at the breakfast table "booted and spurred" so to speak. In answer to her inquiring look Brahms said: "I thought you had other guests, but as you have not -," with that the cuffs went into one corner, the collar into another and a relaxed and relieved Brahms settled down to the enjoyment of his matitudinal meal.

Brahms went to Zürich on one occasion to conduct his Requiem, and as was the custom in those days was



## New and Intensely Interesting Human Aspects of the Great Master By CAROLINE V. KERR

grandeur, and always alluded to his quarters as "the Bürgher. Scandalized by the condition of his wardrobe, the good woman of the house abstracted his entire stock of socks and knit in new feet. This Brahms did not discover until he had left Zürich. whereupon he humorously wrote: "Some good fairy has wrought a transformation in my socks. Receive my sincere thanks. I am thereby relieved of the terrible embarrassment of never knowing which hole is the top of the sock."

Clara Schumann once begged Frau Simrock to use her influence with Brahms in correcting his slovenly appearance; but this Frau Simrock stoutly refused to do, saying, "No, Brahms is Brahms, and it would be an impertinence to nature to attempt to cast him in another mould.

#### Brahms' Choleric Disposition

Brahms was of a choleric disposition, and when in one of his bad moods not even his most intimate friends were secure from the shafts of his sarcasm. He always realized the presence of these evil spirits, and once upon leaving an evening party said to his hostess, "If there is any one of your guests whom I have neglected to insult, please beg his or her pardon!"

have independent to instant, presse way not one parson the way as any other and the parson of the parson adjusters. At a banquer given by the Tonkfluthervering Brahms carrely avoided the sents of the neighby and betook humeeff to the company of the younger undefaus, scalad "helve the sait." Aft in this strategic move did not resolved to carry of trophies in the shape of a lock of hair from seth of the leonies betoek. Lists and fulfuintery inform extra the leonies between Brahm for the vasi-hout to results her with, when Brahm for the evaluation boot to results her with, when Brahm for the eval-point of the science rand exclaiming "What arrant non-ence" free and left the languet.

On another occasion he was forced into playing with a cellist of most mediocre attainments. With manifest reluctance Brahms seated himself at the piano where he thundered and thrashed about among the keys, while his foot never left the damper pedal. The perspiring cellist made the most desperate attempts to be heard, and when the final chord crashed out on the piano he turned to Brahms and gasped, "You played so loud that it was impossible for me to hear what I was playing." "You lucky man !" was Brahms' laconic answer

One of Brahms' favorite summer haunts was the idvilic little village of Lichtenthal near Baden-Baden, where Clara Schumann, Pauline Viardot-Garcia, and entertained at the house of one of the wealthy Swiss many other musical lights also cast their tents for the

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summer months. Lichtenthal naturally became the focussing points for hero-worshippers of both sexes and Brahms had to submit to his share of "lionizing." But he had rebellious moods,

and one evening when an amateur quartette insisted upon singing his Liebeslieder, he stood it as long as he could, then rose from the piano exclaiming, "Nun ihr-musen genug!" (the closing line of the last quartette in the cycle), closed the instrument and sat upon it Every night before turning in, Brahms, would stop underneath the window of the Simrocks room to whistle the Serenade from "Don Juan," and was as disappointed as a child if no notice was taken of his little joke. Brahms was very much prejudiced against women pianists. One evening when seated by request next to the woman pianist par excellence Madame Teresa Carreño, he commenced a diatribe on his favorite theme. "I hoped to make my two piano concerts prohibitive for women players, and thought I had succeeded, but' -here he gave a desperate groan -"they will play them !" An embarrassed silence fell upon the company, but Madame Carreño with her ready tact took the dilemma by the horns and said, "But my dear Maestro, here I sit overwhelmed with mortification !" to which Brahms replied, "My dear child, you don't for a

moment suppose that this remark was directed at you; I always look upon you as a man pianist !"

#### Why Brahms Never Married

Brahms himself never married; not, however, because he was a confirmed misogynist. On the contrary, he was extremely fond of women, and always sought the fairest of the fair. But by all accounts he was endowed with that modesty which seems to be the birthright of many great men, and depreciated his own qualities as a suitor and a husband. We have his own word for this, as he once said to a friend, "When I was young and had the inclination to marry I had nothing to offer any woman. My works were hissed out of the music halls, or at best received with a chilly silence. I could bear this lack of recognition, for I felt in my innermost soul that there was a categorical imperative in my creative impulse, and that some day the world would think differently of me and my work. Consequently I could go home after each fresh failure, disheartened but not wholly discouraged. But I could never have had the courage to confess these failures to my wife. The wife of an artist may love him never so devotedly and believe in him never so loyally, but she can never share his conscious certainty of an ultimate victory. And at such moments she would undoubtedly have attempted to console me-compassion of a wife for an unsuccessful husband! Bah, I don't like to think of it-it would have been a perfect hell to me!"

To a friend he confided that he had several times been on the eve of a proposal but that "fate had always intervened" to prevent him from committing such folly. "And who knows what she would be marrying?" he skeptically asked. "At a dinner one evening," he relates, "I sat next to a beautiful girl in whom I had been interested for some time. She was charming, extremely musical, and I was all fire and flame. All conditions were propitious, and I thought surely the great moment had arrived. I quaffed my last glass of wine, drew my chair nearer and was about to make the most passionate declaration when the fair one broke the spell by asking my opinion of a certain disgusting young jackanapes whom I could not endure."

Brahms' name was frequently coupled with this or that beautiful artist (among them the great singer Hermine Spiess); but whenever such rumors came to his ears he was wont to say: "I must be on my guard,

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AN INTIMATE VIEW OF JOHANNES BRAHMS.

as I am at an age when a man easily commits a rash act."

rann act: The offen folded about hig "fortunate ill lust" (wohler-flatter lumlies), and ran find of applying to his own case fund there is no propert of atch in friends, itehuas had about the set of the constrained to set of the set of the set of the constrained to set of the set of the

When in the circle of his intimate friends Brahms was as exuberant as a schoolboy, and Leyden recalls one evening when Brahms appeared in the drawingroom wearing a pair of shabby bedroom slippers, his only pair of boots having suffered from a walk through the snow. In moving about the room Brahms carefully avoided the strong light and restricted his perannulations to the shadows thrown by the heavier pleces of furniture. During the evening he was serenaded by the Crefeld orchestra, and to the strains of an inspiring march, the entire company executed a grand march "upstairs and downstairs and in my lady's chamber." Everyone was armed with a trophy of some sort and at the head of the procession marched Brahms wildly brandishing a music stand. At last the merry revellers took their leave, but were still in the cloakroom below when Brahms, still filed with the prankish spirit of the hour asked, "Shall I call them all back?" Whereupon he sat down at the piano and began to play a "Vienna Waltz," as perhaps only this great classicist could play this music-and one by one the guests came stealing back.

Brahms was a notoriously early riser, his motto being "Never look at the clock when you go to bed, as you will then remain in blissful ignorance of the hour, but never gct up later than six o'clock, as you will then lose the golden hours of the day." Wherever Brahms was a guest the inmates of the household had to be reconciled to an early breakfast, and the waiters of the inns frequented by him in his summer sojourns could tell amusing stories of the eccentric old gentleman who appeared before the personnel had bestirred itself, and was found fishing a table and a chair from the confusion of the midnight house-cleaning.

At one of the Crefeld concerts, devoted primarily to the Brahms music, the program was opened by Beet-hoven's Leonore overture, No. 3. During the rehearsal Brahms turned to von der Leyden and said, "Whereever I go to conduct my own compositions I have the misfortune to find this work on the same program, and no other composition can assert itself when placed side by side with this magnificient music."

Brahms was once present at a concert of the Berlin Philharmonic Orchestra at which Hans von Bidow gave one of his memorable performances of the Beethoven Ninth Symphony. At the close of the concert Bülow introduced Brahms as "the composer of the tenth symphony," praise which was so little to Brahms' liking that he said later, "It was like having stinging salt water thrown into my eyes."

Throughout his life Brahms was a merciless self- , ning fingers .- L. P. S.

critic, and it was with the greatest reluctance that he gave a work to the press. As late as 1870, urged by his friends to write a symphony, he said, "I shall never write one; you can form no conception of the feelings of a composer when he hears a giant like Beethoven marching along ahead of him."

Instance working another or inner. Instance working create visas: "One iterates more from one feeting that are into a point of the greatest possible per-composition are into logous and are crowing the per-composition if fallow for a non-measure could be better. As-to whether or not it is besuiting or metioner science into the percent of the science of the science of the per-odition of the science of the science of the science of the of the out-off are off the science of the science of the off the out-off are off the science of the science of the time leave it until it was any free from faute and as nearly perfects as 1 could make the science of the time leave it until it was any free from faute and as nearly perfects as 1 could make the

Brahms' inner life was very deep and rich. Dr. Carl Krebs, of the faculty of the Royal High School of Music in Berlin, undertook a labor of love when he edited and published Brahms' literary notcbooks, thus giving us an insight into Brahms' wide knowledge of the world's best literature, past and present.

## Brahms' Interest in Political Events

He was deeply interested in current political events and when in doubt always consulted Bismarck, a volume of whose parliamentary debates he always carried about with him in his traveling bag. He was wont to say, "Whatever Bismarck says about the matter is sufficient for me. I believe in him as I do in no other statesman living or dead."

Brahms, like Bismarck, was essentially German with every pulse beat and every fibre of his being; he was passionately patriotic and followed every manipulation of the national life with intenst interest. It was undoubtedly due to this strong national consciousness that he interested himself so deeply in the rich treasury of German folk song.

Brahms who had something of the vagabond in his own nature was also strongly attracted by the music of the Hungarian gypsics, which he raised from the level of folk-song to that of "Kunstgesang." Von der Leyden describes a beautiful evening at the home of Julius Stockhausen, who was the first to sing the Zigeunerlieder cycle, Op. 103. Brahms was at the piano and at his side turning the music sat Clara Schumann! Julius Stockhausen was considered the past master of German song interpretation, and was a born interpreter of the Brahms music. Stockhausen possessed the rare gift of being able to hear with the car of the spirit; in his art were united the Italian throat and the German soul and both were controlled by high degree of artistic intelligence. Small wonder then that his art stood on an ideal basis and that Brahms should have so highly valued the criticism of this master. This also explains why nearly all of the Brahms songs, written after this artistic friendship had matured are for baritone.

(Another article upon Brahms by Miss Kerr will appear in a later issue.)

## Walking Down the Keyboard

WHEN a child has taken a term of lessons, and is so fond of music that she continues to play without instruction, her next teacher finds she has developed a jump before each piano key played; she plays neither staccato nor legato.

Let her take a walk with two fingers-2nd, 3rd; 2nd, 3rd; 2nd, 3rd, etc., slowly down the keyboard, with her arm at right angles to the keys, or on the table if preferred. Now she must think : are the muscular conditions in the arm like those of the body in ordinary walking? Do the two fingers move, carryinthe weight that is upon them with as much ease as do the two feet carrying the weight imposed upon them? We never push the feet to make them heavier, so we must not push the arm, but let its weight be similar to that of the arm lying in one's lap. After the feeling in the arms is all right-no tightness anywhereand the two fingers move easily and naturally without jumping, more fingers may be used with the simplest keyboard work.

The difference between a step and a jump is just as evident with fingers as with feet, and any lapse may he instantly corrected by asking for a walk.

Walking fingers cannot jump, nor can they ever cause the tones to overlap; and walking fingers are slow fingers-but they may properly develop into run-

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The Favorite Flat By Edwin H. Pierce

For many years I have been both amused and puzzled by meeting occasionally with pupils who expressed strong preference for pieces in flat keys, often coupled with a corresponding fanciful dislike of sharps.

It is not a strange thing, perhaps, that a person should have a predilection for particular keys. Notice for instance, how many of Beethoven's best and most characteristic works are in C minor, and how many of Mendelssohn's are in E major and E minor, likewise how many of Haydn's best are in G major. However, to prefer "in the lump" flats to sharps is so singularly narrow and eccentric that we may well take a little trouble to show the absurdity of it.

The most recent case of this kind and my method of treating it is indicated in the following dialogue:

Pubil: Please don't give me a new piece in sharps-I like flats so much better.

Teacher: Probably that is because you happen to be more familiar with them and can read them more

casily P: Oh, no! It is because flat keys sound so much

T; I am glad you have a discriminating car. Have you noticed, too, that the more flats in the signature, the richer the sound of the chords?

P: (Enthusiastically.) Oh yes, indeed! And I always just hated sharps.

T: (Seats himself at the piano and plays from memory a part of Chopin's Nocturne V, in F# major.) Here is a piece in six flats-a little difficult for you just yet, perhaps, but you will soon be ready to take it. P: That is lovely. I certanly shall enjoy it.

T: (Playing a little more of the nocturne.) Do you suppose it would sound as good written in sharps? P. Oh no : I am sure not!

T: That is most curious, if true, for six sharps, the sev of F sharp, is exactly the same thing on the piano eyboard as G flat, the key of six flats. Come to think of it. I believe Chopin used sharps in writing this piece -let me refresh my memory. (Opens the book and shows pupil the signature of the piece-six sharps.) It is seldom necessary to say anything further, for the sake of "rubbing it in." A good-natured laugh, with the friendly caution not to be too narrow in one's musical likes and dislikes, is generally sufficient,

If one needs further illustration, there is the third prelude and fugue in Bach's Well-Tempered Clarichord. In some of the editions it stands in the key of C# major (seven sharps); and in others in the key of Db major (five flats)-different to the eye, but absolutely identical in sound. Peters' edition contains examples of both, one edited by Czerny, the other by



APRIL 1917.

# The Composer

## A Powerful and Fascinating Romance of Modern Musical Life

By the distinguished writers

#### AGNES and EGERTON CASTLE

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

"The Composer" commenced in THE ETUDE of last October Synopsis

## CHAPTER XIX

GLOOM pervaded the atmosphere of the town. It was not so much because of the loss of their distinguished and popular fellowloss of their distinguished and popular fellow-townsman as of the terrible consequences which seemed to threaten. Lothnar, their great one, was mad, some said: was ill to death, others assured. With the dimming of its star, the clory of Frankheim faded. The theatre was closed, everything was at a stand-still, blighted in full prosperity. Then two simultaneous occurrences brought from the Berlin official Gazette, regreting to Inform its readers that, owing to Dr. Lothnar's ill health, all prospects of the visit

Lotinar's in health, all prospects of the visit of the Frankhelm Opera Company had had to he ahandoned. "We presume," the correspondent proceeded to remark, "that the distinguished composer must be very ill indeed otherwise we cannot must be very ill indeed, otherwise we cannot conceive that he would allow anything to interfere with the so graciously expressed wish of His Majesty. It is impossible to obtain any defaile information as to Dr. Lothnar's state, so great is the rigorousness of the sectusion in which, by his own wish, or that of his friends, he is now enveloped. "Unless it is a case of mortal liness, or, as some would have us believe, of mental affletion, we confers ourselves unable to understand the exceedingly premature nature of his decision."

The article was headed: ""The Lothnar Riddle." It was of course copied into the local papers; Frankheim read, and was nlunged fathoms deeper into depression The other disturbing event was the de-parture of Dr. Webel for a destination un-known. That the conductor should leave his master at such a moment seemed inconcely able : and while a few ontimistic spirits held to the theory either that be had heen sum-moned by the Emperor himself, or had under-taken some secret mission for Lothnar, the opinion of the majority was that it was "He knows it's the end, he has just gone off in quietness to look out for another post.

There never was any sentiment about our

Sarolta Goes to the Altschioss This was the trath day after the death

Wohel '

This was the test day after the death of Reinhardt, and it was upon the afternoon of that day that Sarolta made up her mind to go to the Altschloss. She silpped out of the Hegemannsche Haus as the dusk was failing, and through the fine rain that enveloped the town, took a familiar road-out hy the Ost Thor, past

the tamiliar road—out by the Ost Thor, past the little wooden house. The doorkeeper would have stopped her, but upon her desperate lying assurance, "I have been sent for," shrugged his shoulders and let her in. But to Mark, who after a long delay opened a grudging 'slit of door-way, she dared venture upon no such hrazen Recognizing her, however, he aftered his

defensive attitude and opened the door widely to address her, shaking his head in solemn negation as he did so: "Es geht nicht, Fräulein; 's geht nicht."

"Oh. Mark I must son him ! I must !" Again the man repeated his refusal.

"Impossible." But, surveying her through the fast fall-ing darkness, he then exclaimed that she was drenched. Bg darkness, he then exclaimed that she was drenched. "Na-to let you go back in that state, in such bound's weather, that I cannot do. If the Master is to lose his soprano, like his temor, that would indeed he the end! Come h and warm-come and dry yourself-and I will have you driven hack. Why, your teeth

wan have you driven hack. Why, your teen have chattering! Guit, reasonable people you are not, you artists-none of you! Thee missen sist trinken, Fräulein." Sarolta's teeth were indeed chattering, hut

Branet

Lothnar was no longer slitting in the dark, brooding. There was a shaded lamp on his writing thele, and he was pacing the room. was shook him. She did not know if it sounds shook him. She did not know if it was sohilag or laughter; hut she felt, all at once, the dry agony that lay waste in his soul; and everything within her melted into He turned his head and looked at the He turned his head and looked, at the sound of the opening door, and did not panse in his slow and measured tramping. He reached the end of the room; came hack in the same fashion; he passed, looked at her again-and went on. His glance swept heat ther againa great yearning sorrow for his sorrow. She faitered a step toward him, holding out her arms; then they dropped to her side ; he was speaking. Instinct hade her let him speak out his hitterness. Perhaps then she might her sgaln-and went on. His glance swept her; that was all. Without pausing, the steps reached their allotted span. He turned-that he should go by sgaln in this horrible nightmare man-

have a chance to speak in her turn-to tell him that all was not gone from him-that her love might yet hring comfort. "To be alone-to he alone!" he was saygo by again in this horrhile algitumare man-ner was more than she could endure. She closed the door weblind her, and wear to whelmed the fear of him. "Master," she said-"Master" She stretched out her hands. Just for a moment she thought that he would have whele do, a cross her, against her, over her, whele do. 

But as her hands touched his, he stopped ahruptly and laughed. Then he caught those hands and dragged her toward the table.

you come here?" He dissagged himself from her clinging dmgers, tore the shade off the lamp, and then liked his reyrs upon her. A deree and angry fixed his reyrs upon her. A deree and angry the dissource of those egree-yrse that and watched long hours in the dark, strain-ing desperately after a lost vision-eyes that had known in their burning wakefunces no Sarolta, whom you said yon loved."

softening of tears If they had been mad eyes before, in their hour of triumph and llumination, they were mad indeed now, with the soul's savage re-

terrogation-"1?"

intrude her pulling presence upon me-upon me who have said that I would remain alone. Let me look at her, the hold one! It takes a woman to do these things. Vanity, thon art a woman! Well-what will you have You klssed me !" art a woman: Well-what will you have of me? Speak, then, since here you are! What is it? Do 1 not say to you-speak!" The words foamed upon his lips, hreaking-from the angry soreness of his heart as the massen wie triakes, Frahela." Mivitäi stotu wer insked cattering, in Mivitäi stotu wer insked cattering, in Mivitäi stotu wer insked cattering, in dea from oda from teritte en an massen weit and stotu and teritte en an massen weit and stotu an teritte an her en an teritte an her en an teritte en an en an teritte fraht in teritte en teritte en an en an teritte fraht in teritte fraht in teritte fraht in teritte fraht in teritter fraht in ter torrent pent in some secret cavern breaks

flower on your lips-" but he had not kissed her. "So eine Phadra wie Sie mir aus dem Herzen gesprungen !" "You said-you sald-" her voice trailed

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"What am 1 to yon, then?" "What you are to me?-Nothing. What were you to me?-A reed that I fashloned into a pipe for my song. You were to me iphigenia. Then 1 made of you Phadra. Now my Hippolytus is dead, and there will New my Hippolyms is dead, and there will be no Phedra ever again. I want you no more Ab, my Hippolyms ". The wildness of the second second second second second "The music is mut and for ever. It the sufficient and not many second second second to the second second second second second warry our maker (weaks) that spleador of man-back and you saw, that spleador of man-tic second second second second second to be able of the second from the second second second second second second second from the second second second second second second second from the second se

Sarolta crawled from the room. Like some dumh animal that has been tortured—some poor dog that has received blows from the and upon which it has fawned-there was in her a hlind desire to hide away with her

ndeavoring to arrest her in the hall and of enceavoring to arrest her in the heall, and of hreaking from him out into the night so fercely that he head fallen hack as if afrada. So the tortured thing may snap at the help-ing hand. Then, once in the open, she ran. She was alone, and the rain was heating against her face, and it was dark. Lothnar had called for that: to be alone and in the dark !—Ah, how would she ever endure now

that all strength had left her. She knew that she was still somewhere in the Altschloss park, not far perhaps from the spot where she had brought, on that golden morning, a heart of flaming rapture. Now the rain pattered on myriad leaves abou Now like rain pattered on myriad leaves about her; once and again the wind would seize the trees wildly and rush away. He had taken her very soul, and behold i ti was no more to him than the dead leaf futtering from the tree. And she-what had she not thought herself? His beloved, his chosen, his matte-his Singer: The height of her "I—?" I, Lothnar, greatest man of the century, Olympian genius . . . and Sar-ola Vaneck, the obscure little singer, the

her, at his very feet: "Master!-Master! Do not say so! Have you not still got me-your little Sarolta, your Singer? Oh, do not forget that 1 am

He pushed his chair still further out of her reach but this time quietly. He sat, looking down upon her. The fury of grief, which was almost insanity, was gone from him. He seemed to have cast it off as a man may cast a mantle. There was complete self-control in that single cutting in-She cried out as if under a hlow. "You loved me—yon did love me

You kissed me!" "I kissed you," said Lothnar slowly. She looked up at him. His face was twisted with a dreadful smile; but he was calm.

calls. The sensitive sensi

Like straws in a whiripool there floated Like straws in a whiripool there fonted about her the thoughts of many things that he had said and done; how he had looked upon her: how he had held her-kissed her. "I will kiss you once, that love may

pain. Nothing more.

dark!--Ah, how would she ever endure now to be otherwise? Alone, and in the dark? And the rain? It felt against her cheeks to shed. She have the would never he able to shed. She ran till she struck the trank of a irre, She ran till she struck the trank of a irre, shut gas the sank at the foot of it, feeling that all strength had left her.

reed he had fashioned, played upon, hroken and thrown away! Dear Friedheim! He had thought, of ber at his last hreath. "Hüte Dich, Sarolta!"

What had be foreseen in that dying vision? Ob, God! was it this hou? "Ob, Friedhelm, jet me die, too!"

## When Saroita Returned

When she came back to a sense of actual life, she found that her face was all wet, Not from the rain alone, for her lips were salt; and she thought it must have hecause of Friedheim that she had cried. She was aching in every limb and unuterably weary. A moment it seemed that the easiest thing for her to do would be to lie on, lost in the woods, in the night, and jet life ehh away from her. Then some rem-nant of hruised pride, some instinct of vir-

and of museu pride, some instinct of vir-ginal distaste, rehelled against the thought. To be found dead in Lothnar's park!--the talk, the gossip, the scandal! Rough, unknown bunds of men lifting that

dragged the soaked veil over her face. dragged the soaked vell over her face. The gatekeeper stared at her, forgetting to grumhle at this helated summons; for-getting even to question in his loutish sup-prise. She passed from the light of the gate into the misty gloom of the highroad.



## Page 236 THE ETUDE

How Sarolta managed to walk the long way back to the Hegemannsche Haus can only he explained by the fact that there are times of transcendent agong of spirit, when the body becomes a mere machine—docile, hearthered insentient.

She stood at length upon the familiar doorstep, and, still mechanically, stretched out a numbed hand to the bell.

out a numbed mand to the bell. The door was opened violently. Frau Hegeman's mainer form became outlined against the share i amplicht. She had a black litted shawi over her head and was bodder and thumb. My here do your protect for all.

"Where do you come from?" "From the Altschloss."

"Where do you come inc." "By a real Research is observed in the main of the Research is observed in the main and the Research is observed in the head of the real of the real of the head of the real of the real of the head of the real of the real of the head of the real of the real of the head of the real of the real of the head of the real of the real of the head of the real of the second of the real of the real of the second of the real of the real of the second of the real of the second of the real of the real of the real of the second of the real of the real of the real of the second of the real of the real of the real of the second of the real of the real of the real of the second of the real of the real of the real of the second of the real of the real of the real of the second of the real of the real of the real of the second of the real of the second of the real of the second of the real of the real of the real of the real of the second of the real of the real of the real of the real of the second of the real of the real of the real of the real of the second of the real of the second of the real of wondering.

brazes " The words fell now with no more sonse upon Sarolta's mind than if the rain had turned to halistones about her ears. Her eyes were fixed as if fascianted on those skeleton fingers, How could any one expect anything of human softness from a hand like

at: Then she saw the door close against her and gave a belpless cry-"Oh, please let me in!" She heard the dick of the lock, and saw the wot punels facing her relentlessly.

A droschke\_ified win masthe conclimats ingrup the collied roadway the conclimats head was bent against the dividing wind i the sorry jade stumbled and head the sector, every step. Sarolta snw, without sector, She feit a dreadfal eibhaw away of all her strength. A thought came abouting across her brain. Better, after all, to have died in the woods. A cry rang out-a cry upon her own

The work of comes by its means the first bar work of comes by its means the first bar work of comes by its means the first bar work of comes by its means the first bar work of comes by its means the first bar work of comes by its means the first bar work of comes by its means the first bar work of comes by its means the first bar work of the first bar work of

since she had carried all lagemannsche from the doorstep of the lagemannsche Haus to the nearest hott. She had clothed her in her own night gand further watched by her till the mornisg, hough the doctor, promptly called it, had been reassuring, not to say contemptuous of mere feminine

Gelaufen im Nassen, erkaltet, aufgerecht,

vapor: vapor: initia generative visit and set of the list of a generative visit and the rest of the set of the set of the rest of the rest of the set of the rest of the set of the set of the rest of the set of the set of the rest of the set of the set of the rest of the set of the set of the rest of the set of the set of the rest of the set of the set of the rest of the set of the set of the rest of the set of the set of the rest of the set of the set of the rest of the set of the set of the rest of the set of the set of the rest of the set of the set of the set of the rest of the set of the set of the set of the rest of the set of the set of the set of the rest of the set of the set of the set of the rest of the set of the set of the set of the rest of the set of the set of the set of the set of the rest of the set of the set of the set of the rest of the set of the set of the set of the set of the rest of the set of the rest of the set of the se If the very sorbs of the life had run down The expressed to surptise at Kady's pre-ence, no gratitude for her standard. It is she could also scale for the lively do-set form of her fridge interview innerse in the line of the standard set form of her fridge interview innerse in the line of the standard set form of her fridge interview innerse in the line of the standard with the down the standard interview innerse in the standard interview innerse in the line of the standard interview innerse in the standard interview innerse in the line of the standard interview innerse in lady." (To Fran linemant is sinderway in the standard interview in the standard interview innerse in lady, "(To Fran linemant is sinderway in the standard interview intervi

reference.) Sady feit that, nntil she could get Sarolta to confide in her, she could do nothing. "She to speak to her."

just seems to me," she said to herself, "to time

just seems to me," she said to hersen, "to he bleeding to death from a hidden wound." But Sarolta kept her lips obstinately closed. Only once she said: ""Dere will be no more music in Frank-ble over a marke and any any any is betten." heim ever again, and my career is broken." eim ever again, and my career so or ... And Sady answered briskly. "Nonsense! Geniuses always go on like

"Nonsenses! Geeliuses always go on like that. That's well known. Think of Wagner —Think of Teonyson! Did not Ressetti bury all his pocus in his wife's grave . . . and his how no afterwards? You bet that Loddar has got a copy of 'Hippolytas' quite acil etch'".

But Sarolta shuddered, hid her face in her But sarotra Shuddered, hid her face in her pillow, and monand : "Never, never!" And when Sady clasped her and tried to comfort adl coar the trouble from her, she troubled will more and sbrank so pilfully that Sady feit he hidden would to be one of such before the coard for the set of such the start of the set of the lower horres Sarotla bet, and lower hours Long hours Sarolta lay: and long hours ber little friend sat by her bed, tbinking and

## Sarolta's Sorrow

had sent him-for mer-ior mer' of m. susy -oh, you doi: know what it means: a sub-station is an intermediate in the sentence of the sada is of the sub-station is of the sentence of the sentence out than her corrow. As spoils reviewand thetarow of disberved bods and excited womanhood. "Piese, Fulsion, be sub-cased and the sentence of the s When she had received that mad scrawl from the wooden house: "I am the most inppy, or the most unhappy of women," Sady had made up her mind, that she was received the had there here some time.

shift has made up her mind, that he was peeded. It has taken her some time to here a down madaune's opposition and dis-engage herealt from an all built signed con-tract. But the American the signed signed was an item as her temper was seven. That is the kind of cherwiter that gots it own way through hilfs. Be had result of a say the Sarolia, being articosci to again the Sarolia, being articosci the star straight offer.

She had driven first to the wooden house, aw the wet panels facing her releatiesaly. She had driven first to be woone, house, She turned, dana, dan looked down the where Hos had enyresid round-you any kretct. The haphigh fickered on the shin-prise at her demand for Pfniller Hose and has turned and her has been been any has been been man has turned to advect for had been been man has turned to advect the day of the here must be cohled roadway. The exchange s

herr's funeral." It seemed natural enough that the widow should yearn for solitude in her gridf; yet Sady gathered something unpleasant from the maid's tone and mien. Witness of the subsequence from a the store of the solutions. herr's funeral. the mald's tone and mien. Witness of the subsequent scene on the steps of the board-ing-house, she was, of course, by no means unprepared for Frau Hegemann's sinister inneendos on the succeeding day:

beim's.

ried and Tristan. The news spread, in spite of all efforts at The news spread, in spite of all efforts at secrecy, that the orchestra had actually been called together for rebearsal, and that the new tenor had made a private trial of his voice in the theatre. Then all Frankheim learned that Herr

Then all Frankheim learned that Herr Webel had been to the Hegemannsche Hauss to look for Fräulein Vancek: and that, when its mistress had disclaimed estenticiously all connection with the young hudy, the conductor had stolidly cursed her.

Herr Webel was, however, his usnal con-centrated and businessike self when Sady found him in her little sitting room. He demanded Sarolta.

were arew a long breath. "Na, es way doch grossartig! A plty for "Hippolytas"!" he muttered in his heard. Then, abruptly: "It still goes, Fridulen Saroltn," he said and rose from his sent. "With the volce there is nothing amiss. You will be told the time of rehearsals." dreadfully nervous and upset. The man drew a sibilant breath of relief. "Ach so! Ja, natürlich! Telf her I want He gave two jerky hows, took up his hat,

He naused.

fused with crimson.

He pauseo. "Singen mussen Sie, Fräulein." Sarolta's white face became once more suf-

I will Sing

Webel drew a long breath.

"Tell her I want her to sing in three days" and departed without another word. Should remained standing by the Mano, starting straight before her. It was the low ing, "Dunnem," for Dr. Johnan. Tell her

her friend dreaded. "Oh, darling!" cried the little American, moved, she knew not why, almost to fears. "Your voice is divine; but it's just heart-breaking-Sarolta, I don't think you're fit to "In 'Iphigenia,' for Dr. Lothnar. Tell her 

Sarolta came back to the things about ber with a fierce start. She put Sady's arm away from her, and said slowly, between her

"Don't you understand it's life or death to me Sady looked at the set face and the un-

athful strain in the eyes, thoughtfully and in silence.

in silence. "Of course you'll sing, honey," she said at last, in soothing, everyday tones. "Better than ever, too. I've never heard you in such

But that very afternoon she sent a telegram to Sir John Holdfast. It was couched

in these words : Your chance at last. Don't stop for lunch-

con -SADY. Though the tone of this message was jocose, the girl's heart was heavy with fore-boding as she handed it over to the official.

#### CHAPTER XXI

It was a work of difficulty to fit the or-chestra into the little private, old-world theatre of the Alfschloss-designed for the bergerise a la Watteau, and the powder and Treading a nerrous patient. The ager question died unspokrp on Sarolita ilge. Arrested in bir hending ad Velel had not only to make same eller vanes, she sit meekly as alse rolor ductu-tivitsing her hand torger white herder Herr atter, Be wennied the exposition of the same discourt and the provider and the same discourt and the same discourt and the provider and the same discourt and the same discourt and the same discourt and the

thing. Nhe word quitte white below iter Weeks and indeed the experision of his his to be arranged; and the conductor, which has to be arranged; and the conductor, which conductors which about three certain figures the light die out of here face as if we have make finale had being. Here weeks and the make finale had being. Here weeks and the light of the light of the light of the something very different inters to alarment this in contant spatial, that, in the block of rough the light of the light of the light of the order more than the light of the light of the the light of the light of the light of the order more than the light of the light of the order more than the light of the light of the the light of the light of the light of the order more than the light of the light of the light of the the light of the light of the light of the the light of the light of the light of the the light of the light of the light of the the light of the light of the light of the the light of the light of the light of the the light of the light of the light of the the light of the light of the light of the the light of the light of the light of the the light of the light of the light of the the light of the light of the light of the the light of the light of the light of the the light of the light of the light of the the light of the light of the light of the the light of the light of the light of the the light of the light of the light of the light of the the light of the light of the light of the light of the the light of the light of the light of the light of the the light of the lig

Never, perhaps, had the good man spoken so much, or so earnestly. The deep poetry inherent in the Teutonic nature plerced now through his stolid personality. When Sarolta found herself that evening one of the server in the table that evening

To this end it was proposed to give a performance of "Iphigenia" in the little dis-used theatre of the Altschloss, and to lure Lothnar to be present at the last moment. A tenor had been found for Achilles—one whose voice could he compared to Friedone of the group in the faded anteroom ad joining the stage, it seemed to her, indeed, as if she were in a dream. The unfamiliar bellow." "The same it is not- and Wred! Its was the size if the only of the two prices and size of the schemes out load the many support of his addresses to balance it is support of his addresses to balance it is support of his addresses of the schemestic sector. In his armor and beiner, if older, had we will not have to monico light on the sector. In his armor and beiner, if older, had we will be something. Then the Master will say perhaps to us: In praktism labels to add have fielded a better, ' And perhaps he will be not his word to the proto-Nor and have fielded a better, ' And perhaps he will right and the cost of the proto-Nor and have fielded a better, ' and the rest of his perhaps to us: In a different on the proto-his may only the schemestic of the proto-his may be one service in the proto-his different on the schemestic of the proto-his different on the schemestic of the proto-his may be one service in the schemestic here all be nown failuremone, his word commention—bis own iphigenia." Its passes "The same it is not," said Webel. He was is if she were in a dream. The unfamiliar spaces hour ber: (bytemestra, Agamennion the High Priest, the Choros, familiar memor infamily right the choros, familiar memor infamily right the space of the space of the choros of the strength of the space of the choros of the strength of the space of the Achilles of their heapy days, that second and the strength of the strength of the strength of the space of the space of the strength of the strength of the space of the space of the strength of the strength of the space of the space of the strength of the strength of the space of the space of the strength of the strength of the space of the space of the strength of the strength of the space of the space of the strength of the strength of the space of the s struck her like a blow. It had all the grotes que pain of a nightmare. There was a constrained sense of expec-

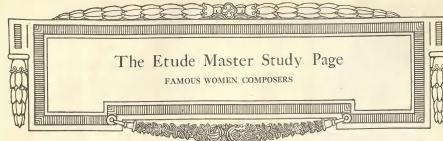
There was a constrained sense of expe-tation. No one knew what this night would bring forth; and though Webel was confident of turing the Master down to the theatro-there was still the possibility of his refu-lung to be present, and of the whole nufer-taking ending is abject furility.

taking ending in adject futility. Nothing could begin until Webel reap peared with the news of success or fultu-tion easy chilles, obviously repeating on the near nervous set until a thread of the real nervous set until a thread of the suite in impattence of the soft of the set of suite in impattence of the soft of the soft of the wordth servers if something did not happen yould scream if something did not happen would scream if something did not happen soon. No one paid any attention to her; but Agamemnon, declaring that he was cold, put his fur-lined coat over his fireek robes with fautastic effect. Sarolta's teeth were chat

"I will sing." Defiance was in that cry-defiance of her own weakness, perhaps, or defiance of Fate. The man bent his brows. "You can sing? Your friend says you've Wehel suddenly appeared in the doorway so quietly that it seemed to her still part of the dream. He was very pale, but extraor-Sarolta flung her angry glance toward

Sady; then, without a word, sprang to her feet and ran to the plano. She struck a few red and ran to the plano. She struck a few chords and her volce rang out. In her es-treating she did not heritate in her choice; it was Phadra's first song upon which she ventured—a wall, high-pitched and rising ever higher, as the voice of a lamenting woman will rise. Ull it never an alternative invertise at Lorine's art and Sarolis's voice reading have ventured upon such a test of sonth.

never in your lives will you sing to such an important andlence or to such momentous issupes!" He chied with a quaint resture of his hands that was almost a folding of them. "Gotf gebt uns alle Muth?" he said, and with that prayer upon bis lips, went as quietly as he had come.



#### Women in Music

THERE seems to be an erroneous impression that the work of women in the art of which St. Cecelia is the patron saint, is something very new and somewhat to be questioned. As a matter of fact there was a pupil of Haydn and Porpora named Marianne Martines who produced an oratorio named "Isacco," as long ago as 1788, with great success, in Vienna, Another musician who gained note as a composer was Maria Theresa



Mrs. H. H. A. BEACH.

von Paradies (1759-1824). She was blind from her fifth year. She could play sixty concertos for piano from memory. She wrote operas, operettas, pieces and songs with facility. Clara Schumann (Clara Weick, born 1819; died 1896) was extremely gifted as a composer as well as a pianist. She published a number of pianoforte pieces and songs. Augusta Holmes (1847-1903), of Irish parentage but a native of Paris, is credited with three operas, as well as symphonies, ymphonic odes and suites, and one hundred songs. Pauline Viardot-Garcia (1821-1910) wrote three operas and many useful vocal studies. Fanny Hensel (1805-1847), Mendelssohn's sister, was highly gifted as a com-

In England we meet with many names of women in music which bring great credit to their art. After a period of 'rather banal ballads by "Claribel" (Mrs. Charles Barnard), and "Dolores" (Ellen Dickson), we find Alice Mary Smith, who wrote many excellent cantatas and the ever-beautiful duet, "Oh, That We Two were Maying:" Amy Elsie Horrocks, who composed a symphony, as did her lesser known sisters in art, Edith Green and Edith A. Chamberlayne. Mrs. order to show how thoroughly she worked it may be Rhoads (Guy d'Hardelot), Frances Allitsen, Maude said that since there were no English translations of

Valerie White, Teresa del Riego, Ellen Wright, and other English women have written many excellent songs which are not likely to be forgotten for many a

In America a rather astonishing number of women composers of decided accomplishments and merit have developed during the last twenty-five years. Among them are: Helen J. Andrus, Mrs. E. L. Ashford, Cora S. Briggs, Mary Helen Brown, Carrie Jacobs Bond, A. Bugbee, Jean Bohannan, Helen L. Cramm, Theodora Dutton, Mrs. R. R. Forman, Fay Foster, Jessie L. Gaynor, Celeste D. Heckscher, Helen Hood, Margaret R. Lang, Matilee Loeb-Evans, Grace Marschal-Locoke A E Loud Grace Maybew Marguerite Mclville Mrs. L. F. Orth, F. A. Park, Agnes Clune Ouin-

lan, Caro Roma, Julie Rivé-King, Mary Turner Salter and many others. Space limitations prevent us from giving detailed attention to more than a few whose immense popularity make them subjects for special discussion. Mrs. H. H. A. Beach

America may be especially proud of Mrs. H. H. A. Beach not only because of her splendid accomplishments, but because of the fact that her education is entirely American. She was born Mary Marcy Cheney, in Henniker, N. H., September 5, 1867. Her ancestry goes back to some of the first New England colonists. Her father had very strong inclinations toward mathematics. Her mother was decidedly musical and cultivated in the child an early love in the art in which she was to become so distinguished. When she was four years old she commenced to

find her way to the piano keyboard and commenced immediately to devise little melodies which attracted the attention of her friends. Apparently without instruction, she was able to transpose any melody that was given to her. Her ear was remarkable and she had the gift of absolute pitch. At the age of six her mother commenced to teach the little girl regularly. and when the child was seven years old she played many times in public. Her repertoire then consisted of the simple works of Beethoven, Chopin and other masters, as well as little compositions of her own.

When she was eight a fortunate move took the Cheney family to Boston, where it was possible to continue the child's education amid metropolitan advantages. At that time she was so advanced that competent authorities pronouced her in every way capable of entering any of the great European conservatories Fortunately her parents had the good sense to avoid forcing her musical education, and she was accordingly advanced in her general education

The little musician delighted in recording the sounds of nature-particularly those of the wild birds. She grew up as a natural child and lived much of her time in the open. Her teachers were at first Ernst Peraho, well-known concert pianist and pupil of Moscheles, Richter, Hauptmann and Reinecke. Perabo spent most of his life in Boston, where he had over one thousand pupils during many years. Her next teacher was Karl Baermann (a pupil of Franz Liszt), who was also one of Boston's leading teachers for many, many years, The girl then studied harmony with Junius Welch Hill, an American, who had had a thorough German schooling under Moscheles, Plaidy, Richter, Reinecke and Hauptmann. In counterpoint, composition and orchestration she was almost entirely self-taught. In

Gevaert she studied French expressly to make her own translations of these master treatises. Her real début was made in Boston as a nianist when she was sixteen years of age. Her numbers were the E flat Rondo of Chopin and the Moscheles Concerto in G minor which she played with orchestra. Her development was so rapid that during the ensuing winter she was sought as a soloist with large American orchestras. When she was seventeen she played the Chopin F minor concerto with the Boston Symphony Orchestra, under the baton of the stern and severe Gericke, and later played the Mendelssohn D minor concerto with the Theodore Thomas Orchestra, under the famous conductor himself. These performances brought her into immediate fame with American audiences. This was particularly extraordinary in 1884, as our public was not as yet educated to accept virtuosi who had not had the benefit of a European début. A series of recitals in different Eastern cities followed.

the great works on orchestration by Berlioz and

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In 1885" Mrs. Beach married the distinguished surgeon, Dr. H. H. A. Beach, who was for many years a lecturer upon anatomy at Harvard University. Dr. Beach was devoted to music and a source of continual encouragement to his talented wife. Until his death in 1912, the married life of the gifted couple was ideal. In fact, it was Dr. Beach who incited his wife to more and more ambitious endeavors in the field of musical composition. In 1892 she composed a Mass in E Flat shortly thereafter came Eilende Wolken, a Festival Jubilate, for the opening of the Woman's Building of the Chicago World's Fair. In 1896 the Gaelic Symphony appeared and also a violin Sonata. Her many songs and pieces in smaller forms have been received with

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LIZA LEHMANN.

immense favor. Mrs. Beach has a delightful gift of melody, an impassioned mode of expression and rich breadth in all of her treatment of the material she selects. In 1913 she appeared with great success in Europe, where her Symphony in E flat, her piano Concerto in C sharp minor and other works met with decided favor. In recent years Mrs. Beach has toured America many times. Her pianoforte playing is scholarly without being pedantic. She has the gift of communicating her own ideas to her audiences in a most fascinating manner.

#### Cécile Chaminade

Few composers in the last fifty years have had the good fortune to have their works as extensively played as Cécile Chaminade. The gifted French woman has written in such a very charming style that people of all countries of Europe seem to appreciate her piano pieces and songs with equal eagerness. She was born in Paris, August 8, 1861. Her interest in music dates from her earliest childhood. In her own words she says:

"While quite a tiny tot I used to compose, and it seems to me that I have always possessed an instrument upon which to express my thoughts. My cat and my dogs, like everything else, were merely an excuse for a musical parade. My dolls danced the pavan I dedicated slumber songs to my dogs and to my cat, whose ways were mysterious and unaccountable. I would compose a nocturne or a serenade lunairesurely nothing is more fitting to a cat than a moonlight serenade."

Her musical training, which was commenced at a very early age, was peculiar in many ways. At first she came under the influence of Bizet, who took an immediate and deep interest in the talented child. She describes him as "a stout, swarthy gentleman, who made me play all the pieces I knew." The composer of Carmen advised Chaminade's father to "give the child all possible opportunity for coming to the front, but, above all things, do not bore her."

She next went to the Conservatoire, where her teacher was Felix Le Couppey, the author of a famous series of elementary etudes for piano students. Le Couppey, while a little old fashioned (he was Henri Herz' successor at the conservatory), was nevertheless very practical and very efficient. Among other things he organized a class for young ladies at the conservatory. Chaminade describes him as "an earnest man, possessing many curious mannerisms and eccentricities." Amongst other things he was never to be seen without his box of candies. Even when teaching it remained open beside him and he never ceased devouring the "He has a most astonishing capacity for bon bons. work, and never took any rest, believing it time

Later she studied harmony counterpoint and fugue

with Savard, an illustrious author of French words upon theory. He was "very scholarly, pedantic and over-fond of rules. He never permitted anyone freedom of fancy, and to my mind he opposed more than he should have done any tendency toward originality upon the part of the student. He invariably commenced by finding everything bad. At lirst my respect for his authority effectually paralyzed the rebellious feelings that crowded upon mc, but little by little 1 became less in awe of him,"

Chaminade's next teacher was Benja'min Codard. Godard was at first a violinist, having been a pupil of the great Vieuxtemps. He is best known now, however. as a composer of very charming pieces for the pianoforte. He wrote seven dramatic works, but little is known of these aside from the Berceuse from Jocelyn. Chaminade describes him as "Very tall, incredibly stern and as unyielding as a stick. His hair, which was as inflexible as his body, was worn very long. Speaking little, much given to self-communion, he resembled some vague legendary spirit. Godard's stiffness and reserve earned him some enemics, who attacked his music more than his personality."

Chabrier and Moszkowski (Chaminade's brother-inlaw) also had much to do with moulding the career of the young composer.

The numerous charming pianoforte pieces and songs; which seem the very embodiment of spontaneity, are, according to the composer, the result of an unusual amount of reflection, care and "polishing." She writes of them: "When I complete a work, I am reluctant to have it published immediately, prefering to keep it hidden in a drawer for some considerable time, until I come across it again, and find that I have confidence in it

In 1889 Chaminade played her Concertstück for piano and orchestra with the Lamoureux Orchestra in Paris. This marked her début as a pianist. Since then she has made repeated tours of many countries with great success. Her ballet-symphony Callirhoe, and her Symphonie Lyrique, Les Amazons, have been given with success in Europe

#### Liza Lehmann

Elizabetta Nina Mary Fredrika Lehmann, best known to the public as Liza Lehmann, is a grand-daughter of Robert Chambers of Edinborough, and a daughter of the famous painter Rudolf Lehmann. She was born in London in 1862. Her mother was a very accomplished singer and musician who arranged many old songs under the modest non de plume of A. L. The Lehmann home in London was the rendevouz of many distinguished people including great painters, poets and musicians. The girl's first teacher was her mother who taught her the art of singing. Her talent was so great that after she had studied singing with Randegger, she was sent abroad to study with Raunkilde in Rome. Freudenberg at Wiesbanden, and then with the late Hamish MacCunn.

In 1885 she made her début at the London Monday Popular Concerts, and for over nine years she was one of the favorite singers of ballads and art songs in England. On one occasion Mme. Clara Schumann chose her to sing Schumann's Nussbaum and Frühlingsnacht and accompanied her at the piano. In 1894, she gave a farewell concert in St. James Hall and retired to become the wife of Herbert Bedford, an English composer of decided gifts. In 1896, she surprised musicians with her very beautiful setting of parts of the Fitzgerald translation of the Omar Khayvám Rubáiyat under the title In a Persian Garden This work was so successful that it started a vogue for song cycles. It was only with the very greatest difficulty that Mme. Lehmann was able to secure a publisher for her work. Even after it had been printed, did not meet with favor until it was presented in America. Here it created a furore and ever since it has remained the most popular work of its kind. This inspired Mme. Lchmann to write other cycles and many interesting songs, to say nothing of a comic opera Sargeant Brue.

Anent the composition of In a Persian Garden. she once said, "It was my first work of any significance and was written just outside the city of London where we were living in a little home located in the middle of an apple orchard. I was very deeply impressed with the wonderful beauty of the oriental poem and with the blossoming apple trees all about I was very happy. I am always happiest when I am composing. One

might as well ask me whence come the birds in Springtime as to inquire where the melodies come from." Her opera The Vicar of Wakefield, modeled after the famous Goldsmith work has been given with notable success with our own David Bispham in the title role

## Mme. Teresa Carreño

Mme. Carreño was born at Caracas, Venezuela, December 22nd, 1853. She is a descendant of the renowned South American liberator, Simon Boliver, Her father was the Minister of Finance in Venezuela. but owing to a reduction of the family resources, the little pianist was brought to New York at a very early age and grew up in the great metropolis. There she studied with L. M. Gottschalk. Later she studied under Georg Mathias and Anton Rubinstein. When only nine years of age she made her first public appearance at the New York Academy of Music and thereafter made a tour of the United States. She was also very ac complished as a singer and on four days notice she sang the part of the Queen in Les Hugenots in the company of the great impressario Mapleson. For some time she was a regular member of the opera company which included Brignoli and Tagliapietra. When touring in Venezuela with an opera company a quarrel arose between the members and the conductor. Mme. Carreño then took over the post of conductor and held it for three weeks until a new conductor could be secured. It was not until 1889 that she reappeared a a professional pianist and astonished her friends and the public in general by her highly individual and always artistic playing. Her compositions for plano are fluent and original. One of her most interesting works is a string quartet in B. The Venezuelan National Hymn is her composition.

#### Ethel Mary Smyth

This unusual composer of works in larger forms was born in London, April 23, 1858. Her father was a general of the Royal Artillery. For a time she studied at Leipsic at the conservatorium and then with Heinrich von Herzogen. For the most part however, she is self taught. As early as 1884 her string quartet was given in Germany, meeting with great favor. solemn Mass in D was given at the Royal Albert Hall in London in 1893. Since then she has produced many works of large dimensions, such as the one act opera Der Wald, and the three act The Wreckers. Both of these works have been given with marked success in Germany, Der Wald was given in America at the Metropolitan Opera House in New York in 1903. Miss Smyth writes in a full vigorous style that has been described as masculine. Her ability in handling the orchestra is most noteworthy. The Grove Dictionary speaks of her as "among the most eminent composers of her time, and easily at the head of all those of her own sex." In recent years she has been an active worker in the cause of the suffragettes in England.

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MMR TEPESA CAPREÑO



#### Beginning at Forty

"What work would you suggest for a woman of forty who wishes to learn to play bymn tunes, little marches, etc? She can play advanced first grade music fairly welt"---H. L.

The attitude of the teacher towards a pupil of this sort must naturally be different than that towards a young student. A woman of forty with so modest an ambition must needs be taught in the same modest manner. Flexibility of hand she will never he able to acquire, and hence the amount of technic she can command will be little. My observation in regard to women of forty and over has been that they rarely encompass more than the second grade. Most of them play this grade even haltingly. The most of the work you give her would better be in the nature of attractive

little pieces, and these should be selected in accordance with her musical taste. Little need be given in the way of technical exercises. Passage work exercises in the beginning, like the simple ones in Plaidy, then scales and arpeggios. The simpler

arpeggios will be useful, as they help to a marked degree in securing familiarity and freedom with the keyboard. After the first group, which keeps the hand within the compass of one octave, has been learned verbatim in several keys, then thoroughly commit to memory the following form, which should be transposed into the simpler keys. You will be surprised to note how easily this can be done, if once the student first digests and understands it. For a woman of forty studying for the purpose you mention, this daily formula for several weeks will assist her amazingly in finding her way about in such little pieces as she will be able to play smoothly. It is founded on the tonic, dominant and sub-dominant chords-the three common chords with which she will have most to do. In these



she will soon feel perfectly at home, and they will sound familiar to her in her hymn tunes and marches. Her arpeggio work will not likely advance beyond this stage. A formula of this sort committed to memory and applied in several keys and practiced for a long time will be of infinitely greater advantage to such a pupil than any number of varying exercises that the student only dwells upon for a short time each.

Little pieces to be given will depend a good deal upon the natural taste of the pupil-a perhaps somewhat arbitrary taste at the age of forty. There are albums which will be suitable, such as 25 Melodious Pieces, Opus 50, by A. Schmoll, or Short Melodious Studies, by Max P. Heller. These will introduce a few helpful technical ideas. Such albums as New Book of First Pieces, of a popular order, will be useful, unless your student has an advanced musical appreciation; in this case one of the beginner's standard classic albums will be possible. You and I, four-hand pieces for the piano, by George L. Spaulding, is excellent, for when the teacher plays one part the pupil can be held to correct timekeeping. Sometimes women of forty who wish to learn to play a little, but who have never been brought in contact with a higher class of music, will have an excessive liking for the familiar melodies of their younger years, in which case such a book as Old Favorites will prove acceptable. You have given no intimation of the taste of your student, but as the same problem is liable to come to any young teacher at any moment, these general remarks will indicate something of how a woman past the age of muscle development may be taught to find interest in what she is doing. Do not make of your teaching a fixed dition that may be brought for you to treat. The probability is that if you should attempt to follow ordinary routine teaching with such a case as you mention, you would only meet with complete failure. Intelligent manipulation, however, may result in a good deal of pleasure to you both, for even though you cannot impart the sort of music you would prefer, you can find much pleasure in your pupil's delight in her own little progress. Therefore see that you make it interesting, and do not look for unusual results.

#### Scales

# "With beginners I use Beginner's Book, following with Mathew's Graded Course, giving the major scales during Book II. I gradually give the scales in their various forms, using double thirds with the larger ones. Is this right, or should the mhor scales be given simultimeously?" - L. F.

I consider it best to teach the major scales first. To try and use both simultaneously makes too great a demand on the average pupil. It takes so long to get through them that they accomplish but little along the lines of preliminary velocity work. When the student knows all the major scales with a fair degree of facility, in a four octave range, then the minors may be introduced. I should teach the minor scales, however, before the pupil takes up the majors in double thirds. These must not be attempted too soon. Double scales would not better be attempted until absolutely free and easy muscular conditions are ensured. Premature practice of the scales in double thirds is apt to stiffen the hands unless watched very carefully.

## Looking Ahead

"1. How much time should be given to advance work during the lesson bour? I notice that many teachers do not devote much time to this, but I seems to me that more time in looking over the advance lesson would mean fewer mistakes to

contact, using woom therm to the hardese end 2. In playing appropriate it is the set to twist the hand somewhat in passing the thumb under? 3. Is it was for a person of twenty-eight, who has been studying for years, and playing the fifth grade, to take the advice of a new teacher who insists that she learn an entirely new method of holding the arms, hand, etc. -M. So

1. This depends entirely upon the age and stage of progress of the pupil. A child beginner needs much advice as to work to be done on the next lesson's assignment. An advanced pupil should have enough musical intelligence to be able to figure out the main points in the lesson work for the next week. Teachers should regulate this matter in accordance with individual conditions. There are many pupils who quickly forget what you point out to them in advance music. It is only when the music becomes impressed upon the mind that they will realize the pertinence of any suggestions as to its improvement or correction. With pupils in the early stages, however, to whom the whole field of music is terra incognita, it is a wise plan to point out some of the principal difficulties to be on the lookout for

2. If you will stop to consider for one moment you can almost answer your own question. In playing an arpeggio upwards with lightning rapidity,' how much time would there be to make the suggested "twisks," and would not the same result in a series of jetrks which would record themselves in the music? Have you not heard such breaks in arpeggios as played by incompetent planists? The hand should be held on a very slight angle, and the thumb taught to quickly. pass without motion in the hand. 3. I should say that the possibility of the person of

twenty-eight, who has become fixed in her habits of playing, changing her entire method of hand and finger use would be very slight. At that age radical changes should hardly be attempted. Control over the tecliroutine, so that it is impossible for you to alter it to nical machinery should have been completed many fit the requirements of any peculiar or individual con- years before. The most that can generally be done

is to improve conditions as they exist without attempting to begin over again. Teachers will show wisdom in not trying to prove their pet theories on pupils of that age, as fixed muscles and ligaments will tend to prevent their becoming shining examples,

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#### Frudes

"In Czerny's Opus 299, should the studies be given in the order in which they are printed? They get uninteresting towards the last with some of my pupils."---M. H.

The studies in Czerny's Opus 299 are not all of equal interest or value. A judicious weeding out is always advisable. It would be better, generally, to learn fewer of them, and let those selected he worked up to a higher velocity. These studies are often attempted too early in a student's career: This is not so had, however, if the teacher will insist on their being learned slowly the first time with absolutely flexible muscular conditions, and then reviewed later for a greater degree of velocity. I often think that the review is the most valuable period of a pupil's study, for it is then that freedom and rapidity is acquired. The time when the greatest benefit is derived is when the execution of a piece or étude bécomes almost automatic. This is the reason why the distinguished virtuosi produced the greatest effect in concert with the pieces they have been playing throughout their entire careers. Paderewski is still playing a large number of the pieces in his programs that he played on his first visit to America twenty-five years ago, and they had been in his repertoire for years previous to that. To return to Czerny, I would say that I no longer use the Opus 299 as I used to, since the publication of the invaluable selection of Czerny études made by the late Emil Liebling. In these books the teacher is relieved of all responsibility in making selections.

#### Memorizing

"Should beginners be encouraged to memorize? I have always laid great stress on this, but they both memorize and forget quickly. Would it be better to have them spend more time on the notes?"--H. W.

Memorizing should by all means be encouraged constantly. It is of little consequence that beginners forget their pieces quickly; not many of them are worth keep ing in repertoire. Beginning pieces should be in the main considered as steps to something one degree more difficult. When a fair degree of advancement is reached, then certain pieces of the greatest musical value should be chosen, memorized and kept in practice. As the list becomes too large some of them can be dropped. perhaps for only a time, and taken up again as the occasion may seem wise. It is in this manner that the virtuosi keep up their concert programs. Meantime, reading by note should not be neglected. Every pupil should have a short time set aside every day for sight reading practice. If a player has reached a high degree of technical skill and efficiency, he should consider it a disgrace if he is unable to sit down and play at sight music of an average grade of difficulty. One should be able to read simple music at least with as much facility as he does the evening paper. There are certain pieces that a player should spend much time on in keeping in polished perfection. But aside from this he should be able to become familiar with a wide range of music by means of sight reading. How otherwise can be acquire a liberal education in regard to musical progress in the world? A musician should possess an extensive knowledge of what is and has been done in the world of music aside from his own small repertoire of music for public or private playing. What would you say of a professor of English literature in a college who could only recite a few passages from Shakespeare, Milton and Browning, and was otherwise unfamiliar with the great range of English writing? Too many players are contended with this position, however

A PRIL 1917

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S your practice unproductive? Perhaps you will find the remedy in this article by a practical and experienced teacher.

DR. WILLIAM MASON once remarked to the writer that it was a very great thing to know how to practice; many spent years in piano study-so-called-without apprehending in the least the real meaning of the word practice; some never learned how to practice at all. "Some pupils," he asserted, "are so

anxious to get over a large amount of ground, that they bring me a number of pages, or a whole compo-sition-but only half prepared. I tell them I would rather they would bring me one-half page thoroughly learned, than many pages of which they know little or nothing." It was quality not quantity with Dr Mason,

Be Satisfied with Slow Progress for Thoroughness' Sake

When the pupil who knew what real practice meant came for her lesson, she might say: "I haven't gone over as much of this piece as you suggested, but I know half a page." And she would know it thoroughly, every note, phrase mark, sign of expression, fingering, and everything from memory. How many teachers would consider a pupil industrious who only prepared half a page from one week to the next? How many students would be satisfied with such seemingly slow progress? Yet it was warmly commended by the dean of American teachers, as the surest and most satisfactory method of study: learning a small

portion with the utmost care and perfection. Real practice means putting your mind on the work There's no use sitting before the instrument and merely occupying your fingers with the keys while your thoughts are far away, and you are thinking of a hundred other things. You must give undivided atten-tion to what you are doing while you sit at the piano.

## Attention and Analysis

While attention is the first step, analysis is the second. You must know the keys in which the piece is written. the chords belonging to them, and so on. You must know the value of all the notes, rests and dots. You must be able to determine which is the melody and which the accompaniment, able to find the themes and motives in their repetitions. Many students in their eagerness to carry along the melody, give little thought to notes or rests found in the accompanying voices; so the teacher has to spend much valuable time pointing out and correcting errors which should never have slipped into the practice hour. Or the pupil comes to the lesson having omitted several passages "where he couldn't get the time." This is only an excuse for laziness; a little careful analysis would have solved the problem. Matthay says: "Indeed there is no practice worthy the name unless we are all the while studying, or analyzing with a most lavish, but carefully directed expenditure of thought and reasoning-and not one single note played without such reasoning.

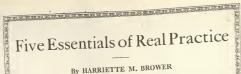
Hand in hand with attention and analysis must go Histening. To quote from the same writer: "There is nothing more fatal to our musical sense than to allow ourselves-by the hour-to hear musical sounds without really listening to them,--whether the sounds are made by ourselves or by others." And again: "Not listening to, but merely hearing a performance is just as useless in teaching as when learning or practicing. It is not enough merely to 'hear,' we must really Nsten, and plainly this means we must all the while analyze all we hear.'

## Listening of First Importance

Listening to one's playing is of the first importance; there can be no real study in tonal effects, in light and shade or in expression without it. To go farther back, there can be no correct performance of notes or of time values without listening. How do you know whether you are playing wrong notes, or are giving incorrect time values to certain notes, unless you really hear the errors? Therefore there can be no real practice without listening to it.

Real practice also includes study of tone production, musical effects, the polishing of the phrase, studies in light and shade, and in tonal coloring. These points cannot be attempted nor accomplished without the closest ear-attention.

If you are teaching, you need to listen to the work of the pupil, just as though you were doing it yourself. For the mind must be ever alert to what the pupil is



Miss Brower has stated the essentials of practice in terse, understandable terms which busy students will not fail to appreciate.

doing. This is a benefit to ourselves, and constantly trains our own sense of hearing. Otherwise we should be ever under the condemnation of "having ears and hearing not." It is related of yon Bulow that he could tell, when standing at the other end of the room, not only whether the pupil played the correct note, but also whether the right finger was placed upon it. Do you think he could have done so unless he had been listening intently? This is not necessarily genius, it is close ear-attention, which has been cultivated to the highest point of efficiency.

Every one can acquire this faculty through careful study. It may not come in a moment, nothing worth while ever does. But if you make a beginning to-day to train the ear, by devoting a few moments each day to special car-training exercises, and then by listening to every note you play, you will be surprised, after awhile, at the progress you have really made

Are You Neglecting These
Essentials?
Undivided Attention
Careful Analysis
Incessant Listening
Regular Memorizing
Productive Thinking
Secure Tempos

## Rests in Music-Positive or Negative

By Herbert Stavely Sammond

How does the average pupil in the first year or two of his study regard a rest?

Does he not treat a rest as merely a negative thing? That is, as a place where nothing has to be done, and so forgotten; while the tone before the rest is frequently held until the next note appears, regardless of the value of the note before the rest.

We explain rests as quarter rests, half rests, etc. and then little more is thought about them by the pupil, because they produce no pretty sound and no note has to be played, which seems to be all that the thoughtless pupil considers. Why not frequently call attention to rests as something positive rather than negative? As something that implies that no note is to be held or sound heard in the part represented by the rest? Show the pupil why the rest is there; demonstrate to him that prolonging the sound of the note before the rest either makes a discord with the other tones (not so much on the piano as on an organ, the piano tone ceasing with the vibration), but that the effect wanted by the composer is lost or hampered by not considering the rest as a definite and positive thing be done. Later on, when special chords or harmonic effects are desired by prolonging a chord or arpeggio (broken chord) over a rest, it is to be expected that the pupil has learned how to treat rests and will not need to be told how

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Memorizing the Piece

Pupils often think if they play the piece often enough they will know it by heart; they evidently think the memorizing will take care of itself. But if you wish to know the piece thoroughly, you must have a plan of learning it, a method of memoriz-

A good way is to carefully read over the piece to get an idea of its form and construction. Is it a con-tinuous melody, or is it made up of short themes, often repeated? Is the melody in the upper or lower voice? Notice how it is formed-its contour, so to say-the' arrangement of its intervals. Take a short passage, say two or

four measures, in the right hand; recite the notes aloud before you play

them. This is the work of but a few moments. The passage can now be played, giving at the same time careful attention to tone production, phrasing, and the right variety of touch. Eight or ten repetitions should serve to fix these points in mind and fingers, for the time at least. You may have to review them several times before they stand fast.

## Analyze and Recite Aloud

The next step is to take up the corresponding left hand passage. Treat it in the same way. It must be analyzed and recited aloud. When you can think it through without reference to the paper, proceed to play it as you did the right hand, first for notes, then for touch, tone and phrasing. When each hand can do its work satisfactorily, put them together.

Some pieces have many more notes to the measure than others. If our selection happen to have but few, you can probably learn eight measures a day. The short Prelude in A major, Number 7, of Chopin, contains but sixteen measures. Almost any one can learn it by heart in two days, giving twenty minutes The Prelude in G major, will take perhaps each day. four days, giving thirty minutes each day to the mem orizing of notes. In the latter piece, careful analysis will reveal the fact that many of those left hand measures are exactly alike. First find out which are alike, then those that are different.

How the Ability to Memorize Grows with Use Like everything else, the ability for memorizing music grows with use; you will soon find you can learn a passage twice as long as you could when you began.

What is meant by secure tempo

A tempo that is fast when the notes are easier and is forced to be much slower when the difficult places are reached, is in no sense secure. This insecurity is the result of too fast practice. The only way to conquer the natural tendency to play too fast, is to do the opposite thing. Even after the piece is well under our fingers, practice it a certain number of times daily, very slowly, taking care to make decided finger movements, with full tone, watching all phrasing and other marks. Take out every difficult passage separately and master its technic. Remember Chopin's words, that "Each difficulty, slurred over, will prove a ghost to disturb you later on." Let us have no ghosts to fear. We will fear none if we do our work thoroughly and honestly.

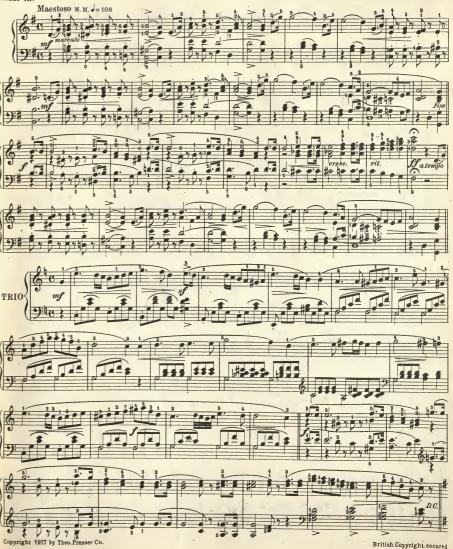
## Grand Opera of Other Days

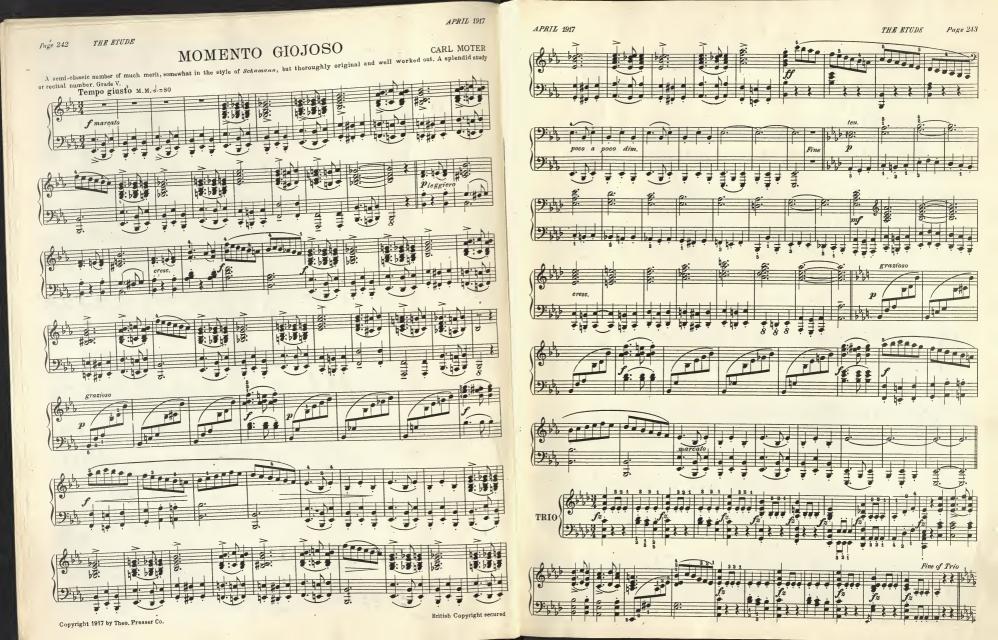
THE following excerpt from Burney's "History of Music," published in 1776, describing the first performance of the opera Berenice, in 1680, indicates again that "there is nothing new under the sun," even in the way of sumptuous staging of music dramas. The famous New York Hippidrome show pales before this "There were choruses of 100 virgins, 100 description. soldiers, 100 horsemen in iron armor, 40 cornets on horse, 6 trumpeters on horseback, 6 drummers, 6 ensigns, 6 great flutes, 6 minstrels playing on Turkish flutes and 6 others on octave flutes, 6 pages, 3 sergeants, 6 cimbalists, 12 huntsmen, 12 grooms, 6 coachmen for trumpeters, 6 others for the procession, 2 lions led by 2 Turks, 2 elephants led by 2 others, Berenice's triumphal car drawn by 4 horses, 6 other cars with prisoners and spoils drawn by 12 horses, 6 coaches for the procession. Had the salaries of singers been at this time equal to the present (1776), the support of such expensive and puerile toys would have inclined the managers to inquire not only after the best, but the cheapest vocal performers they could find.

## PATH OF HONOR MARCH

## H.D. HEWITT

In the grand march or processional style: four beats to a measure, one step to each beat. Suitable for indoor marching or recital use. Grade III







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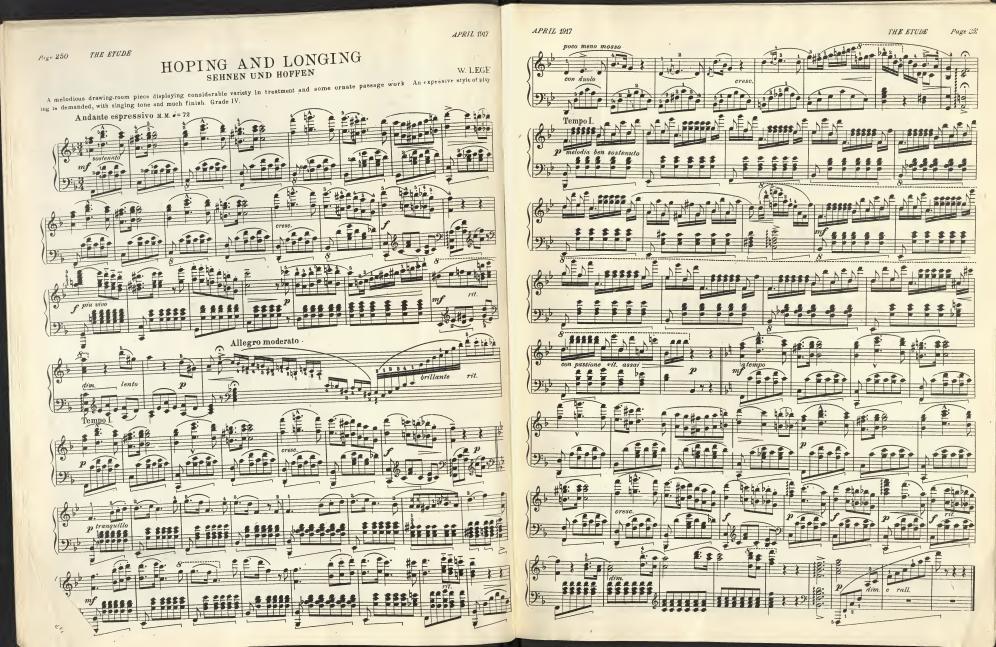
## MINUET in Eb













WILLIAM E. HAESCHE

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## INVITATION TO THE DANCE

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Allegro vivace M.M.d=88

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## Arr. by Hans Harthan.

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

CARL MARIA von WEBER a) The dancer approaches his lady. Db 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.

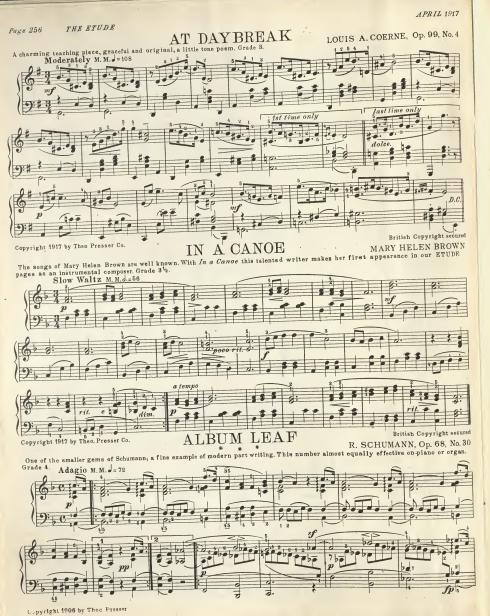
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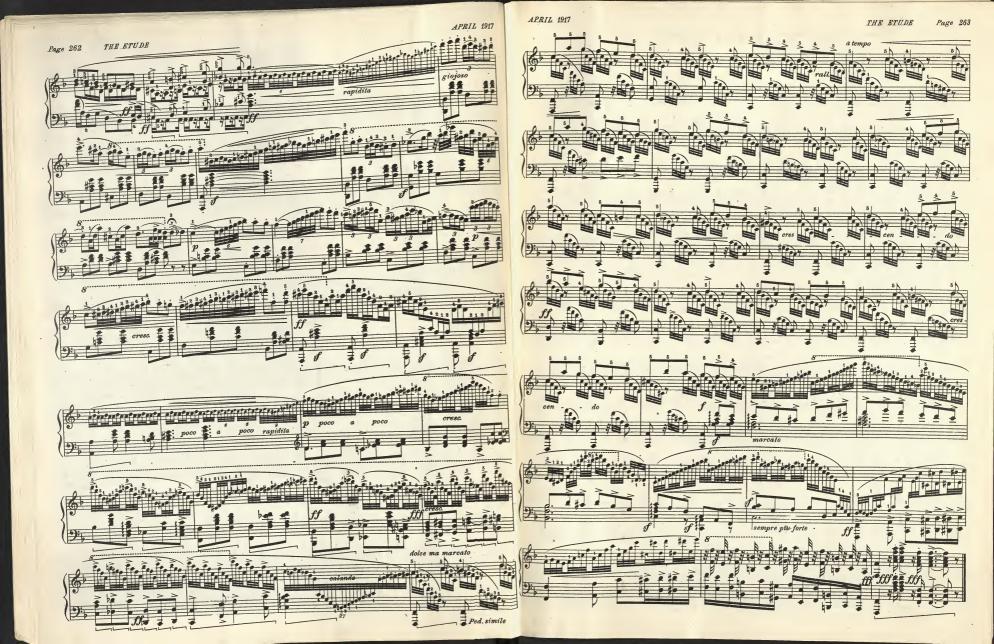


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# DANCE OF THE APES THEO. BONHEUR A merry and tuneful % number in one of the old English dance rhythms. Brisk finger work is essential, and a strong accentuation. Grade III. Allegro ma non troppo M.M. J.=126 without offence.' CTESC. cresc City.

scherzo

legg

TRIO

THE ETUDE

con spirite

Page 264



Fine of Trio

° APRIL 1917

## By Joseph George Jacobson

#### A MAN is known by the company he ished, "big books at the bottom and keeps. Also, his true and deeper char- smaller ones at the top." acter can be learned from his books, and I met a musician in Europe who was if he is a student of music, from his the possessor of a wonderful collection collection of music and what in it he uses of old music which would awaken the the most. For a man-an artist in parenvy of every student. Hundreds and hundreds of books adorned the shelves. ticular-keeps company with neighbors who interest him as well as with the com-On inquiring several times what certain volumes contained he invariably replied posers of all times; and consequently the that he had never looked into them. He influence of the music upon his character, loved the books because they were old as well as its betrayal of character, is and curious and rare, and perhaps bejust as important as that of people. The cause they were likely to arouse the great Montesquieu wrote: "Books are envy of the bibliomaniacs. our best companions; they never come Be a bibliophile; that is, love your uninvited and can always be dismissed

books for what is in them and what they teach you. An old proverb says; "Be-Speaking of the same influence, the ware of him who reads only one book.' panegyric' of Cicero on the pleasures and One can generally guess the key to his advantages of letters (in his "Archias") culture and his daily thoughts from the s probably his most effective expression. one book he is constantly reading. This Dr. Channing tells us, "In the best books applies in the same manner to the music great men talk to us: they are the one most frequently hears a person play. The great publishing houses of to-day voices of the distant and the dead, and give to all the society of the best and afford such facilities to the earnest greatest of our race." As exceptions music-student to gradually acquire a fine mly help to prove the rule, we find music library that it is astonishing to among great men many who cannot be find students who have practiced for indiged by their libraries. For example, many years and yet own a collection of Peter the Great, after the completion of music hardly worth while. Secure a his library, gave the order to the book- good catalog from your dealer, and spend sellers to fill the shelves. When asked considerable time in making selections, what books he wished, he replied, aston- It will pay you.

can keep a pupil back months trying to

learn a piece. It takes a great deal of

thought, good judgment and common

sense in selecting the proper music so as to have the pupil make rapid progress.

And I leave it to your imagination if

When you buy clothes you are very

particular about the fit. You don't hurry your selection. The same method should

apply in selecting pieces. The piece must

fit the pupil from every technical and

musical standpoint, and this certainly

To get the best results for pupils, a

teacher should always have on hand, to

look over at his or her leisure, a large

selection of music in all grades to selec 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. Snap judg-

ments are always bad. The successfu

teachers devote 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

takes time and thought.

all this can be done in half a minute.

## The Right Way to Select Teaching Pieces

## By Sidney Steinheimer

SCENE: Music Store in New York be overlooked, because one single phrase

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." TEACHER: (Glances at the piece hur-

riedly.) "This will do. It must do because I am in a hurry and have no more time to spare.'

Now what do you intelligent teachers think of this method of selecting music for pupils? How is it possible to select the proper piece for a pupil in half a minute? It is impossible, because too many things must be considered. First -the grade of difficulty; second-the pupil's temperament; third-the possibility of the hand and fingers. The last the music store and see if I am not is a very important point that must not right.

D.C. Tri

#### Beware of Borrowing Music

By Nef Niplag

"I WISH you would get Kayser, Book kept the borrowed article is much more II, for your next lesson," said the likely to be lost than not. teacher. Many a student and many a teacher

"I did have Kayser. Book IL" an- has lost a reputation in this way. It is swered the pupil; but my former teacher always best to buy such a perishable borrowed it and loaned it to another thing as a book outright. It is human pupil. I never got it back, and this has to forget to return borrowed articles From a standpoint of economy, consider always annoyed me."

Borrowing books and music is a habit your own self-respect. Is it not cheaper which should not be cultivated. In a to buy a new book and have it as your regular library, where an accurate ac- own than to barter your friend's good count is kept, borrowing is all right, but will for a borrowed book that is never with the individual where no records are to be returned?



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	Grandmother Brown (Humorous). M Gottschalk .30 Near the Well (Humorous). M Quinlan	.25						
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# The Vocal Technique of the Grand Opera Singer

of Italian Opera?

tonal characteristics:

as harshness or huskiness.

of loss of musical quality.

as to show:

variations of force without injuring vocal artist is able to "color" his tones, study how to get the most characteristic quality.

of each pitch, and this at various de- and portrayed. grees of power.

Tone-coloring-power to vary the "color" or "hue" of the tone, independently of the vowel, or of the "method" of production, or of the pitch (within MUSICAL QUALITY, and THE limits), according to the varying emo-POWER TO STEADILY SUSTAIN tionad content of the words and music AND BIND TONES (sostenuto and and, to a degreee, of the dramatic situ- legato), it is obvious that if the student

vocal cords in generating tone, thus mak- wanted) he must acquire first the teching possible the correct "attack" or nique, heretofore mentioned as necessary "start" of a note. If the tone be not for the Old Style Italian Opera. Lilli well-born, it cannot be improved through Lehman did this. the influence of the resonance chambers. Such an attack is the result, first of se- nique is demanded by Modern Grand employed. curing and retaining absolute freedom Opera? from rigidity throughout the vocal instrument, and second, of the willing of the realization in sound of a correct tonal distinctly Italian," down through Rossini, concept, ON THE BASIS OF THE Donizetti and Bellini, to Verdi, furnished AFORESAID CONDITION OF NON- the singer with "something to sing." RIGIDITY.

non-rigidity of the vocal instrument, a nature of the vocal instrument. It gave correct tonal concept, and a control of to the voice opportunity to sustain and breath-pressure exercised upon the prin- bind tones; it flowed onward in curved ciple of the least possible effort that will melodic outlines, with few angular or bring the desired result.

dition of non-rigidity mentioned, a cor-rect tonal concept, adequate "attack," but was given musical material upon skillful breath-pressure, and full use of all available sources of resonance.

Flexibility depends upon non-rigidity of the vocal instrument, correct concept of the tonal effect desired, and of the accompanying sensations. Also upon a well-developed control of varying breathessure, and skill in the use of the nonrigid instrument.

economic use of breath-pressure. Also paniment has sometimes been condemned sonants that we make ourselves underupon a correct concept of the measure as nothing more than the tinkling of a stood. Upon the skilled delivery of the and rhythmic accents, and of the figure huge guitar, and as little expressive, consonants largely depends the preservor phrase as a "musical unit," rather than though in certain instances this criticism ation of the legato, or true singing style as a succession of individual notes. There is not fully justified. must be also a keen appreciation of the imperative necessity of "letting the vocal instrument do it," rather than trying to "make" or "compel" it to function. be done without movement of the jaw, except possibly to allow the chin gradually to drop a little, of its own weight, when ascending to the higher pitches. the din.

The voice must show at least these the possession of fancy, imagination, and instruments, their resources, limitations, vowel and lose the legato-in other sensitiveness to the emotional significance and that "best range" in which each can words, he will cease to sing, and become Clearness-freedom from defects, such of music, word and scene. There must exhibit its most characteristic tonebe a giving up of the whole of self-a quality, and its special adaptability for Power-as much as possible this side and playwright in one. There can be a accompanimental matter. He writes mechanical preparation for this, in the violin passages, not piano passages, for

There must be command of voice so technical study of the high and low the violin. He will not keep the clarinet resonances or colors of the various constantly in the upper third of its range Flexibility-power to "shade," make vowels. But, in the last analysis, the nor on its weak middle notes. He will or "act with the voice," because he has color and delivery from each instrument

Agility-power to deliver rapid "pas- a free instrument, under skilled control, of the orchestra. sages" or "divisions," arpeggi, trills, or- and is "improvising" (as it seems); naments of all kinds, with a true identifying himself with the thought, feel-LEGATO, yet with distinct articulation ing, personage, situation to be expressed

#### Modern Opera

As the foundation of all good singing IS THE EMISSION OF A TONE OF is really to SING Modern Grand Opera auton. Is reany to SINU adorent Urand Opera *Clearness* depends in the first instance. (Wagner wished his MusicDramas to upon the unimpeded, natural action of the be SUNG, but seldom could get what he

What further in the way of vocal tech- the most sonorous part of the solo voice

The "Old Style" opera referred to, from Mozart, whose "cast of melody is distinctly Italian," down through Rossini, delivery of the roles of the Old Style Italian Grand Opera, the singer who would succeed in Modern Grand Opera That is to say, the music written for the must make special preparation for his

work

First he must be sure that he is well

grounded in the management of the

breath, for only then can he be certain

of the necessary freedom of the vocal

instrument, the fullest development of

power, and that his voice will endure.

Next that he has developed to the utmost

Steadiness of tone depends upon the singer was adapted in its style to the awkward skips. The singer was not often Power of tone depends upon the con- required to deliver many notes in a which it was not difficult to keep the the "power" of his voice, remembering

that the pure tone carries farther than stream of tone constant in its course. The orchestral accompaniment was the impure tone. This means the fullest comparatively light. The Italian com- possible use of the resonance chambers quite as much as it means the acquireposers after Cimarosa, though criticised for a falling off in constructive power, ment of skill in using a controlled breath are credited with a thorough technical pressure. mastery as "shown in an admirable skill in treating the human voice, and in hand- the problem of the delivery of the con-Agility depends upon continuous free- ling the orchestra so as to make the sonants. It is upon the vowels that we dom of the instrument, and a strictly voice effective." Their orchestral accome sing, express feeling; it is with the con- cepts

> The modern Grand Opera composer of the tone. too often takes little thought of the The larger the auditorium, and the peculiar resources and limitations of the stronger the body of orchestral sound,

human voice. He frequently covers it the greater the "percussion" necessary for with a billowing ocean of orchestral the "explosive" consonants. Under the passages to be sung on one vowel must sound, fiddles scraping, woodwind screech- same circumstances, the sub-vocal and ing, brass bellowing and percussion vocal consonants must receive more than pounding their utmost, while one singer ordinary "vocality."

What sort of vocal technique was Tone-coloring depends upon continuous Furthermore the modern composer of of breath control, and the singer must WHAT NOT OF YOUR EXAMPLE WAS TORE-COLOUR depends upon continuous Furthermore the modern composer of of preatine composer of preatine control of the singing breath. Also upon serious study of the various orchestral Otherwise he will corrupt the tone on the

Next there must be prolonged and becoming, for the moment, poet, musician delivering a motive, melodic phrase, or careful, intelligent study of the item of poses. The range of emotional expression in the modern Grand Opera is much greater than that of the Rossini-Donizetti" Italian Grand Opera. The modern singer must strive to develop to the full his powers in this direction,

Nevertheless it must not be forgotten that Grand Opera is after all a bundle Judging from much of his work, he makes no such study of the singing voice of "conventions." The auditor has to in its various "classes." He does not overlook much and take much for sufficiently take into account its "best granted. Those who argue for "realistic" singing to the utmost limit in modern working range;" its inherent and charac-Grand Opera must fail to see that it is teristic power as an instrument for susunreasonable to ask from the SINGING taining and binding tones. He often comvoice that which properly belongs to the plicates the singer's problem by treating speaking voice. The great operatic artist the voice almost as a percussion instruis he who, while continuing to SINGment. He does not give it "singable" sustain and connect musical tonesmusic, in the ordinary sense of that term. by his skill in "coloring" his voice and On the contrary, he assigns to it long his artistic diction, manages to create in stretches of declamatory material, with the auditor a feeling that there is apangular intervals or "skips," many syllables to the phrase, and a plentiful propriateness to the word, the music and the dramatic situation in his singing. It

THE theory of tone production in singing is a fascinating subject of conversation to some teachers and pupils. The teacher has a theory, is enthusiastic concerning it, and possesses excellent powers of verbal expression; the pupil is also interested in the subject.

Here we have a combination favorable to the wasting of precious time. A certain amount of "talk" at a lesson

is necessary. A topic must be properly presented and made clear; at least the "what and how to do" must be set forth and repeated until the teacher is certain that the pupil understands. But the pupil will never be a singer until he has 'done" something.

Nothing is more certain in vocal study than that we really know nothing about tone production until we have taken As a special preparation he must study action,-endeavored to realize, in the sound of our own voices, our tonal con-

So with reading books on singing. To those who are prepared by previous knowledge, and who "prove all things" and "hold fast to that which is (proven) good," the reading of books on voice production and singing may be of benefit; and this because such will know that mere reading about a subject does not give a practical knowledge thereof. There must be doing as well as reading, to bring satisfactory results.

There is a point here which properly understood will assist many teachers, and is expected to make himself heard above This special consonantal delivery can students as well, to combat a certain he exhibited without involving the loss type of discouragement.

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There is an order of mind which is a sense of defeat and discouragement. guick to take in the theory of voice pro- Such should be helped to understand duction, while it is often the case that that the element of time must enter into such persons are no more apt or capable the acquisition of new and good habits than others in commanding the realiza- in the use of the vocal apparatus in tion of their mental concepts through the tone production and singing, and that use of the vocal apparatus. In other there is no just cause for discouragement words, they are quick to understand the in the situation as set forth. theory of tone production, but sometimes It is only by doing the right thing in slow in the practical exemplification of the right way and repeating the action the theory. many times in exactly the same way, that Now to such, their inability to quickly a good habit can be made to displace a realize in sound all that they have in bad one, or a new and correct habit be mind regarding beautiful tone, brings established.

#### The Confessions of a Vocal Teacher By F. W. Wodell

AND lo, as he slept he dreamed. And be applied to the teaching of singing. there stood before him a grey-bearded A .-- That also is probably true-yes, it Ancient, with shrewd but kindly face, must be so; if one could get at them. who said: "I am Couscience. I have C .- What, in your opinion, is the duty been uneasy for a long time. Answer of the vocal teacher who is taking all my question; satisfy me, that I may be kinds of voices and of personalities to at peace and you may have strength for deal with? your task." A .--- I had a good teacher, and I have And he replied: "O, Conscience, what a good "Method." have I, a vocal teacher, to do with thee?" C .- Do you know the principles upon Then Conscience said: "Answer me, which your "Method" is founded? and thou shalt know." "A .- We did not discuss that topic at And he said: "I will truly and honestly my lessons. We just went ahead and answer. did things. C .- Why did you take up vocal teach-C .-- Was that a proper, effective preparation for you as one intending to A .- I had studied hard, and had suctake up the work of a teacher? cess in singing, and many asked me to A .- I was not thinking at the time of give lessons. becoming a teacher of singing. C .- You had prepared yourself for C .- Then as a matter of fact you teaching? really made no special preparation for A .--- I knew what I had learned. the work of teaching singing? C .-- You sang bass? A .- I suppose it might be put in that A .--- Yes. C .-- You knew the special, peculiar C .- Ever find that your exercises did needs of the tenor student? not bring the results you wanted? A .--- I knew how to sing, A .-- Oh, yes, sometimes. I have told C .- Had you developed the power to you about the tenors. I had trouble with show others how to sing? some sopranos, too, A .- Well, I could give them pattern C .- Was the fault in the exercise, in tones, good tones, and show them the the lack of ability on the part of the pupil, or of want of teaching skill on C .- The higher tenor tones? your own part? A .-- Well, of course, I do not sing A .--- I could not always tell. tenor C .- Then what could you do for the C .-- If the exercises which worked with you in a similar condition did not tenors? A .-- I told them to do the things I had work with your pupil, what did you do? A .- Tried something else. been told to do for my own upper tones. C .- And if that did not work satis-C .-- Did it work? factorily? A .- Some of them improved. A .-- There have been some cases like C .-- What about the others? A .--- I hated to say it, but after a while that, and they worried me. I had to tell them I could do nothing C .- So that if you had known of Fundamental Principles of Tone Production, more for them. based on natural law governing the use C .-- That was to your everlasting of the vocal instrument, at such times credit. But were you satisfied with the you would have been very glad to have situation? A .-- I certainly was not. applied them? C .- You are still taking tenor pupils? A .- Do you mean a new Method? A-Yes C .- To work against nature is to make C .- In spite of the fact that you canfailure certain. Given a knowledge of not always depend upon "imitation" of the laws of nature governing the use your own tones, or doing the things you the vocal organs in song, you can work were personally taught to do for your with nature. Every "Method" which proown voice development, to bring results duces satisfactory results is based on o your tenor pupils? obedience to the laws of nature in this A .-- I can help some, and at least I relation. The teacher who understands do no harm to others. the principles of tone production based C .- What about the time and money upon natural law is prepared to deal f the "others. with all sorts of vocal troubles, refer A .-- I give them some good ideas; they them to a contravention of natural law. get something out of it. and if need be, devise new exercises for C .- But as a teacher you are not quite the successful application of said prinsatisfied with the outcome? ciples. No matter what his "Method," A .- To tell the truth, I am not. But an understanding of these laws and the do not know just what to do. principles based upon them, makes his C .- Did you ever think that there teaching immensely more effective, must be some principles founded on A .--- I follow you there. I see I shall natural law, underlying good tone prohave to do some study of my own duction by all classes of voices? "Method " A .- Well, now that your mention it, I C .- And some study of the principles should say that such must be the case. underlying the Art of Teaching, also? C .- And that there are also principles

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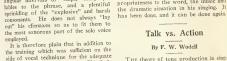
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## The Tyranny of Pitch

## By F. W. Wodell

falling lightly, portamento, an octave or

Two Definitions Giving vocal lessons-Suffering tor- more. Give the pupil a pattern and let him ture for half-hour periods several times imitate. Keep his mind thoroughly oc-Teaching singing-Inducing the pupil cupied with the matter of imitation. Cause him to forget the question of

to think, compare, make deductions Cause and act accordingly, to the end that pitch. Now, start a trifle higher and carry skill to make an artistic use of the the word "do" to a slightly higher pitch. vocal instrument in singing may be ac-Everything possible must be done to keep quired.

pitches, no pitch prejudice.

daily.

Where there is little real thinking by the pupil's mind fully occupied with the pupil, there is little progress, and re- matters other than the item of pitch; also to keep him interested, with a smile sults are unstable. Take the matter of the Tyranny of in the sound, his body comfortable, free, elastic. Let him smile, drop the head

Most beginners are in fear of so- slightly and allow the body to bend a called "high" tones. They must be con- little from the hips as he speaks, as vinced that within the natural compass though bowing to a newcomer.

of the voice (and this is very seldom a After a moment or two, while he is restricted compass) there are no "high" speaking, touch the piano as he reaches the word "do" and it will be found that tones. The vocal organs have no "pet" the pupil has spoken on a much higher Affirm positively that at the very be- pitch than ordinarily he would believe ginning of study the vocal instrument is himself capable of singing. Affirm that

fully capable of sounding, without undue if he can speak clearly and agreeably on physical effort, what the pupil has er- a pitch he can come to sustain a tone roneously thought of as "high" tones. in the same fashion. The sentences Urge the pupil to refuse to remain

"I am very glad to see you," longer subject to the Tyranny of Pitch. "It is a very fine day," Point out to him that the staff, with the notes "climbing" up and down the latter, may be used with advantage in the same

is an instrumentalist's, not a vocalist's manner. Another valuable exercise in this conmode of representing pitch. Insist that all pitches are sounded-that is, generated nection is the following :

pp

-at the same point in the human throat. namely, the larynx, and that the machinery for tone generation is there, at the first lesson, and fully capable of sounding either relatively high or low pitches within the natural compass of the voice,

throw the jaw down with a light, quick if the motive power be applied in a flexible action, the tongue tip following skillful manner and the vocal instrument the lower front teeth; let the jaw hang left in absolute freedom to do its work motionless, floating in the air. Without automatically. Show that the tonic-sol-fa taking breath, or moving jaw, lips, notation, where the letters d-r-m-f-s, tongue, or head, using a light, short asrepresenting the first five notes of the pirate (H), pronounce the O in the word major diatonic scale, are printed as here, Hong as "Aw," first distinctly thinking the on a level, and not upon a staff ladder upper pitch. So far as physical effort in climbing up and down, is therefore a the vocal instrument is concerned, make real "singer's notation." Affirm that socalled "high" tones are not to be climbed no more effort than was used to proor pushed up to with effort analogous to nounce the "Yaw." Simply refuse to do the pushed up to wan enort analogous to source the taw. Sumply refuse to do that involved in ascending a ladder, but so. Take the attitude toward the voice to be "taken for granted," as ready to that if it will not sound the upper pitch spring out with spontancity when the under these conditions the pitch may resinger shall will the realization in sound main unsounded-you refuse to do anything more than was done on the lower of a pitch concept.

Affirm that the apparatus for sounding pitch, except to will the realization in "high" pitches is always present at the sound of the pitch concept on hateng. If the old habit of making additional first lesson. Explain that "training" effort to sound a "high" pitch is still too ery, but brings correct thought de- strong with the pupil, precede the above

velopment of muscles, and skill in the with the following: free, untramelled use of the vocal organs. G 2 N 2 PP Point out that you are not talking about "power" of tone but about "pitch" of one-the sounding of so-called "high" vaw. Proceed as for Ex. A, and repeat many

tones without undue effort. As the best way to know of a doctrine times. Now again affirm that the throat is to do the work, prove to the beginner would as soon give the upper note of Ex. the truth of what has been told him by A as the lower one, and ask the pupil setting him to doing something with the to test this-make an experiment upon vocal organs to which he is accustomed himself, as it were, using Ex. A. In -something which will seem "perfectly this work it is of great advantage to natural" for him to attempt. This is, to smile and bow as described in connection use the light, conversational voice. Let with the doing of the sentences above. him say in a very light, cheerful, con- The above work is based upon certain versational tone, beginning at a medium universally accepted principles of tonepitch and with a very rapid rising in- production and of teaching. The inflection and gradually lighter voice, as structor who has a firm grasp of fundathough greeting an unexpected and most mental principles need never be at a loss

for exercises or devices with which to welcome visitor, deal with any studio problem. He can "Why, how do you do?" the voice reaching the highest pitch on make his own to meet the individual and the word "do," dwelling an instant, and special needs of pupils,



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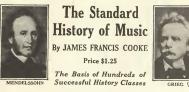
<section-header><section-header><text><text><text><text><text><text><text><text> the same to a less extent holds good of adults.-Evenys FLETCHER COPP, in the Journal of Heredity,

Tunes! Wriatystell tunes are, or from whatever here with the come, compares have sive them that make us feel they really love a tune, by the second of the second of the second here and the second of the second of the second for responsibility. Warner globals over yover it it immes thanked the second of the second over it is immes thanked the second of the second of the second builting second is in a second of the second of the second builting second is in a second of the second of the second builting second is in a second of the second of the second builting second is in a second of the second of anothere his with a faction. For The solve offeed a line of all costs on which there is may be offeed, humbers to compet admiration for bat is the solution of the design of the solution of the solution of the design of the solution of the solution of the mean with the solution of the solution of the solution is not could be solution of the Schular of the solution of the Beetloven entred as a congregor. The London (Leighest ) finals.

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In these days when the organ is being at an organ recital, whether given in used for purposes which a few years ago church or auditorium, should be conwere entirely unheard of, and when sidered complete without at least one organ builders in their development of number in the interpretation of which the "The King of Instruments" have brought organ tone can be adequately employed, about a state of perfection both in tonal effects and in mechanical completeness the Diapason tone should predominate in that cause both player and listener, to all that we do. But in treating the in-

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hold their breath, the question can well be asked, "To what extent should the organist in his concert work imitate the organ builders to-day have perfected and great demands upon player as well mind the necessity of obedience and actions and conveniences with such cleverness that a performer is able to accomplish results that are little short of wonderful, while orchestral color is so 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 given the chance to know and to apall, in the playing of their chosen instru- RALPH L. KINDER. ment, while many just as competent organists believe, since the organ is threefourths orchestra in its tonal effects, that orchestral coloring should be liberally employed in their organ playing. It is safe to assume that no performer believes that study only good organ music. the orchestra should be in his mind when the Diapason family is being used. But what of the 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 stantly recalled to the mind when one need to learn than about the amount you console. hears their individual tones? Is it not the may know. 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 it. It is the tone which has caused the organ to be recognized, as a well-known clergyman has said, as "God's instrument," and should therefore be given first considertime to time is not asked questions by those with whom he is brought in daily contact which give him ample opportunity to exercise his mental powers. To the writer has come plenty of such

while in our playing of the Church service 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 dividual tones representing the Reed, String and Flute families our inspiration has experience during the past few years chiefly taught you?" With scarcely ought surely to come from the orchestra. any deliberation the answer instinctively Who of us after hearing the wonderful messages played by the violin, the flute, came, "How to be composed while playthe oboe or the clarinet can fail to want ing before an audience." There doubtless come to the mind of to imitate them on our stops at the organ? Likewise the massive brass

the reader many prescriptions that might be given for securing such a desired reeffects in the works of Wagner and sult. One might say, select something Fortunately, especially in our musical to play that is naturally within the scope centers, a splendid opportunity is now of your ability. Another, work on what given to hear the best of orchestras playyou decide to play until you have become its master. Still another might ading the best of music upon the best of instruments, while the tours these bodies vise, play that which you are fond of playing. All of which are good; but of inusicians make from time to time afford organ students in smaller communithere is, I believe, a more important ties a most excellent chance of studying factor in the acquisition of this comeffects which can come only through posure at the console, and a factor to which, I also believe, is given too little hearing and observing. A well-known consideration. Can not each reader re-American concert-organist recently advised all composers for the organ to call the day when the matter of striking study the orchestra and orchestral wrong keys was made the chief, if not effects as much as possible. He might the sole subject of a lesson? "That is well have included in his advice both wrong, go back and play it over." Are organ students and recitalists, for with not our early struggles in key-board these significant advances in organ build- gymnastics recalled as we read these ing there will come, if indeed they are words? At the time it was unquestionorchestra?" It is perfectly true that not already here, wonderful opportunities ably wise to impress upon the young

as composer. And when organists every- accuracy, but as we reach that period in where realize that four families of tone- our development when we must begin to color constitute the organ and that four appear in public, can we ever hope to distinct "touches," each to express the acquire that very requisite composure betone-color of the family it portrays, are fore an audience if notice is regularly necessary properly to interpret the great taken of every false key, whether in volumes of music, both old and new, manual or pedal, that we accidentally written for the organ, then will the organ

But, you may say, does not the winkcome into its own and the people be ing at a false key encourage in one's capable organists feel that the orchestra preciate the wonderful resources of this character a perhaps unconscious tendshould be imitated most sparingly, if at most wonderful of all instruments,- ency to choose the easy instead of the the false and wrong in life? Needless to state this doctrine should not be impressed upon a student who has not reached a seasonable grade in his development. But it is impossible for me 1. Secure a good organ teacher, and to believe that any player strikes a wrong key deliberately; and such being 2. Be earnest in the practice of the the case, why should one who has bepianon for it is necessary for an organist come reasonably proficient in his technic and who is habitually accurate, stop

3. Secure a good, general education and playing when perchance a finger or a foot has "slipped?" What is gained What can a teacher hope to accomplish 4. Go to Church regularly and believe in an earnest and reasonably advanced of our large and leading cities passes, in God. student by reminding him that a false and recall the superb coloring of the 5. Be neat and tidy in your appearance note has been sounded? Surely he can Reed, String and Flute pipes. What is in- and think more about how much you not hope to encourage composure at the

In conclusion let us refer to two practical means which have been found 6. Cultivate the habit of telling your helpful by the writer in encouraging this hrother organists their good points. composure before an audience. And in passing let him state that in his teaching 7. Study theory from the start of experience of the past few years it has been most interesting to note the effect 8. When attending an organ recital, not only from the standpoint of proglearn to detect what you can well imress, but also in the matter of nervecontrol that these means in their application have had on strong and weak -RALPH KINDER.

notes and for the choice of registrations 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 the lesson to do only those 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 prominent musician has recently said 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. Just how can it help, you say? One of the delights in the study of harmony is the practice of resolving discords into concords. Let the pupil sound, for example, three or four promiscuous tones at a keyboard and in a given time resolve them to a given position in a given Continual practice in such work kev. will eventually give the student the ability to resolve any accidental discords that may occur. And with this ability will come a confidence that is equal to emergencies, and a poise that will a11 make his organ playing all the more

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#### Ralph L. Kinder

BORN in England, January 27, 1876, Mr. Kinder studied music both in this country and in Europe, notably 1897 with Dr. C. W. Pearce, Dr E. H. Turpin and E. H. Lemare, and n 1902 with Edward d'Evry 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 ad charge of the music at the Church of the Holy Trinity, Philaelphia. Mr. Kinder has written a arge number of well-known comositions for the organ as well as much choral and 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 Norristown, Pa., Choral Society.

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born of superb technic, but there is they have little thought left for the something infinitely finer in listening to original harmonizing of their melody or an organist who has lost himself in the the development of their sentence. The thought of the composition he is interrecent suggestion that the publishers of

It is not too frequently the case that a organ music might refrain from inserting the registration for compositions, regital is termed successful when the performer has merely played his notes thus compelling the performer to study without apparent flaw, or, perchance, displayed "The Organ with the Human the text and the thought of the composer, is not an idle one, and might be Voice," and other modern devices with a first step in the right direction toa spectacular effect? It recalls to mind wards forcing a performer to cultivate the young theory students who are so that sadly neglected art of individuality careful to avoid a consecutive fifth that in organ playing .- RALPH L. KINDER,

## Choice of Registration in Hymn Tunes

"Awake my soul, stretch every nerve

I have said little of flute-tone as yet.

swers better for solo or obbligato pass-

The organist should by all means read

ages, or for blending in combinations.

And press with vigor 'on."

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

ORGANISTS who wish to avoid the Hymns of this sort call for string tone charge of monotony and dullness in their -not necessarily of the extreme type like playing of hymn tunes in accompanying the Viol d'Orchestra, but such as the congregational singing are often embar-Violin Diapason, the Geigen Principal, rassed by the very excess of variety the Salicional, or even the Dulciana, compossible in a large church organ, and bined perhaps with some delicate flutenot having any well-understood guiding tone, either 8 ft. or 4 ft. (The so-called principle in the matter, are apt to hit Stopped Diapason is classed properly as upon some effects that are eccentric, unflute-tone, not as diapason-tone.) These subjective hymns just mentioned

beautiful or inappropriate. In order to be able to choose suitable registration, it are of quiet and meditative sentiment but is necessary, first, to have a sympathetic there are also hymns which are subjective understanding of the sentiment of every and yet very spirited; for instance. hymn, and secondly, to have a keen ar tistic 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 him-

self As an example of the first class, we with 4 ft. couplers. may mention This is appropriate for ideas of purity

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

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

or again.

to adapt his playing and registration to Hynms of this sort call for the Open the sentiment and mood of the different Diapason as a basis, made more brilliant, verses, but on no account to attempt by f necessary, by the Principal 4 ft., or sudden changes of registration to follow more somber and dignified by the use of it word by word, or line by line, as that would result in a hopelessly patch-work 16 ft. tone on the manual (though 16 ft. tone should be very sparingly used on the and jerky effect, and frighten off all atmanual, as it is apt to cause singers to tempts of the worshippers at congregaflat, and the same is true of 16 ft. coup- tional singing. As an example of how lers). If necessary for power, reeds may NOT to do it, I need only mention the be added, but it should be understood that Hutchins Hymnal, used in many parishes the Open Diapason is that part of the of the Episcopal church. In a commendorgan which is preëminently fitted to able but a misguided attempt to overcome sound forth the praises of the Almighty. the carelessness or monotony of perform-

As an example of the second class, we ance which sometimes has existed among might name church musicians, it goes to the other extreme and jumps back and forth every

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

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

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THE ETUDE Page 271

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Page 212 THE ETUDE

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## Making the Best of a Poor Organ By Roland Diggle

I SUPPOSE I should not be far wrong at summer heat. Is it any wonder that in saying that fifty per cent of the read-the organ rebels? While living in Canada ers of this column have to play Sunday some years ago I insisted upon keeping room in which the organ was located. It after Sunday on poor organs. 1 do not proved satisfactory in every way, and the refer to the poor new organs (of which I am afraid there a number), but to the proved satisfactory in every Sunday; whereas organ was used every Sunday; whereas old organs, many of them good instru-in former years it had hardly been used ments in their day but now worn out, at all.

and is not there may not now worth out, at all, and if not ready for the junk pile, at I f the organist has not had some pre-least in sad need of rebuilding. What, vious experience, he would better leave then, can we do to get the best results the pipes alone until he can have the assistance of a competent organ tuner. If the organist is anything of a me- I know of one organist who took the chanic, and understands the organ, he can reeds out of his organ and boiled them do a great deal to improve the mechan- in oil. Of course, it ruined them. He

ical part of the organ, especially if the nearly lost his post. As for stops, the best plan is to use action is tracker. Many an old rattletrap of an organ can be wonderfully im- only those that are all right. It is far proved by the use of some new trackers better to use three or four good stops and some felting, both of which can be of pleasing quality than to make use of purchased for a few cents. You will be others that are not only bad in themsurprised at the difference in the action selves but cover up the good ones as well. the renewing of the worn-out felt will Don't feel that you have to use them simmake, especially with the pedal organ, ply because they are in the organ; take It is also an easy matter to put new them off the combination pedals and forsprings in the pedal board and to regulate get that you have them. Don't do as I the touch. To-day organists may do this heard a lady do the other day-play a nice service on a poor organ; and then Far too many organs have been ruined as the postude use an awful trumpet be-

by cold and damp. A church will spend cause she thought she had to make a three or four thousand dollars on an noise. See that the music you play is organ and in the winter months leave it suitable to the organ, and that your regisfor six days a week in a freezing church tration shows off the best stops you have and then on Sunday have the temperature at your command.

#### A Protest generally badly sung, and therefore not

TO THE EDITOR OF "THE ETUDE"

worth listening to? Dear Sir .- Will you not (through the Are they badly expressed, and therecolumns of THE ETUDE) voice a strong fore fail to hold the attention of the protest against the very irreverent praclistener i tice (prevalent in many churches) of Whatever the reason, it is for the musisinging an anthem or solo during the cians responsible-organists and choir offertory? Surely in every church things leaders-to do their part to present the musical part of the church service with should be done "decently and in order." Yet in the very church whose rubric all possible dignity and reverence, and to

enjoins that order, we find caps and urge the clergy of every denomination to gowns for the choir, a beautiful organ, give it a worthy place in the service. If the theological colleges would emping of pennies on a metal plate and a phasize the uplifting influence of music and make it an important part of shuffling of feet on an uncarpeted floor their course of training, we should probas the wardens move from pew to pew. ably hear less of the "empty pews" What solemnity or religious uplift can which are a problem in every Protestant the singing have under such conditions? church to-day; for it is only when clergy Should the parson pray or preach, no and choir work together that music can one must make any unnecessary movereach and maintain its rightful position ment, out of respect to the Being adin the church service. dressed and to the word spoken and to The abuse of music as a "fillgap" is the speaker; but while the choir is offer-

to be condemned at any time and in every ing prayer or praise-the same words to place; but when vocal music with sacred the same Deity-religious participation on words is misused in God's house, in the part of the choir is seldom expected prayer and praise to His Holy Name, it or given, and during offertory is NOT is nothing short of impiety, and almost might be termed blasphemy,-CHOIR

Whose fault is it? Are the words LEADER.

PERMITTED.

intolerable

## Expression in Modern Psalm Singing By Dr. Orlando A. Mansfield

As definition must precede argument. But even when there is a desire to sing we should like to describe expression in praises with expression, some serious difsinging as an attempt to intensify the ficulties have to be overcome. In the effect of the music sung-and to assist in first place, expression is an art and not effect of the music surg-anu to assist in fast place, expression is an art and not the efforts of the music to reproduce and deepen the varying sentiment of the for is cultivation admit of various excep-words--by the introduction or employ-ment of various gradations of tone. The tions. Secondly, psalmodic poetry is often greatest obstacles to the cultivation of a combination of various sentiments, this desideratum are not so much the lack amongst which the subordinate sentiment of spiritual life or of musical culture is often in danger of being mistaken for on the part of the singers as ignorance the principal. Lastly, marks of expresof and indifference to the real meaning sion are not affixed to or inserted in all of the words. Hence it is that we not hymnals; and even when supplied are only hear inexpressive singing, which is too often injudiciously selected and as barely tolerable; but we have to listen to distorted expression, which is simply such are more honored in the breach than in the observance.

#### APRIL 1917 APRIL 1917



#### (Continued from page 2:6)

The next thing Saroita knew was the stealgeula fire aud the white of Phædra's fire, there lies the red! . . . You can go back never again!" The next thing south have was the steel-ing upon her car of the well-remembered strains of the Overture. The opera began with the march of the impatient and weary soldiers in Aulis. It used to grow as if from 

soldiers in Athus. It used to grow as it from the distance, into spiconidi clangar, barbaric blare and clash, till the very eye seemed fuil of the pageant and morement of the youth of n world of heroes. Now she realized, scorned her. of n world of herces. Now she realized, though but raguely, with what a superb commaud of his art the conductor was con-riving to keep low every effect yet not mar one of them. It was a vision of the past; but, as he had wished, a vision in a twilight She wreuched herself from Agamemnon's

soh

clusp, which had tightened in amazement upon her, turned full upon the dark abyes of the auditorium and flung out the whole strength of her voice to that unseen silent one, in Phedra's lament ; in those notes, first Assumempon rose and went forth, joined stammered, passiou white, to his teaching.

searing her with scorn !

ful turu upon the last words should once more have fallen like the artless mensure of the shepherd's pipe, innocent of my emo-

tion but that of a mere joy of life. Saroita felt her breath fail upon them. She tried to catch the note; missed, made a desperate icap of all her strength to rench the uext

har, could bring forth nothing but a strangled

horror of her own disaster. The unity of the instruments wavered and broke. The conductor's haton fiercely rapped the desk,

conductor's haton fiercely rapped the desk, and there descended an awful silence-in the midst of which a laugh rang out at her! A laugh from the depth of the darkness that beat upon her as if with whips, and drove her from the stage, running, stumbing in agonized haste to escape from it.

She hrushed past Achilles, who hung about the wing; and though the ejnculation he flung at her had no meaning in her ear, she

knew that he looked at her as if he could knew that he looked at her as if he could have killed ber. The execrations of every one pursued her— be knew that. She had failed wheel, who had put such issues into her hands; she had failed those who worked with her; she had spolled, perhaps irretiverably, the chances of

A moment she stood, struck rigid by the

Aggingement rose and went forth, joined by the group of warrows; the armor clanked as they went by her; then she could hear the tramping on the boards of the stage. Two or three of the Greek maldens crept doser to the store; and Clytemnestra, with stammered, passion white, to mis teacong: A wave of Weiel's halton brought a cree-cendo to drown those piercing tones, Cly-temmestic acught her by the elbow. She heard a suvage whisper: "You have lost your senses". A low-muttered order, and once again the orchestra, with her of the herby a hest failed method wave, the the herby a hest a twisted smile, caught up Agamennon's cast-off fur coat, and wrapped it round her. She went then toward the wing aud stood

Presently Agamemnon's voice, deep-noted, broke across the music, and Ciytemnestra came hack toward Iphigenia : "Brrr! child," she said, "I tell you this likes me not. The black thesire, empty and cold, with but that one creature in it—and

watching.

cold, with but that one creature in it—and be, they say, maid I mu giad you go in he-fore me. How while you look'. Don't you rouge for the first act? . . . You are not listening to a word I say. Ugh! what am I doing here? I feel as if I were the call fire flesh and blood heing among

Ciutching the fur across her capacious breast, she went back into the room, calling in whispers upon Carolus Peters to let her pinch him to see if he, at least, were real. Sarolta sat on as if turned to stonc : all bodily sensation had well-nigh left her. With body sensation had well-nigh left her. With an intensity born of her single passion, she feit the tragic presence, solitary in the biack chasm of the theatre; she fung her soul out upon each wave of music; calling him hack from a grave depert than the dead mans, to Life and Art again. Lothnar,

man's, to Life and Art again. Lothnar, whom she loved, who had klassed her soul awake, who had called the red fire into her lfe-yonder he was, in his sorrow? forget those terrible wounds that he had dealt her pride, her self-confidence, her very womanhood. Perhaps, if she sang as she used to sing-nay, surely to-night she must sing as never before, did not she hold his iate in her hands, as Webel had said?—she might be once again his singer to him . . .

"his Singer, sprung from his heart !" The drcam music rolled on; and the phigenia theme was being woven into the ipulgenia theme was being worven into the rough, agoinzed, storm-driven cadences that ever beat round the figure of Agamemnonf— the theme of Iphigenia, pure, exquisitely young, flower-fresh, pitcons in its very joy and confidence of file! But in her soul it was the wull of Phedra that now was re-sultding the descents thet of the upbits

sounding, the desperate flight of the white bird against the gale—hitter waves below, Unck clouds above. Sarolta started. Clytemnestra was shak-Aber, Kind, they're waiting. Haste !"

Webel, with his master coolness, glided his orchestra into a repetition of the passage. "Vator, mein Vater !" angrily hissed the Saroita sprang to her feet, and ran upon

anght up the cry, as she ran, true and pure mough; but, once on the stage, with the gloomy throbbing of the Agamemnon music about her, there came upon her an extra-ordinary hallucination. It seemed to her that she was not Iphigenia, but Phædra; that, from where he sat in the darkness "Inhigenia never again, but Phædra-my Phædra !" She fought against the madness. instinctively her bodily senses tried to keep

"Father-be mine, all mine to-day-

But even as Agamemnon's hands embraced

ber shoulders, the illnsion returned, in fuller force this time. This was Lothnar's touch apon ber! He was speaking to her quite masle which no longer meant anything in

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Her

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of the last dance. It kept her

at home to coddle her touchy

corns. She simply couldn't

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what instant relief, if she had

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face the pain again.

prompter. be stage like a hunted thing.

na's ceitrance was heraided by that ciy, abrill and gay as the pipe of a shepherd on the hillion. Only yesterday Webel had had special praise—unwould favor—for her ren-dering of those opening notes. Tonight she othnar was calling it out to her :

to the ordered theme; as if it belonged to some one else, she heard her own voice waver on the girlish tenderness of the words:

Oh, smooth thy knitted brow, unhend and

(Continued on page 277)

the new Achilles. But what was it all t the new Achilles. But what was it all to the knowledge that she had failed Lothnar: Oh, that laughter! Would she ever get it out of her soul, that jecring, contemptuous, hitter, mad laughter! No one tried to stop her as, bilndly, she runhed across the artists' room toward the outgoing the stop her she was the stop of the stop her she with the stop her she was the rushed access the artists room toward the antechamber heyond. But it was, after ali, into Sady's arms that she ran—Sady, who had been forhidden to come this night, yet had followed in secret and waited, wrapped in her furs—a little monument of devoted

Sady had not the least idea of what was appening, shut off in the little cold hall. happening, shut of in the little cold hall. But one glance was enough: her worst fore-boding had been fulfilled. It was her own creature, still in the lovely flutter of those Greek robes, in which once she had touched such heights of joy and triumph-and, with-out a question, led her friedd tenderly to her carriage she had kept in waiting without. and bade the driver hurry hack to the hotel. As they were carried through the dark-ness of the avenue, still there was sllence heres of the avenue, still there was slience herewen them; only Sady drew her comrade into her embruce, with a gesture that was one broken, shaken from head to foot hy iong shudderings. Only once she spoke : "Oh, Sady, Sady !" she cried ; and then clinging : "Sady, take me away !"

"Yes, yes, daring," southed Sady, and thought of her telegram with a little inner comfort in the midst of the desolation she shared so truly.

"Take me away !" that was Saroita's repeated cry during the night that followed. She iay in the kind arms that had caught her in the moment of her utmost need ; but no warmth of love, no soothing of the most delicate ingenuity of tenderness could touch the restless misery that possessed her. To be away from Frankheim, from the

clearly now, through the confusion of a place where she had known such hilss and anguish-away from those eyes that had

her ear! "Between the white of the Iphi- shot wrath upon her, from the sound of the





THE ETUDE Page 273



if they desire.

from such an instrument?



Self Examination

Signs of Talent

The following are favorable signs:

piano or violin; Fourth, the faculty of

playing in tune, which can be ascertained

by playing for a violinist or pianist with

a good ear; Fifth, the ability to hum the

notes of the chromatic scale, say in one

Have I Talent?

talent for playing the violin amounts to, out of it. Every mail brings letters to the editor of the Violin Department, from violin students, giving lists of studies and pieces which have been "gone through"

the ability to know how music sounds by reading the notes mentally, without having the instrument in hand (corresponding to sight singing in the vocal art), a sense of absolute pitch, natural mechanical dexterity in mastering the mechanical side of violin playing, a sensitive musical temperament, and a good musical memory, naturally progresses in violin playing by leaps and bounds, passing the dull, clumsy, false-eared student, as a racing automobile passes a wheelbarrow. order

## Should Have Sufficient Talent

One of the most famous Greek temples had inscribed above its portals the words, "Know Thyself." It is also of the highest importance for the violin student to "know himself" as regards his talent. Every student of the violin has different objects and aims in studying the instrument. One wishes to become a concert artist, another a symphony orchestra player, another a theatre musician, yet another a high class amateur, while another may be satisfied with the ability to play only a few tunes for his own amusement. The main point is that each should satisfy himself that he has sufficient talent to carry out his purpose. Many a student wastes years of his life studying to be a concert violinist, only to find at the last minute that he had never had talent enough for such a high ambition. Another may study for years and spend several thousand dollars in time and money, with the hopes of enter-, unable to do so. Such an examination ing the ranks of a symphony orchestra, but failing in this ambition from lack of talent he quits the instrument in disgust. Others may lose years of their life studying the violin for some other branch of the profession, but finding in the end was favorable he would be vastly stimuthat they are failures on account of lated by the knowledge that he possessed limited talent.

pay very little attention to trying to find gence, out what amount of talent they really have, although in the case of students studying for the profession the knowledge would be worth hundreds of dollars to them, saving them, as it would, years of

because they love violin playing for its times I went to four eminent concert much interested in knowing just what his own sake, but never hope to make money violinists, two of whom were European to hear me play, and to give me some ad-

Learning One's Talent

The violin student who is studying for the fourth was reasonably so. All said the profession should systematically go I would succeed if I worked. Buoyed up in a given length of time, and asking to work to find out what his talent really if the rate of progress shows talent, and is. He should not depend on the judgif so, how much. Unfortunately very ment of friends and friendly audiences. little help can be given these inquiries. It is only human nature to encourage the right track. for the reason that there is no way of young, and extravagant predictions of finding out how well this material has success and greatness are often made in been mastered, without a personal hear- the case of every ordinary young violinists who score hits at an amateur concert,

Probably no art or science in the world or parlor musicale. Nor can the judg- not visit one of the large cities and seek Proparty no art or science in the word or partor intestance you can the judge not ten out or or science and state an with talent than in violin playing. The taken. Most violin teachers are obliged or has no opportunity of consulting an but Cremona instruments could be prestudent with a sure, keen musical ear, to take pretty much all comers, who are eminent traveling concert violinist on the pared. willing to pay the price, and come regtent by himself or with the assistance of ularly for their lessons. Only the most musical friends whether he has at least eminent teachers can afford to pick and a reasonable amount of talent. choose the most talented from those who apply. The ordinary violin teacher, who should tell all his pupils the naked truth concerning their talent, would speedily First, the ability to hum a note instantly find himself without any business, and after hearing it struck on the piano or would have to give up his profession violin; Second, the ability to hum, or play altogether. It is natural for the teacher melodies on the violin, correctly, without to encourage his pupils. The successful the use of music; Third, the ability to teacher must be an optimist, and full of hum successively the notes of a chord, The violin is an extremely difficult instru- encouragement. Very few teachers, exsay the dominant or diminished seventh, ment to master perfectly, but most of its cept in cases which are really hopeless, in any key, after hearing it played on the difficulties vanish before talents of a high can bring themselves to discourage and send away reasonably intelligent pupils, or turn away applicants, who seem to have

the least promise.

## An Examination for Talent

octave, entirely by ear-without the use How then shall the student ascertain of an instrument; Sixth, mechanical apif he has really first-class talent for the titude for the instrument, which the pupil violin? The best method is undoubtedly can judge by the relative ease with which go to really eminent violinists, or he finds he can master his exercises and violin teachers and submit to a thorough pieces; Seventh, an intense love for examination. Men at the very top of the music, and desire to hear music of all profession, men who have a real reputa- kinds for its own sake, and especially a tion in the musical world, should be love for high-class music and not cheap chosen for the purpose, since such men popular rubbish; Eighth, the power to are always busy, and the gaining of a hum a piece of music correctly from the are always busy, and the gaining of a notes, without the aid of an instrument; few pupils, more or less, counts nothing Ninth, the ability to name a note by with them. If the pupil has to pay a fee letter, on liearing it played or sung; for such an examination, he should cheer-Tenth, the ability to tune the violin perfully do so, for he will save much time fectly, to detect wrong notes, and to inand money by it in the end. If possible, stantly recognize when a given note is the verdict of several such violinists played too flat or sharp; Eleventh, should be sought, as there is always ability to memorize rapidly and accurately, safety in numbers. Eminent musicians and to be able to play a melody on the can recognize talent or the lack of it, violin with reasonable accuracy, after where the ordinary musician would be hearing it played or sung a few times; Twelfth, a constant striving to produce would be in the highest degree useful to the violin student, since, if the verdict beautiful sounds on the violin, full, smooth, sonorous and clear; Thirteenth, was unfavorable, he would be saved the natural ability to play in time, and to loss of time and expense involved in long keep one's place when playing in orchestra. years of useless study, or if the verdict string quartet, etc.; Fourteenth a general love for the beautiful in literature, painting, sculpture, the drama, etc.; Fifteenth, real talent, and that success was certain the power of interesting listeners by one's For some strange reason violin pupils if he applied himself with sufficient dili-Consulting Experts ure in the student's playing by hearty ap-

I can remember that I personally plause. figured out this problem as a boy. The Many more signs of talent, in addition dearest wish of my heart was to become to the above, could be named, but the collectors, who enjoy possessing them, a professional violinist. Friends, neigh- violin student who can fulfill the greater useless study, and large sums of money a processing and my violin teacher were en- number of the above requirements may pictures, brie-à-brae, statues, etc. are con-spent in getting a musical education. The bors, and my violin teacher were en- number of the above requirements may pictures, brie-à-brae, statues, etc. are conspent in getting a musical education. The local and I had good success in be satisfied that he possesses at least some stantly in the market looking for choice of the stanting of the stantin afford to neglect finding what their playing for concerts and musicales, but talent for violin playing.

IN spite of all the labors and discoveries of the violin makers of the world, since the time of activity of the school of violin making of Cremona these violins still hold the premier rank. vice. Three were very encouraging, and The leading violin makers of the present day use their best efforts to copy the work of Stradivarius and Guarnerius as by these opinions that I "would do" for closely as possible, and the world's the profession, I found that my zeal was redoubled, since I felt that I was on the greatest violinists will play on none but genuine Cremona violins. Elman, Kubelik, Zimbalist and Macmillen use Stradivarius violins; Kreisler, a Joseph Guarnerius; Maud Powell, a Guadagnini, Beatrice Harrison, a Guarnerius cello; IF a student is so situated that he can-

May Mukle, a Guarnerius cello. A long

#### A Remarkable Advance

The advance in price of Cremona violins within the past twenty years has been almost incredible. Violins which were in the hundreds at that time.are now in the thousands, and the advance is going on steadily all the time. It is the masterpieces which have advanced the most, as the whole world seems to be clamoring for the greatest works of Stradivarius and Guarnerius, the two admitted greatest makers of the world.

A recent catalogue of a leading American violin dealer gives prices of their collection of leading old violins as follows. It is of course understood that different specimens of the same maker differ very much in price on account of difference in preservation, bcauty, tone, quality, historical associations, etc .-oseph Guarnerius (formerly belonging Wieniawski) and since sold to Mc-Cormack, the tenor, \$18,000; Carlo Bergonzi, \$9,000; Joseph Guarnerius, \$8,500; . B. Guadagnini (Turin), \$8,000; Antonious Stradivarius, \$7,500; Domenicus Montagnani, \$7,000; Sanctus Seraphin (Venice), \$6,000; Antonius Stradivarius, \$5,500; Joseph Guarnerius, \$4,000; Lor-enzo Storioni, \$3,500; Andreas Guarnerius, \$3,000; Joseph Guarnerius, \$3,000; J. B. Guadagnini, \$3,000; G. B. Ruggeri (Brescia), \$3:000; Francois Tourte violin bows are listed at from \$250 to \$300. A cello hy Carlo Ferdinando Landolphus (Milan) is listed at \$4,000; and a cello by Carlo Antonio Testore, at \$3,000. The high record price for a Stradivarius violin is \$15,000.

#### A Good Investment

Violinists are growing to regard these famous old violins as investments, as they are constantly increasing in value, and seem as safe to hold as diamonds, as first-rate specimens can always be easily sold. It will thus be seen that the violinist who owns one has the pleasure of playing on one of the finest instruments in existence, in addition to possessing an investment like money drawing interest in playing, so that audiences will demand a saving's bank. Of course there will be frequent encores, and testify their pleas- a limit to the advance in price of these instruments, but the end is not in sight as yet. Not only is there a great demand from violinists for Cremonas, but rich like the collectors of rare stamps, coins, APRIL 1917

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There is a fascination about owning a business days; the late General Hawley, real Cremona which is shared not only of Hartford, possessed \$75,000 worth of by violinists and collectors, but by singers genuine old violins, which were sold after and players of other instruments, and men his death; the late Arditi, the well-known conductor of Italian opera, had a fine of all professions. McCormack, the Stradivarius; Congressman Nicholas tenor, possesses one of the finest Stradivarius, and also one of the finest Guar-of Ex-President Roosevelt, has a Stradi-Longworth, the congressman son-in-law nerius, violins in existence; the late H. C. varius; many of the European rulers pos-Havemeyer, president of the Sugar Trust, sess one or more good specimens of paid \$12,000 for a splendid Joseph Guar- Cremona violins, and there are many nerius, on which he used to play for fine private collections scattered all over recreation after the cares of strenuous Europe.

## Joining the Union

THE principal musical union of the times non-union. It is true also that the United States is the American Federation union is stronger in some cities than in of Musicians, which is affiliated with the others. Union musicians are not allowed American Federation of Labor, with to play with non-union organizations. Samuel Gompers at the head. A cor- Heavy penalties fall if found out. respondent writes for advice as to As a matter of fact, in the larger cities whether he should join the union or not. where there are so many thousand The situation is about this-solo violinists musicians many of them take a chance, who, do no orchestra playing are not re- and do play sometimes with non-union quired to belong to the union; the Boston men. Symphony Orchestra is the only sym-The initiation fee, for joining the union,

phony orchestra in the United States the ranges from \$10 to \$100, according to the members of which are non-union. All city, the latter price being that in New the other symphony orchestras are strictly York City. The American Federation of union, and a violinist can not enter their Musicians has undoubtedly done a reranks unless he is a member of the A. F. markable work in keeping up the price of M. Almost all the theatre orchestras of salaries of musicians to a living basis, in the United States are strictly union, and in looking after their interests. The and if a violinist hopes to get work of rules of the Union are such that this kind he should join the union. A musicians cannot be imposed on by people violinist hoping to travel as leader or who employ them, and that the relations director of theatre orchestras should join of employer and employed are placed the union, as he will be required to show on a business basis. Among the best his union card before he will be allowed regulations of the Union are those governing the number of men which shall Orchestras playing in cafés, hotels, resbe employed in order to do the work

taurants, picture shows, and similar properly. The exact number of men to places are sometimes union and some- be employed in each theatre is specified.

## About the Bridge

THE bridge is a very important feature If the neck is attached to the violin at of the violin, and must be in perfect con- an incorrect angle, so that an abnormally dition if the violin would sound at its low or high bridge is required to make best. The violin bridge in its present the strings lie at the proper distance form was designed by Stradivarius, and above the strings, the repairer should with its graceful scrolls is a very beauti- correct this defect. ful object of art. A high bridge gives a more brilliant

of tone.

The bridge should be made of maple, tone than a lower one, since the higher of the finest, driest and most sonorous bridge results in an increased pressure quality. The tone is affected to a certain of the strings on the belly. extent by the hardness or softness of the If too thick, the bridge should be cut down, as the relative thickness or thin-

The feet should fit the arch of the belly perfectly, in order to conduct the sound perfectly from the bridge to the belly, It requires a skillful workman to cut the

to go to work

feet so that they will thus adherc. on top of the bridge should be very Bridges vary in size to fit 1/4, 1/4, 1/4, slight, for if too deep it has a tendency 34, and full-sized violins. The bridge to mute the strings. must be of the proper width so that the right foot shall rest directly over the sound post, placed in its normal position, and the left foot over the bass bar. Most violin makers make their own bridges, so that the exact width is obtained.

The bridge must be of the correct height so that each string lies at the proper distance above the fingerboard. be cut at exactly the right distance apart.

## Pablo Casals

PABLO CASALS, who is considered by father's place at the organ. His cello many critics to be the greatest living teacher was Jose Garcia. He displayed wonderful talent for his chosen instrucellist, was born in Vedreli in Spain, in ment, and in three years carried off all 1876. He adds one more to the long list of eminent musicians who sang as choir boys. Casals was 12 years old before he his career as a concert cellist, and has had already made considerable progress country.

chose the cello as his life instrument, but since played in almost every civilized on the flute, violin and piano. His Casals has a colossal technic, beautiful father was organist of the church where tone, and plays with wonderful temperahe sang as a choir boy, and the young ment and authority. He excels in musician sometimes successfully took his chamber music as well as solo work.

the prizes for cello in the conservatory at Barcelona, Spain. He then entered on

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The curve of the bridge should be made so that the A string shall lie slightly above the level of the E and D, and the D string slightly above the level of the G and A. If too flat it will be difficult to avoid playing three strings at once. Leopold Auer Elman, Zimbalist, Parlow, Eddy Bro The notches on top of the bridge should Feachar of

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#### The Composer (Continued from page 273)

vproaching voices. from the evolo of that which John Holdnat always brought about insughter, to be hidden away—that was all with him, filed her soul with a sense of re-bet wantd. As a woman Lothnar had contumned her:

<sup>618</sup> smarter, an archite in bod memory of the constant of

Alleft was a note of exhibit attom in says wole that commanded attention. Sarouta looked then, and through the web of gray saw mistily the good face all knotted with anxiety, and yet somehow radiant with hope, of ther faithful lover. She made a blind movement toward him, hardly know-ing the she did so. fell away, numbered maddeningly by the bel-fries of Frankheim, the stirnking horror grew upon her to frenzy. Sady, who would gladly have delayed another day in antici-pation of John Holdfast's arrival-she had pation of John Holdfast's arrival-she had had no answer from him, but anxiously ex-pected his appearance at any moment-found herself obliged to prepare for the earliest possible start. ing that she did so. He was beside her-he had caught her hands : "I am here," he was saying in his hlunder . . . .

"I am here," he was saying in his hlunder-ing way-"I am here, Sarolta." "Some day, one never can tell, you may want a friend," had he said to her long ago in Paris. If ever forlorn human creature wanted a friend it was she! And Their trunks were packed, the hill paid; Their trunks were packed, the kill padd; Savila asi, clothed for the journey, hive-ing in spile of her furs, waiting for the moment of departure in the little sitting-room, while Sady surveyed the loading of bargene in the hall below. Miss Schrei-ten game in the hall below. Miss Schrei-ten and the same survey of the state of the nucleon for the state of the state of the nucleon state. The state of the state state of the state state of the state of the

where the could new autronamings and free with Sir John Holdskin. Thus a child who in search of fairs ad-John Holdskin. The search of the search of fairs ad-the search of the search of the search of the search of the term of the search o

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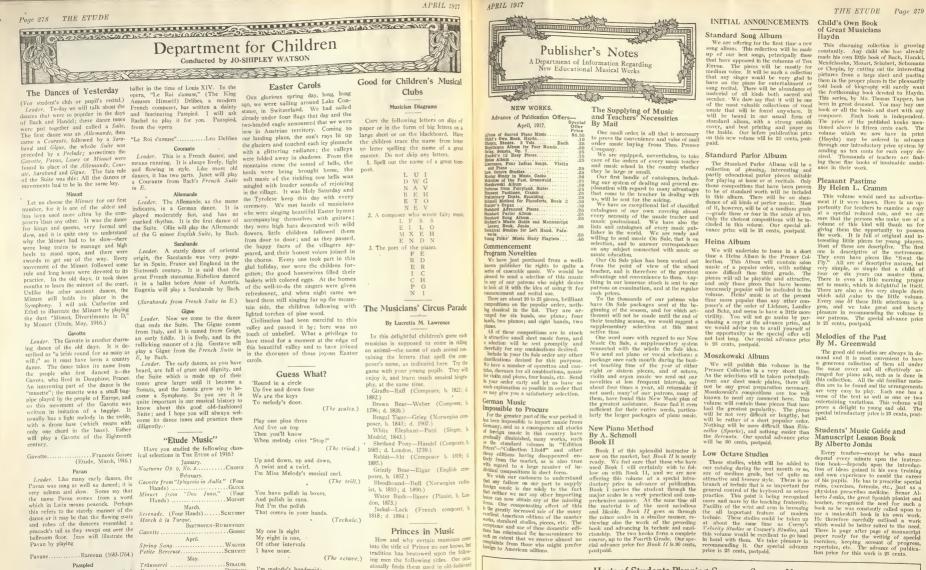
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I'm melody's handmaid;

You all know me by sight;

I'm that troublesome being

That gives you stage fright.

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books

THE ETUDE Page 279

## of Great Musicians

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## Page 280 THE ETUDE

#### Handel's Twelve Easy Pieces for the Pianoforte

The basis of this volume will be von Bilow's edition of the Twelve Easy the world's great masters and interesting Durows cutton of the settle last the works great masters and interesting Pieces of Handel, published in London musical personalities, who have had a de-some years ago. This educational volume terminative effect upon the history of the has enjoyed immense teaching popularity, has enjoyed immense teaching popularity, and especially so with Conservatorles and Institutions. The pieces are all of a short attractive order, taken principally from the Suites. Our edition will be revised in a careful manner and it will be printed in the Presser Collection in the usual good form. Our special advance price is only 15 cents, postpaid.

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recommend studies of this kind too highly. These particular ones are melodic and not solely for the left hand, but the prin-cipal work is in the left hand part, al-little system maker away in a pocket and cipal work is in the left hand part, all incluse system maker area, in a protect and though the right has considerable also to have it ready for use at any time without do. Some of these numbers are almost hunting around for the several things bordering on pieces, so it would make the which the book contains in separate places. precurse of inom very attractive. There The demand for these books have placeds is a variety and mitterest all through the velow that we are sure will make it a ply teachers with one copy gratis. Should very popular and standard work in edu-cation. Our special advance price is 29 five two-cent stamps for each 'additional cents, postpaid. practice of them very attractive. There The demand for these books has been very

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**APRIL** 1917

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<ol> <li>Translate.</li> <li>The pupils will enjoy hunting on a naap for the birthplaces of the composers,</li> </ol>	a boundless opportunity to create g influences and may become a strong spiration for both teacher and pupil.
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## THE ETUDE Page 281

## Twelve Things to Do at Young Folks Pupils' Recitals

By May Miles

SINCE many lasting impressions are and putting together puzzles made of the made upon the minds of pupils at re- pictures of musical subjects.

citals, it is well to make a point of hav- 8. One kind of charade which has been ing good impressions made. As soon as used may suggest others to you. A girl the pupils begin to arrive, have some- was told to clean the blackboard. She thing for them to do until the program cleaned it all but one or two spots and starts. This makes the time pass quickly kept on rubbing the part already cleaned.

and gives the teacher a chance for some avoiding the spots. It was not long beneeded drilling. These are some of the fore they realized she was giving an illustration of practicing the easy parts of a study and shirking the "hard spots."

9. During an intermission at one recital, much amusement and some under standing of the value of notes was derived from cutting apples into halves, quarters, eighths and sixteenths, and putting them together in different combina-

10. Another time, the audience was

asked to describe each number on the program after it was played in order to learn how to talk about music intelligently. This also creates close attention.

11. A recital is a good place to form piece he is learning, what key it is written the habit of politeness when listening to music. An occasional talk on the cour-

4. Write chords on the board with the tesy due a performer and a firm observletters "in a pie" and have them spelled ance of it during all recital programs will

have a good influence. 12. Encourage a kindly sympathy board and let each pupil tell which term take the place of criticism by letting the listeners tell what they think especially 6. Have a story containing musical good or admirable in the playing they terms, signs and letters for each pupil hear. Studio recitals give the teacher

create good a strong innd pupil.

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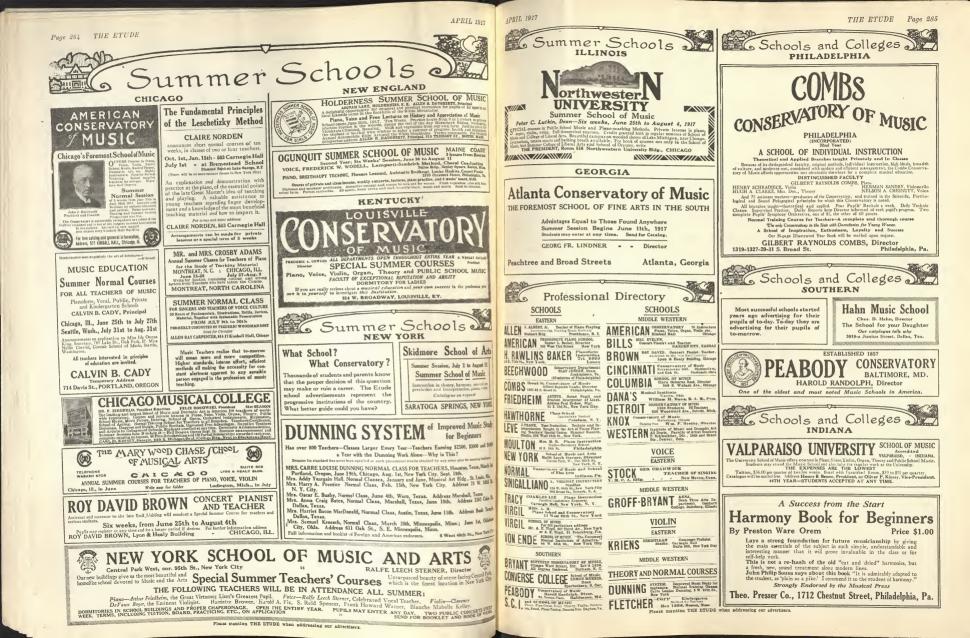
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Only your initials or a chosen nom de plume will be printed. Make your Questions short and to the point.

Atways send your full name and address. No questions will be answered

Questions regarding particular pieces, metronomic markings, etc., not

likely to be of interest to the greater number of ETUDE readers, will not be



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Allows artust. Josep Srgansar, conductor of the New York Philharmonic Society, has been reis-gaged for a period of three years additional, tract. An indisting of the present pros-perous condition of the Society is in the un-precedented box office receipts, which are said to be, this senson 350,000 in access of weighte, for a similar period of time.

World of Music

(Continued from page 221)

IT is reported that Otto Goritz, the well-known baritone of the New York Metropoli-tan Opera Co., has written the book and numsle of a comic opera.

PAUL RUBENS, the noted English composer of many successful comic operas, died in Englishman by birth and a gradaste of Oxford University, Among the many comic operas composed or supplemented hy Rubens were Floradors, The Country Girl, The Blue Moon, Miss Hook of Holland and The Three

HYMN AND TUNE BOOK PLATES THE revival of the Plain Song in the Catholic Cburch was not due to a sudden hange of policy. There was a strong de-uand for it for many years. The Catholic Norimaster, so sbly edited by Nicola A. Jontani, reprints an article written in 1850, a greent Issue which states the great need a recent issu the reform. No. 10 S. Bicks Street, Philadelphia

PRILADELIFHIA music lovers have had an opportunity recently to hear new works by local composers as produced by the Franz Schubert Bond Symphony Orchestra. The works were H. A. Lang's Symphony in C Minor and Bruno Elabora's Evening Solitude in a Folich Fillage.

THE February production of the Philadel-phia Operatic Society, under Wassill Leps, was Humperlink's Hensel and Gretel and The Morriage of Jennette. It was given at the Metropolitan Opera House with a large cast, chorus, ballet and orchestra, and was in every way a great success.

The standard school of America. BERNHARD LISTERMANN, one of the pic neers of music in this country, and a famou violinist and tescher, died in Chicago, Fehr ary 11th. He came to this country in 18% and became concertmaster of the Thomas Piano, Player-Piano, Pipe and Reed Organ Courses. Year book free. OLIVER C. FAUST, Principal. 27-29 Gainsboro St., Boston, Mass ary hith, He came concertmaster of the Thomas Orchestra, in New York, For many years he resided in Boston where he organized the Boston Philbarmonic Club and the Boston Philbarmonic Orchestra, the latter forming the nucleus of the Boston Symphony.



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The Flonzaley Quartet have brought ont a Trio for strings written by an American, George Templeton Strong, Mr. Strong was formerly teacher of harmony at the New England Conservatory, but for some years has resided in Switzerland, Eldridge Entertainment House FRANKLIN, OHIO DENVER, COLORADO

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## Unnecessary Hindrances in Piano Playing By Charlotte Ibscher

arm, or, if allowed to hang loosely, slips bracelet, stating my reason. To free the to the wrist and causes no end of annoy- forearm, she foolishly pushed the bracelet

come under my observation. At a recital observation of an every piano teacher can re-given by a talented graduate of one of late similar experiences. Let us make a our local conservatories the playing held campaign against these obstacles to good our undivided attention. We were es- piano playing.

PERSONAL ornaments, such as rings and pecially charmed by her splendid, sympabracelets, however legitimate they may thetic interpretation, until her bracelet be on most occasions, are a great hin- which we had failed to notice before, drance to good piano playing. Too much slipped to her wrist. With every move of cannot be said against wearing them at her right hand it struck against the piano. the keyboard. A tight ring invariably binds making such an annoying clicking that all the muscles of the fingers, although one the beauty of the rest of the program may often be unconscious of it. A brace- was lost. At one of our own recitals l let either binds the muscles of the fore- warned one of the pupils to remove her

above her elbow, under her sleeve, where Many unfortunate experiences have it did as much damage as a tight sleeve.



Q. How is a glissando passage usually played?--B. H. A. With the null of the thumh. This is turned in the direction of the run. A. The history of musical notation shows



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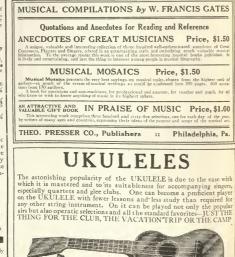
By Edna Johnson Warren

A NOVEL idea has presented itself to to ask as many questions as necessary for me since starting my piano classes this a perfect understanding. Music history season. Several of the children between and harmony will both be taken up as far the ages of 10 and 15 have returned to as is practicable and compositions written their lessons fully convinced that they upon the lives of noted musicians. Exwish to become music teachers. After amination papers will be given out and discussing the matter quite at length with pupils required to answer the questions three or four of them, I decided to find and return them at the subsequent meetout the exact number who wished to ing. These papers will be corrected and study hard enough to form a Little discussed,

Teacher's Club and do work for which This small class of teachers will interit was impossible to find time at the les- fere in no way with the regular monthly son hour. I was delighted that every one musical club where solos, duets, etc. are was so earnest in his desire, that he was the main factor, but in a small city where willing to read, write and study any- the ages of the club are of such a wide thing given him to do. The main idea range, it seems to me that any widewill be thoroughness of work which is awake teacher could see the necessity for to be prepared for each meeting, during further musical knowledge than what an which different pupils will be requested hour (and more often a half hour) would to play, write, finger (on the blackboard) bring, even with the help at the music

and minor scales; deal with all kinds of Although club meetings were held once time problems; learn to pronounce and in two weeks last season, with the amount spell correctly composers' names, musi- of keyboard work necessary to insure cal terms and titles of well-known com- no partiality, there was little time left positions; do sight reading both very for real deep study. Another drawback slowly and rapidly, as well as other things was the extreme youth of many of the things which come to the attention of any members whose interest could not have members of the class and which is not been maintained upon work far in advance of their years. The plan has

A leader will be chosen for each meet- already begun to, show itself in better ing with a topic given and he will in- lessons and more concentration at the struct himself as far as possible upon lessons and I am sure that this in itself the subject. The others will be allowed will prove a reward





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