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James Francis Cooke

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DISCONTINUANCES—Owing to the educational character of THE ETUDE, the readers do not wish to miss an issue.

The eminent French composer, Claude Debussy, one of the most brilliantly original composers died at Paris, March 26th, in the fifty-sixth year of his age.

HENRY SCHRAEDACK, the veteran violinist and violin teacher, passed away on March 19th, in the sixtieth year of his age.

The National Federation of Music Clubs, through its Library Extension Committee, has been doing valuable work for the instrumental groups.

CHARLES WAKEFIELD CADMAN'S Shenandoah, a beautiful American lyric opera, had its first production on March 25th at the Metropolitan Opera House, New York.

MADAME PATRY, for many years acknowledged the world's greatest representative of the Art of Lullaby singing, but who retired a few years ago, is still living at the age of seventy-five.

A SOCIETY known as the American Friends of Music was organized in New York, N. Y., to give financial aid to the musicians in France.

MARCONI'S new opera Inebow had its grand success in Chicago, and seems to be considered his best work since Cavalleria.

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MUSICAL NOTES starting as a piano teacher in Seattle, Wash., and evidently inexperienced that while, prior to the war, seemingly expert by 60 cents, of all the musical instruments of the world, American already today sports 65 per cent of them.

WASSEL REITSCH-SAPONOFF, orchestra conductor and pianist, died suddenly in Los Angeles, in the Russian Caucasus.

ARTHUR HOWELL WILSON, a young American pianist of unusual ability and personality, died at Philadelphia, Pa., on February 28th.

Composers Ernoth Scharrer, composer and orchestral conductor, died suddenly at Lucerne, Switzerland.

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The World of Music

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The annual convention of the Georgia Old Time Fiddlers was held at Atlanta, Ga., in March, 1917.

LAVORN ALLEN, the well-known violin teacher formerly of the Young Union Y. M. C. A., of St. Louis, Mo., was killed in this country for an extended stay.

Miss LENA GILBERT FORD, author of the novel The Rose Park, was killed in one of the recent air raids on London, Eire, was an American, formerly living in Manila, N. Y.

FREDERICK THOMAS AVERY, Jr., for many years Dean of the Episcopal Church, Philadelphia, but who has been serving in the British army, lost his life in the battle of Cambrai, November 30, 1917.

As One Concerto is a novelty in this country, but has been given the place of honor at a recent concert of the Chicago Symphony Orchestra, Mr. Bartoli played Guillard's Concerto in G minor for that instrument.

DR. ERNEST KUNWALD, former director of the Cincinnati Orchestra, has organized an orchestra at Fort Oglethorpe in the internment camp at Fort Oglethorpe, Ga.

AMALIE MATYKNA, the great Wagoner singing soprano, died in Vienna in her 71st year. She had been married to her husband, a well-known tenor, for 25 years.

The right of a Musicians' Union to specify the number of players to be engaged on a given piece of music was decided by the Supreme Court. The case at issue was in the case of the American Music Co. v. B. C. Co.

THE BEST ANNUAL MEETING of the Music Teachers' National Association will be held in St. Louis, Mo., on January 1st, 1918.

LOUISE LEFAYAN, a well-known opera singer, passed away on February 11th, at home in Lincoln, Neb. She was a native of Winchester, Mass., and in private life known as Mrs. Gillmore.

The committee in charge of the next fall edition of the American Music Co. v. B. C. Co. are planning to make a new contract, setting singers and conductor, composers represented, etc.

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THE ETUDE is first of all a journal of practical musical education. At the same time we know that it is a part of our mission,—as well as a glorious privilege, to seek out all the inspiration we can find and pass it on to our readers. We want every issue to contain something that will grasp your hand, especially when you feel yourself slipping backward, something that will make your eyes glisten with new eagerness to get ahead, something that will make you throw your shoulders back and dare to do new and better things. It is our determination to have no ETUDE leave our offices until it has that priceless thing called INSPIRATION.

The Place of Theory

Cold theory is one of the most feared things that certain students have to encounter. Yet, theory in science has been the channel through which some of the most amazing discoveries have been made.

There is something thrilling in the way in which an astronomer can sit down in his observatory and figure out the existence of a world so infinitely far away that the strongest glasses are unable to discern it. Practice in the manufacture of telescopes develops and soon a lens is made that makes it possible to photograph the existence of the world that cold theory told the explorer of the heavens must exist. It was theory that led Columbus to venture across the Atlantic,—a theory that made him the laughing stock of all Europe.

The great chemist works for elements that he is certain must exist although no one has ever seen them or known about them. His theory tells him that somewhere in matter such and such a thing is. Therefore go in search of it. Eventually radium or some other equally amazing substance is encountered.

Every art has a scientific background. In by far the large number of cases the background has been discovered by practice and not by theory. This is peculiarly the case in music. Most of the great musical theorists have been men who have viewed the frontiers of the art and having described their dimensions have then told in orderly fashion what has been done within those dimensions in the past.

In other words, the theorists in music are intelligent classifiers. They are like good librarians who keep the right books on the right shelves, properly co-ordinated and listed. When they have done that they can do but little more.

Certain clever writers have attempted to show by illustration what composers of the past have done with their musical materials. However, these are merely indicative. The student who would be a composer must take the musical materials down from their theoretical shelves and work with them interminably until new combinations can be effected. That is what Beethoven did, that is what Brahms did, that is what Wagner did; that is what Brahms did. All the theorists and theories in the world could not have made these masters, although they had to know the theories to understand what had been done in the past. Harmony and counterpoint are indispensable to the student of composition but they are only a beginning. Columbus had his theory, but what would it have been if he had never made his voyage?

Teachers are engaged to instruct. Franz Liszt gave comparatively little instruction but the inspiration of his playing and advice made a score of virtuosos. The teacher who fails to inspire is only half a teacher. In every lesson there should be a note of inspiration that leaves the pupil glowing with enthusiasm.

A Noteworthy Series

THE ETUDE cannot refrain from paying a tribute to Mr. Harold Bauer's noteworthy series of conferences upon "The Spirit of The Masters," now appearing in this publication. Last month Mr. Bauer discussed, in this continued interview, Bach, Haydn and Mozart; this month he discusses Beethoven, Mendelssohn and Brahms; next month he will take up Schumann and Liszt, and finally, in July, he will treat upon Chopin and the Modern Masters. We believe that this is one of the most helpful series THE ETUDE has ever been privileged to present. Mr. Bauer indicates in these, as he does in his playing, his virile mind and his sympathetic, artistic personality. In addition to his extensive public tours, Mr. Bauer has found time to organize a great charity for the musicians of Paris who have been afflicted by the war, and has collected and forwarded to France a sum which, together with his own generous personal contributions, amounts to over 80,000 francs.

Musical Munitions

A WELL filled popular magazine was never more important to an army than this magazine to the musician at this time. In this issue we commence a very remarkable series of articles, letters and opinions from distinguished men and women dealing with

"MUSIC AS A NATIONAL NEED IN WAR TIME"

Rarely has it ever been possible to secure the expressions of so many eminent men and women upon the necessity for music in our daily lives, particularly at such a time as this, when the world is staggering under the blast of the greatest of wars. To let these opinions rest on your music table, without calling the attention of every one who comes your way to them, would be to miss the opportunity of a musical life time.

Benjamin Franklin's Musical Side

Mr. O. G. SONNICK, in his recently published book of essays entitled *Samuel Coleridge*, devotes considerable space to the recounting of some very interesting facts which his patient research has brought to light in regard to the musical proclivities of several of our early Presidents—Washington, John Adams, Thomas Jefferson and John Quincy Adams, and of the great statesman Benjamin Franklin. In the present article we draw largely, though not exclusively, from this source for our data.

Did you know that Benjamin Franklin took a great interest in a certain musical instrument popular in his day called the *Musical Glasses*, and made such important improvements in it that he was very justly reckoned the inventor, the improved instrument being called *Glassy-chord, Harmonica, or Armonica*, the last being Franklin's own preference. The vogue of the Armonica spread to England and Europe; Goldsmith alludes to it in the *Vicar of Wakefield*; Beethoven wrote a short composition for it—a song with Armonica accompaniment; Mozart composed an *Adagio and Rondo* for Armonica, Flute, Oboe, Viola and Violoncello. *A Quartet for Armonica, Flute, Oboe, Viola and Violoncello* was played at a concert in New York. The Armonica was said to blend remarkably well with the other instruments mentioned. The result that fell out of it was that it was sweet but very penetrating tone seemed to produce a bad effect on the nervous system of its players.

Franklin himself, however, did not appear to suffer any ill effects from it, though he became an expert player, and often entertained his friends by his playing. Nathaniel Evans wrote a poem entitled *To Benjamin Franklin, Esq., LL.D., Occasioned by hearing him play on the Harmonica*. George Washington paid \$3 shillings 9 pence to hear a player named Costella give a performance on the Armonica, at Williamsburg, Va.

Other Musical Activities of Franklin
Previous to the invention of the Armonica, Franklin had learned to play on the harp, the guitar, the violin, and some say the violoncello. At one time he volunteered his services as guitar teacher to a friend.

In his *Autobiography* he speaks with appreciation of the excellent church music at Bethlehem. Pa. The orchestra was accompanied with violins, oboes, flutes, clarinets, etc.

In a letter written home from London to his wife (in 1752) he suggests that he should be fitting up a certain room in his house—the "blue room"—as a music room. At this time Franklin was present in the audience at the first performance of Handel's very last appearance in public as an organist and choral conductor.

Franklin was fond of songs, and composed several himself. In his words and music, one of them *My Plain Country Jean* being in praise of his own wife.

Franklin as a Musical Critic
In a letter of Franklin's to Lord Kames, of Edinburgh, too lengthy to quote in full, he says that he is a great admirer of the songs of such writers as Karl Stumpf and Hugo Riemann, to the effect that certain melodies, by moving through intervals of chords, contain implicitly their own harmonies, so that the inner ear hears chords, though no instrument furnishes them. He showed this to be the case particularly with certain Scotch tunes, which he accordingly made an excellent effect with no accompaniment whatever.

He also criticized Handel's use of florid melody in the setting of words, in very much the same vein as did Berlioz and Wagner, several decades later, showing himself to be a musical critic in advance of his age. As a great statesman like Franklin found time to cultivate music during the strenuous early days of our beloved country, in which he took so important a part, may we not venture to follow his example in this way, if we venture to follow his example in this present war-time crisis?

Slavery to the Keyboard

By T. L. Rickaby

Most piano pupils are actually in bondage to the keyboard. To the majority of them what we call "C" is merely a white key immediately in front of two black ones. From the first they should be taught that "C" is a sound which may be made on a violin string, a pipe, a tube, or with the voice, and that they, from their choice of an instrument with a keyboard, must produce it by striking a certain key. It should be emphasized, too, that musical sounds as we know them existed quite a while before the piano was added to existing means of producing sound. It is here that ear-training comes in, and not until it forms a part, and a large part, of the musical work of every piano and the part that this keyboard bondage became a thing of the past.

A Letter from General Hugh L. Scott

Major General Scott, one of the most able commanders in the history of the U. S. Army, a man whose wisdom, diplomacy and achievements have entitled him to the respect and admiration of military men of all countries, sends the following timely letter in connection with the subject discussed upon the next page:

HEADQUARTERS

OFFICE OF THE COMMANDING GENERAL

CAMP DIX, NEW JERSEY

March 28, 1918.

Music in battle is not an innovation. From time immemorial bands of various instruments have cheered the soldier as he closed with the enemy.

Discussion of the need of music in wartime by the nation at large is rather for the civilian than the soldier. Here at Camp Dix a short time daily is set aside for mass singing, and singing contests among the several companies are encouraged. It is found that band music and mass singing encourage and cultivate the comradely spirit which is so essential to the success of the army. Music can be made to encourage and cheer the nation behind the army.

He who enjoys music, whether as listener or performer, cannot be a groucher, for grouches generally have a distorted vision of things in general.

In civilian life, music promotes equanimity of mind, which is a basis of confidence in the ultimate triumph of our struggles. In the army music promotes morale—that great indefinable spirit which holds an army together and animates it with the single idea of victory.

Music helps against those insidious influences which break an army's enthusiasm. In a singing army is a fighting one, not because it sings but because it has the enthusiasm which comes from singing.

Practice the Bass

By Martin Sanger

How often just some little hint will put one on the right track! I had been studying piano for at least two years and making tolerable progress before I found what was keeping me back. It was my bass. In my eagerness to get the meaning of a piece I unconsciously practiced more with the right hand than with the left hand.

An old pianist who had played in a theater, said to me, "Why don't you work up your left hand?" The answer was plain. I learned the left hand part first and learned it thoroughly. I first played the bass part very slowly. Then a little faster and then, when I felt that I had mastered it, I put in the right hand. The result was so startling that I recommended it to all students who may be wondering why their practice is not bringing results. I then got a lot of left hand studies from my publisher and my development during that year was quicker and better than at any time before then.

The Piano's Future Assured

By H. C. Hamilton

It is a commonly heard statement that the piano is the most popular of musical instruments, and yet the question is raised from time to time as to whether the favor in which it is held will always remain. We have seen the popularity of other instruments rise and wane and no doubt the thought comes to the mind of many music-lovers as to whether the piano will in time share their fate.

It is Hofmann, in his book, *Piano Playing*, who asserts that the piano is the "chastest" of all instruments, the tone of a fine piano (well played, of course) is such that we can listen to it for a considerable time without weariness—it certainly lacks the more sensuous quality of many other instruments, but what it lacks in this it atones for in another kind of simplicity. The tone may be truly said to lack "warmth," speaking orchestra, but too much warmth palliates sooner than the chastity of tone we cannot help but admire when listening to a Paderewski, Hofmann, or de Pachmann.

Not so very long ago piano-makers introduced "mandolin" attachments and similar devices, to "improve" or add to the attractions of the instrument, but these things found little favor among the better class of players. The "twang" or metallic quality of the tone so obtained soon grew wearisome to a cultivated ear, and pure piano tone was preferred.

Then again, the piano is a complete instrument in itself, and from the very way in which it is manipulated by the keyboard it tends to easy handling, which furthers its popularity.

An instrument played by means of a keyboard seems to have been the thing sought for from quite early times in the past. The piano and pipe organ have had many predecessors. No one seems to fear the disappearance of that magnificent instrument—the pipe organ, and almost limited in quality and almost limited in range. But a pipe organ is not suited to the majority of homes and the need organ seems to have had its day. The piano is not, and can be made to stand independence all its own. Its pre-eminence in musical favor is not a matter of chance, or a passing craze, but a fact built upon enduring worth.

Music and Brain Building

By Maud H. Wimpenny

How often do we teachers of the piano hear the repeated complaint that it is impossible to take up piano instruction when other subjects are on hand—that music has a tendency to hinder studies or detract from the work in hand.

Mothers of children use this as a regular complaint when urged to agree to music lessons. Attention should be paid to the fact that more hours' exemption from school are necessary for the purpose of music lessons generally. In former years both city and country schools had a ruling that per cent of the hour's exemption when other subjects are on hand—the teacher or principal of a school which had been signed by the music teacher. Nowadays the school sessions are lengthened, and there is positively no ruling to exempt a scholar for a music lesson. As above title prevails, the schools would be the losers if all the piano teachers were to go out of the profession. The School Boards should be influenced to take up the matter and unite with all music teachers to urge the organists to give their consent to the necessary and fundamental brain-building art.

All musical education tends to enhance poetic feeling, and artistic appreciation of the beautiful in fine art. It is a subject for all studies, why not have it considered as such by all School Boards to the extent of hours' exemption for music lessons? It is a subject of necessity to the music teachers as a body.



LYMAN ABBOTT.

HENRY VAN DYKE.

ANNA H. SHAW.

IDA TARBELL.

OWEN WISTER.

THOMAS A. EDISON.

Music Now More Than Ever

Eminent Men and Women in Many Walks of Life Earnestly Urge Music as a Present National Need

"Music is one of the most forcible instruments for training, for arousing and for governing the mind and spirit of man."—WILLIAM E. GLADSTONE

With the view of procuring ETUDE readers with expressions of opinion from very great minds upon the relation which music and music education should bear to the activities of America in the present great crisis we have been fortunate in securing the co-operation of the following men and women who stand at the front rank in American life to-day.

Lyman Abbott

Dr. Lyman Abbott is probably the most distinguished publicist-clergyman in America. As the successor of Henry Ward Beecher in Plymouth Church, Brooklyn, N. Y., he attained wide fame, and later as editor of the *Outlook* his sane, vigorous and kindly views upon many, many subjects have had world-wide circulation. The readers of THE ETUDE should congratulate themselves upon having the following splendid thought to show to their friends:

Music in our homes, in our schools, in our churches, in our civic centers, is an essential to our national life and should be encouraged and promoted during the war. Julia Ward Howe by her *Battle Hymn of the Republic* rendered as true a service to her country in war time as if she had been a soldier in the field or a statesman in the council of the nation. What our Italian bands have done to inspire with courage the Italian soldiers is a matter of current history. It is a grave question to my mind whether or not as many persons have been brought into the Kingdom of God by songs as by sermons. The means which has accomplished so much in the cause of religion is surely needed in the cause of patriotism. It is not only a rest and a refreshment, but also an inspiration and a strength.

Henry Van Dyke

The Hon. Henry Van Dyke, formerly United States Minister to the Netherlands, now a Chaplain in the United States Navy with the rank of Lieutenant Commander, is so distinguished as a diplomatist, poet, author and educator that anything he writes finds a large audience reading. The *ETUDE* readers will find in the following excellent ideas to "pass along" at this time.

It is a strong believer in the value of music in education. The Greeks, a wise folk, made it one of the elements of their training and discipline. The four liberal arts which composed the quadrivium of Pythagoras were geometry, astronomy, arithmetic, and music. To this was added the trivium composed of grammar, logic and rhetoric. Plato said, "Musical training is a more potent instrument than any other, because rhythm and harmony find their way into the secret places of the soul, on which they mightily fasten, inwardly grace, and making the soul graceful of him who is rightly educated."

While this is true of the science or art of music as an object of study, it is true also that the practice of music, especially it seems to me in choral singing, is of

These opinions are of golden possibilities to all those who desire to do everything possible to investigate how music may be of ever-increasing service at this time in your home district—by cheering the boys in service, keeping up the patriotic fervor and optimism in the homes and by continuing the regular work in musical education so that the coming generation will have an even higher efficiency in the art.

the very greatest physical and moral benefit. It teaches the subordination of the individual to the group or company. It gives a sense of order and self-restraint. It is good for the heart and the lungs and the throat. It is a stimulant and a tonic. It confers that pleasure which comes from the production of beauty through co-operation. Good music set to good words, and that under good direction by a company of people who put their hearts as well as their voices into it is much more than an amusement; it is a recreation in the highest sense of the word, for it develops and builds them up through the power of joy and harmony.

Thomas A. Edison

Thomas A. Edison ranks among the few men whose fame reaches around the world to all countries touched by civilization. His own inventions have revolutionized all forms of human activity. He will be known as one of the greatest men of all ages and his words at this time have especial significance. You ask me if music is a human essential. To the Eskimo, or South Sea Islander, no. To the American, Frenchman, Englishman, Italian—yes. Mere existence demands nothing but food, drink, clothing and shelter. But when you attempt to raise existence to a higher plane, you have to nourish the brain as well as the body. I don't think there is any sane person who would say that hooks are unessential to the maintenance of our civilization in America. Yet, after this school days, probably less than one-fourth of our population reads with serious purpose. Music is more essential than literature, for the very simple reason that music is capable of releasing in practically every human mind enlightening and ennobling thoughts that literature evokes in only the most erudite minds.

Music, next to religion, is the mind's greatest solace, and also its greatest inspiration. The history of the world shows that lofty aspirations find vent in music, and that music, in turn, helps to inspire such aspirations in others. Military men agree that music is essential to soldiers both in camp and in action. The human mind and intellect to those the soldier leaves behind is not less essential to those the soldier leaves behind. Instead of degrading music, the demagogues and others, whose hysteria or self-consciousness has distorted their vision and befuddled their brains, should urge the nation to make more music, to have more concerts, to have more community singing—in short, to do everything that reasonably can be done to make America a singing nation during the war. When the

casualty lists begin to fill the pages of our newspapers, we shall need music to sustain our national spirit. The man who disparages music as a luxury and non-essential is giving the nation an injury.

John Luther Long

The eminent author of *Madam Butterfly* and other famous works is also a well-known attorney. His appreciation of music is characteristic and forceful.

We shall keep our music. We shall make more. We shall keep our musicians—both in the innumerable homes, and in the public centers. And we shall not do it because any country in Europe shall teach us to do so, but because we, the most musical people on the earth, understand for ourselves the good of doing so. We shall be spontaneous in this patriotism for music.

In this, as in the war between the States, we had nothing to begin with but the "Star-Spangled Banner." (Not an inartistic thing! Nothing is or can be which moves a people as that do!) But what an immense body of patriotic music that war developed! We are singing those old war songs yet—fifty years after! I think we shall sing them for fifty years more.

Marching Through Georgia! The Battle Hymn of the Republic, When Johnny Comes Marching Home, Maryland, Tenting To-night, We'll Shall Meet But We Shall Meet Him.

There are hundreds of 'em. Well, it goes a bit more slowly in this war, because it is still, to many of us, a "foreign war!" When we begin to understand that it is our war, when, alas, the suffering and death and destruction are brought home to us in the long lists of casualties, the measure fare on our talks, the creped widows and orphans on our streets—our poets and musicians will be heard. And the heart of all humanity will then listen. Yes, and remember. For to them shall be given to express the voiceless sufferers, not only the grief and valor of a nation, but of the universal world! And those songs, whether of the voice or the instrument, or both, shall sing themselves forever. For there never will have been, as there never have been, such colossal emotions to sing.

I believe the greatest music the world has yet known will come out of this war. And it will come, not only in America, for the world is learning to participate in the world outside of us—that we are not money

grubbers, not materialists, but the most ideal people on the earth! And it is out of ideals, thank God, that music is made.

And this music, which is being heard but faintly as yet, will lift us up to our sacrifices, to our supernatural courage, to our daring, to our help in every line of concurring endeavor!

When this war comes home to each one of us, we shall sing! It may be the *Tirany*, or *Over There*, or *Where do we go from Here?*—or it may be the dull dirge of those who follow in their hearts funerals which have no corpses; but we shall sing! And in the singing we will rise in a might which the world does not yet dream of—or we!

And so, dear editor, we shall keep the music in our homes, in our civic centers, but most of all in our hearts—simply because we cannot do otherwise. WE ARE AMERICANS.

Ida M. Tarbell

The distinguished American biographer, lecturer, editor and author adds the following terse and conclusive lines.

In my judgment you are right in claiming that music is one of the things that help and feed the soul. Its value to the men in camp and field has of course long been admitted. Those of us at home need it as much, if not more than ever.

Anna H. Shaw

Dr. Anna Howard Shaw, famous first as the greatest clergywoman of our time, and later as the leader in the Woman Suffrage movement which has resulted in securing the vote for women in many states, and now at the head of the Woman's Committee of the Council of National Defense, takes a strong stand for the need of music at this time.

There could be no greater loss to the social life and to the patriotic impulses of the people at this time than the cessation of instruction in music.

The power of music is immeasurable in times of danger or social unrest. We could sing ourselves into freedom if all else failed. In their most fatiguing marches our men sing to keep up flagging spirits and inspire hope. We at home may need the same inspiration to keep us so our task in winning the war.

I wish every city in the nation had a community center where the people might meet every day, especially on Sunday, to unite in singing. In schools singing should be taught as one of the greatest patriotic duties. Let us keep on singing.

Owen Wister

Dr. Owen Wister is known to thousands as a very successful novelist, others know him as an attorney and others still are aware that he has great musical gifts. In his younger years he wrote a symphony which aroused the enthusiastic interest of Franz Liszt. His opinion upon this subject is therefore of especial value because of his experience.

It is the experience of all nations that music is an essential in war and an essential in peace. It is since the day when savages took sticks and beat hides stretched over logs up to the present day, when a military band of forty instruments revives and strengthens the spirit of the soldier, martial music is found to be an important part of the equipment of the soldier, like his uniform, or any other part of his equipment.

When the British Army of Kitchener had to be organized in great haste under an emergency the officers sent most urgent calls for music, which they found that their men could not do without. Accordingly, the new British Army was taught to sing and hands were furnished to it in as many countries as possible in as short a time as possible. That is the experience of the world regarding music in time of war.

We also are in time of war and our soldiers are not so different from the civilians of other countries. To regard music as a luxury in the home or in the concert at the present time is an opinion held only by the unmusical. Amply with observation and capable of thought understands that the piano teacher's present time is more necessary in every part of our life, than it has been at any other time since the Civil War, and any one who takes steps to diminish its quantity takes an unfair step, though they may do so in perfect good faith.

He who will not act when he can, will not be able to act when he wishes to.—BRYTON.

"Be not simply good, but good for something."—TIBULLAUS.

An Interesting Way to Teach Phrasing

By Bertha V. Hughes

Now the pupil where phrases begin and end in a composition, then play the first phrase yourself and ask the pupil to play the second phrase. Continue the same idea through the rest of the composition.

As soon as the pupil understands what is wanted, he will eager and no encouragement to be very alert and eager about picking up his phrase exactly on time. If two pupils are in a class together, they may share a piece between them, in this way, the teacher merely preparing it by marking the places where the change from one phrase to the next occurs.

Teachers who are so fortunate as to have two pianos in their studio will find it specially convenient for this purpose, one player sitting at each, but it is perfectly possible to do it at a single instrument, the players sitting side by side, as for a duet.



A Love Letter from Mozart to his Wife

"Dear little wife,
I have a host of petitions to make to you:
1st. I implore you not to give way to grief;
2d. To take care of your health and to remember that the air of the spring is treacherous;
3d. Not to go out walking alone or, better still, not to go for walks at all. (Constance had been suffering from an illness that made walking somewhat dangerous for her);
4th. Never to doubt the depth and sincerity of my love; I have never written a letter to you which did not place your dear picture where my eyes fall on it;
5th. To guard not only your honor and mine, but even to watch over outward appearances. Do not let this recommendation offend you, for you should love me all the more for being anxious about your good name;
6th and ultimo. I beg of you to give me longer details in your letter. I want to know whether your brother-in-law Hoffer came to see you the day after my departure; if he comes often to visit after you as he promised he would, if the Lange family come to visit you; if your portrait is progressing; if you do this or that; everything is of supreme interest to me. Adieu, dearest, keep well. Ever yours before I go to bed a good half-hour's chat with you dear like-us, and also when I awake. Adieu. I send you 200,506,370,824 kisses—there is wherewith to exercise yourself in enumeration."

WOLFGANG.

The Music Teacher's Desk

By Frank Andrews Fall, Litt.D.,
Bursar of New York University

NEXT to the piano the most important article of actual furniture in the music studio is the desk at which one sits. When not engaged in actual teaching, which sometimes it may be, when so engaged. This should be a flat-topped affair rather than an old-fashioned roll-top.

The ancient idea of a desk was something with plenty of pigeon holes, in which one might store letters, bills, memoranda and the like, and thus avoid or delay facing the problems which they embodied. The new idea in desks is this—a flat working surface, on which one places his grip of daily tasks, and keeps hammering at them until they are properly disposed of, after which they are ready for putting away in order in the vertical file.

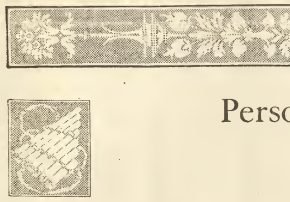
There are, it seems to me, three things which rightly have place on a music teacher's desk:

- 1. *The day's work.* This includes a schedule of teaching or other appointments, made out the night before, or earlier if possible; sheet music, texts or exercise books required during the day; memoranda, books, pictures or other illustrative material.
- 2. *The day's self-development assignment.* This might consist of a book in which a chapter or more is worked out; a correspondence course lesson to be worked out; a piece of composition to be attempted. In the rush of teaching it is an easy matter to let one's home-culture plans go unfulfilled, unless one gives them a definite place in every day's program. For this purpose there is nothing better than a reading course covering a stated period of time, such as the Chautauqua or Bay View Reading Circle courses, or those offered by the Bureau of Education in the Department of the Interior at Washington.
- 3. *Something to remind both teacher and pupil of that true and abiding beauty which finds its music out of many forms of expression.* It may be merely a bit of carved wood to mark a small thing or a rose in a simple vase—the point is to make the aesthetic appeal in such a way that the pupil cannot fail to respond to it. If a different object can be selected each day or week, so much the better. Finally, this suggestion is made, to take a little time occasionally to think about his environment, his tools, his material aids to efficient teaching. Better plans for studio management; for arranging, indexing and classifying material; for handling the business side of teaching, with its puzzling and sometimes embarrassing problems—all these and others will be developed naturally and satisfactorily in the course of time if the teacher will but follow the three big Cs:
1. Concentrate.
2. Cultivate.
3. Co-ordinate.

Get in Touch with Other Professions

By T. L. Rickaby

In a recent magazine I read the following sentence: "It is the exception for the piano teacher to have any recognition in the city in which he lives as an original thinker of a social nature."
This is rather a startling arraignment, but it must be admitted that in the main it is true. The activities of the piano teacher are confined almost exclusively to women, girls and children, and thus he has few opportunities apparently to come in contact with "birds of a feather flock together," but except in the largest cities there are very few male teachers, and so he has gradually entered into a way of flocking by himself and becoming a part of a social life which seems to have lost the faculty of "mixing." This is unfortunate for the musician. The community may never miss one man, but the one man will miss the community. Why shouldn't a teacher in his work, seem to be a pianist, a golfer, member of a commercial club, or school board, or of the various clubs which many cities boast of at present? In my rather wide acquaintance I know of but few who have broken away from the traditional boundaries of his work, seem to be a pianist teacher. If you happen to be in this class and realize that you are more or less prescribed in your activities to put the matter mildly and charitably—step out a little. Get in touch with other professions and guilds. It may help them. It certainly will help you.



Personality and Interpretation

By the Distinguished American Critic

W. J. HENDERSON

YOUTHS of both sexes, contending with the prodigious difficulties of discovering the world and human life, are obliged to go through a process of education in schools. There they acquire some small amount of knowledge and a still smaller amount of wisdom. They are subjected to numerous subjects placed before their expanding young minds is one called metaphysics, a science which chatters glibly in such terms as "objective" and "subjective." Usually the aforesaid youths depart from the various seats of learning with little care in their souls as to the precise significance of these adjectives. But in the course of time some of them, and especially those whom Nature has marked out for musical careers, discover that the words are related to matters of deep interest to them.

Composers, of whom ambition creates many and Nature very few, are happily exempt from "subjective" and "objective" considerations; but the performers have to take them under their wings and carry them there through all their flights. Let us try to tell ourselves just what these words mean. That which the mind comprehends as absolutely apart from and outside itself is objective; that which is a part of the mind is subjective. This is none too clear, but it may help. The mind, indeed, acquires from without matter for its digestion, but its conclusions in regard to these matters are subjective.

What have these things to do with the relations of personality to the interpretation of music? Just this: A comprehension of the psychology of the subjective and the objective should convince us that such a thing as interpretation, wholly free of personal reconstruction of the thing interpreted, is utterly impossible. Furthermore it is entirely undesirable.

A sonata by Beethoven is a creation which existed before the birth of any living pianist. It was there with all its melodic character, its characteristic methods of development, its loom harmonies, its individual technique, when the contemporaneous generation of performers was still far in the future, when Paderewski, Bauer, Gahrlowitsch, Hoffmann and the rest were not yet dreamed of. When the young player of today sits at the piano to study such a work, he is in precisely the same condition as a young architect, who, for the first time in his life, beholds a Greek temple. The architect fervently desires to absorb the spirit of Hellenic architecture to the end that he may breathe it into some modern structure, perhaps even make something having a quality of its own, as Cass Gilbert did when he applied the principles of the perpendicular Gothic to the needs of the Woolworth Building.

Interpretation Cannot Be Wholly Objective

But the attitude of the young architect, and equally that of the young pianist, must necessarily be composite. It cannot be wholly objective. The imperative demand for assimilation of that which is found already complete and perfect in itself presupposes the operation of subjective faculties. The mind is immediately and intensely conscious of its own exaltation. For what does the young pianist find in the Beethoven sonata? Can he find in it all that Beethoven found? Then indeed it is the poet's mighty master, for "only genius can understand genius." Here the secret lies. The musical performer who can interpret a work exactly as the composer intended it to be interpreted must be one capable of grasping the intangible, the spirit of the creative mind and of reproducing its most intimate self command. Does any one believe that this is within the bounds of possibility?

What, then, must take place? The interpreter must absorb into his own spirit that which his spirit can discover and feel. With all his intelligence and love and sympathy the young artist must strive to understand to the message of the composer; but when he has put forth all his powers, he will have put forth his best. He cannot project anything but his own personality.

Louis XI. of Irving and of Coquelin

Did the reader ever see Henry Irving as Louis XI? And did he ever enjoy a performance of the same role by Coquelin? Now Louis XI. was only one man and he lived only one life. He was the subject of countless songs and stories, while greater history has methodically recorded his follies, his frailties and his immortal meanness. Much is known about his character and there could be no possibility of blurring on the part of any actor undertaking to impersonate the monarch. His craft, cunning, crafty, ever active suspicion, malignity insatiable and a royal cowardice intrude themselves upon the observation of the interpreter.

Irving and Coquelin delineated the character with great skill. Both communicated to their audiences in unmistakable terms the ugly traits of the despotic occupant of a throne. And yet their impersonations were dissimilar, not only in superficial details, but in the deeper traits of sentiment. Both were true to history, but Henry Irving and the other was Constant Coquelin. The personality of each artist was displayed in every scene and it was impossible that it should fail to be. The actor cannot speak with another's voice, he cannot look out of another's eyes, he cannot conceive and feel with another's temperament.

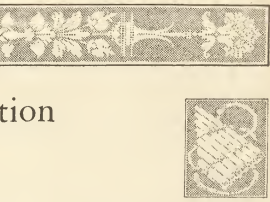
The same things must be said of the interpretative musician. The pianist, if he be one of significance, will surely have his own peculiarities of touch and style. He can no more rid himself of them than he can rid himself of the shape of his hands and the length of his arms. No more can he divest himself of his individual nature. If he be a true artist, he will approach the study of a new work with an open mind. He will strive to penetrate to its heart by finding out what the contrast of its themes, the relation of its phrases, the introduction of developments, passage work or other devices meant when the mind of the composer planned them. With these points clear in his own mind he spreads before his inner view his own interpretation of the work.

In this supreme act of preparation his personality must inevitably operate with irresistible force, for only his own perceptions of artistic beauty can aid him; and only from these can he arrive at that state of exaltation in which the fire of deeply moving emotion vitalizes for him the printed page. Here, indeed, is the true field of emotion in the interpretative musician's art. No doubt matinee girls thrill with the thought that Paderewski is to tears by Chopin while he is playing him. But Mr. Paderewski knows that his whole intelligence as a musician is bent upon directing his physical powers to the exact and lifelike reproduction of the conception which he formed when his study of the printed page had opened for him the shrine of the composer's imagination and prostrated him in pious adoration.

I have said that to have the interpretative artist completely disguise his personality would be highly undesirable, even if it were possible. If the interpretation of any particular masterpiece, say Beethoven's *Opus 170*, could be standardized, what would be the wasteful prodigality of Nature in bestowing upon us Josef Hoffmann, Ignace Paderewski and Harold Bauer. Each of them plays this particular work according to his own understanding and feeling, and each of them plays it beautifully, convincingly. But each plays it differently from the other.

If Beethoven's Own Interpretation Were Available Now

Suppose that in the early years of the nineteenth century Beethoven had been seen according to Mr. Paderewski are now and that Beethoven had made records of his own performance of this sonata. The highest ideal of a purely objective interpretation of the work should demand that the pianist of today would be able to give us an exact reproduction of the record. This, of course,



presupposes that Beethoven himself could play the work according to his own conception of it. This being granted, and the pianist of today, say Ethel Leginska or Guilmor Novace, capable of making the exact reproduction, then what would be the use of having any Leginskas or Novaces at all? Why not let the mechanical piano perform the impeccable record and give us the voice of the dead Beethoven?

There is the test of the whole matter. "The dead Beethoven?" Yes, that is what we should get. The living not the dead shall sing to us. We may wait with Tennyson

*"Oh, for the touch of a vanished hand
And the sound of a voice that is still."*

But the wall will be as hopeless as the poet's. We cannot bring back the dead composer. We cannot hear in the interpretation of his piano music the touch of the vanished hand nor in his song the sound of the voice that is still. We must accept from Paderewski his recital of the sonata and from Hoffmann his. When we listen to the famous pianist, whoever he may be, we must render unto Beethoven that which is Beethoven's and unto Leginska or Gahrlowitsch that which is his.

May the interpretative artist, then, play the music of a master just as he pleases without regard to the composer's intention? Of course not. No pianist worthy of the name ever attempts to do so. Every sincere musician strives with all his power to understand the composition before him, to get at the artistic plan and purpose of its creator. But to repeat what has already been said, he cannot do that which is not in him. He cannot be any one but himself. He cannot find in a composition anything that is not in his own soul. But he can gather to himself all of Beethoven or Chopin or Schumann that his faculties can discern and reproduce just as much as his own individual force is able to project beyond the four walls of his skull. And this is the highest small achievement. Within it is comprised the richest in analysis and synthesis with which one mind can attain, and both must be warmed through and through by love.

Personality Should Not Be Obtrusive

The varying angles of view in the conception of an art work which is so to be interpreted, as the matter is I have intimated, of differences in the artistic organizations, or temperaments as they are customarily called, of the performers. The interpretation is part and parcel of the personality of the artist. Owing to the individual workings of dark and sinister influences we too often get the work of the artist that is not his own. That, often get more of the artist than he intended. That, let us repeat, is an undesirable projection of personality. On the other hand if no personality at all permeates the interpretation, you may be certain that nothing of the genius of the composer will appear either. The artist cannot at the same instant be spiritually dead and artistically alive.

The personalities of musical performers are always interesting especially to that vast number of persons who vaguely think there is some sort of miracle about the performance of music in any way at all. The lamentable tendency of contemporaneous journalism is to cater to the public appetite for information about the personalities of the artists who practice directly the art of music. The reader to the private traits of the artist, not that part of them which gives character to his art. It feeds itself to satisfy upon such stuff as the old fable that floated all over the country that Mr. Paderewski's white playing upon such a piece of Chopin was and consequently always in tears. If such a combination could be effected as a stereotyped form of mind and a mechanically started stream of tears as the accompaniments of a certain interpreta-

you may be sure that the interpretation itself would soon become as weak as the tears.

That which is propelled into an auditorium across the footlights is all of a personality that an audience should know. No one ever suffered from over-advertised personality more than Myrta Garden. For artistic shortcoming on her part her loyal admirers always pleaded: "But she has such an interesting personality." Miss Garden's personality, it seems never to have occurred to her adorners, is not a thing apart from her art. It is the foundation of an interpretative method which almost makes one forget that this incomparable woman is a singer who rarely sings. Miss Garden is one of the most ingenious and resourceful actresses before the public. She has a mechanical theatrical skill, a marvelous command of the pictorial lights and shadows of the stage, a profound grasp of the illuminating quality of the footlights.

In the art of music there is no other department in which the power of personality can work such magic as in the opera. Radical defects in technique, flagrant violations of good taste and astonishing ignorance of style are all obscured by the charm of a "magnetic" personality. In the field of the same recital also the artist is often admired when the art should not be. But obviously this is not the operation of personality which is meant by the inquirer, so to be sure, it is to formulate an interpretation by a performer of instrumental music.

Paderewski and Von Bülow Contrast

Perhaps no better illustration of the contrast of the personality to the interpretative art is to be found than that offered by Mr. Paderewski, to whom I revert once more with pleasure. At this moment when it seems altogether probable that he will not again appear as a pianist, but will devote his time, his intellect and his immense energy to his country, it should be especially

César Franck After Twenty-five Years

For a work of art to be rightly appreciated, it must make appeal to something similar and already existing in one's mind and character. The common phrase in our language "I like it" is an unconscious recognition of this fact, meaning, "I am like it." In the case of art as in the case of life, it will be well to understand why the works of César Franck were slow in gaining public recognition.

César Franck lived from 1822 to 1890. Although born in Belgium, he is essentially the founder of the modern French school of music, but it must not be assumed from this fact that the works of his pupils, even from those most strongly influenced by him, show the same spirit of lofty mysticism, contemplative calm and aloofness which characterizes the works of the older master. That was part of the man himself—a man of saintly and sincere character, finding joy in the service of the Church (as organist), and laboring devotedly through long hours of teaching every day, to do his very best for every one of his pupils. The hours he could spare for composition were but few—principally in the early morning—and he was most self-exacting as to the quality of his work, so that he was well along toward middle age before he had really attained to his full powers as a composer.

Vincent D'Indy says:—"To be a pupil of Franck, which we now deem an honor, was not always regarded as such—far from it. Now that the master has joined the Immortals, his pupils have suddenly become legion. Among those who have become most notable are D'Indy, Gabriel Pierné, Samuel Rousseau, Camille Benoit, Ernest Chausson, Augustus Hölzel; but the list might be greatly extended.

He was no dry pedant; in criticizing a pupil's composition, he seldom referred to the rules of harmony or musical form, but simply would say, "I like that" or "I don't like that"—(the latter, in a mild and considerate tone of voice). In some cases he would say, "They would not permit you to do that at the Conservatory, but I like it very much." It is easy to understand how this, on the one hand, led away from a dry and barren classicism and favored originality, and on the other hand, how it saved the younger French composers of his generation from being overwhelmed and led astray by the magnificent but alien genius of Wagner.

As Roman Roland says:—"The *Beaumonts*, the *Wagnerian* movement, in a serene and fecund solitude," Rosa Newmarch, the translator of D'Indy's fine biography of the master, remarks most truly,—"The performance of a representative work by César Franck has an immense concern for the student of musical history, because he has solved, more successfully perhaps than any other composer of his day, the question of the

interesting to consider how his interpretations are colored by his spiritual organization.

Few knew that Mr. Paderewski is a man of extraordinary intellect. He might have succeeded in ordinary fields than that of music. He possesses a remarkable and comprehensive grasp of philosophies, of history and of world politics. He displays in the discussion of the gravest topics of the time an insight which would do credit to a statesman. But apart from his force and breadth of his intelligence the famous pianist has that intangible combination of spiritual sensibilities called temperament. The predominant trait of this temperament is an exquisite sense of beauty. To Mr. Paderewski the vital quality of music is sensuous beauty. There is for him no music of the type described by James Huneker as "cerebral."

When therefore some of his opponents charge him with playing Beethoven sentimentally, they lose sight of more acutely than do some others the melodic and harmonic beauty of Beethoven's music and that he is more anxiously concerned about attaining a perfect technique of this than a searching analysis of the form or a pedagogic exposition of technical details. Von Bülow, on the other hand, was a pianist whose interpretations of Beethoven attracted teachers and students in every part of his own authority. Von Bülow's great series of Beethoven recitals was like a lecture course on the correct manner of performing the works. But assuredly no one ever felt the thrill of emotion while he was playing.

These are two examples of opposite types of personality and unquestionably each has its place and part in the world of musical performance. The playing of Von Bülow was probably as nearly objective as any playing could be. Paderewski's is vitally subjective. Both were sincere and each had its message for the hearer.

Enlargement and Revivification of Classical Forms without effecting their ultimate destruction.

Gradual Growth of Appreciation

As a convenient and concrete example of Franck's slow but sure recognition, it is interesting to examine the programs of one of our leading Symphony Orchestras, which the writer has at present before him, dating from 1881 to 1914. Not until nine years after Franck's death do we find his name on the program, when at last he is represented by his *Symphony in D minor*, followed in the next and succeeding years by *The Absence*, *The Accursed Huntsman*, *Psyche and Ero*, (all symphonic poems), the *Symphonic Variations for Piano and Orchestra* and a *Symphonic Piece from The Redemption*. Beginning about 1915, where this list leaves off, performances of Franck's works have become much more frequent; indeed, a comprehensive record would easily exceed the limits of this article.

Works for Organ, Piano, Violin

Some of Franck's most significant work has been for the organ, and the organ-recital programs of the best players show a growing appreciation of his genius. Among the numbers which appear to be particularly in favor, we may mention his *Prise Héroïque*, *Fantaisie in A*, and *Choral in A minor*—all large works—besides an *Adagio in C minor* which is briefer and in a more "popular" style.

His *Violin and Piano Sonata in A* is frequently heard on high-class programs, and his *String Quartet in D* is universally counted a masterpiece, by connoisseurs in chamber-music.

His works for piano alone, while few in number, are most significant: his *Prélude*, *Choral and Fugue*, and *Choral in A minor* are now in the repertoire of great pianists, and are highly valued. Several of his orchestral works are studied with pleasure by earnest music-lovers, in the form of four-hand arrangements for piano.

Several of his organ works are now reprinted in America, edited for the registration of our organs. His violin and piano sonata has also been reprinted.

The "Beaumonts"

Last but not least, his greatest work, an oratorio called *The Beaumonts*, the text of which is founded on Christ's "Sermon on the Mount," is now given performance in most worthy manner by many leading choral societies—an undertaking accomplished but imperfectly during the composer's life-time.

On the whole, the tendency at present to give César Franck earnest appreciation is a most hopeful sign of the times, both musically and ethically.

Haydn's Souvenirs of London

HAYDN'S two visits to London were among the most successful and happy events of his career. On his first return he brought with him several valuable and curious presents, which testify to his popularity there as a talking parrot (which after his master's death sold for about \$700), and half a dozen pairs of stockings, into which were woven the notes of the *Adagio in F major, My Mother Did Me Dead My Hair*, the theme of the *Andante from the Surprise Symphony*, and other dramatic material from Haydn's works. These musical stockings must have come as a real surprise to Haydn, but it is quite natural for a composer to have his name running through his head, but think of the novel sensation of having them running around his legs!—From *Musical Hints in London*, by F. G. Edwards.

High Wrist or Low Wrist?

Why will pianists persist in quibbling over the immaterial points in piano style, which is the really important one? They adopt a "high wrist" position or a "low wrist" position all their technical problems are solved. Tobias Matthay in *The Art of Touch* expresses himself very tersely upon this subject.

The point of real importance is that the wrist joint must be free. So little, however, does the actual position of the wrist relatively to the forearm have any real result, that the wrist-joint may at times be allowed to rise quite high up, without in the least disturbing one's technique.

I have seen Liszt himself assume an absurdly exaggerated position of this nature (obviously the result of his unconscious sense of the correct muscular condition) although he, of course, did not affect it normally. I have also seen others imitating a similar position, or the opposite exaggeration, obviously hoping to induce the obviously coveted "sympathetic touch," but as they had not realized the requisite muscular conditions they were reduced to mere meaningless contortions and mannerisms.

It seems almost superfluous to add, that such great alterations of position are not only not required, but that they are also in themselves not in the least suggestive of the desired results! Nevertheless, it is interesting in this way that the various strict "methods" have arisen—through imperfect reasoning.

An Experience Contest for All Etude Readers

What Defects You Shortcoming in Your Musical Education Would You Correct if You Had to Do Over Again?

Experience is the "crown's nest" from which we can view our errors in the past and attempt to set a little straighter our course for the future.

Experiences that may have a corrective value on the careers of others are most useful when they are sincere and outspoken.

Experience may suggest you many things, and if you had your own career to make over again, you probably would have done many things and studied many different subjects you have omitted but now find necessary to your further life-progress.

Experiences has told you what weak spots in your education now give you much real concern. Why not tell others now how these weak spots might have been avoided?

Experience shows you now what youth and lack of counsel from others might have pointed out to you. That experience is valuable.

Experience meetings where individuals speak from the heart are always interesting. This *ETUDE* aims to hold a real "old fashioned experience meeting" in its columns in which any *ETUDE* reader may have a chance to participate. Therefore we herewith offer

A Prize of \$10.00 each

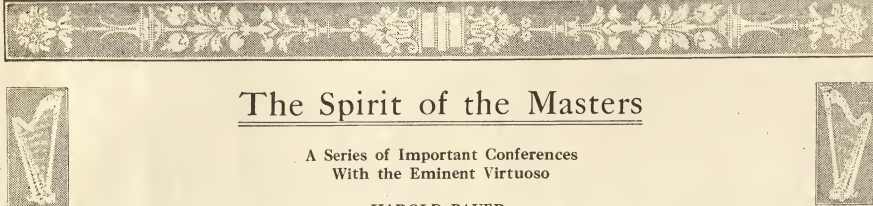
for the best five short articles which give our readers the most practical, constructive and helpful ideas in avoiding the mistakes and pitfalls which have proved a hindrance to you in your career. Answers will be published anonymously if desired, but all answers submitted must be

1. Must be "Experience" Editor *THE ETUDE*, 1712 Chestnut Street, Philadelphia, Pa.

2. Must contain full name and address of sender; should be brief and to the point, and written on one side only.

3. Must be received before June 30, 1918.

4. Must contain return postage if return is desired



The Spirit of the Masters

A Series of Important Conferences With the Eminent Virtuoso

HAROLD BAUER

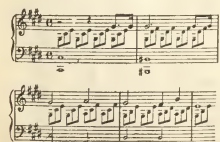
Preparing for the Study of Beethoven, Brahms and Mendelssohn

Beethoven the Master Builder

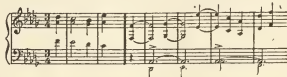
"Many students keep aloof from Beethoven through an entirely mistaken conception of that master. He has been represented to them as a kind of musical god, so grand and so magnificent that only the sanctified few should approach him. Considered from every aspect, Beethoven is so essentially human that he was first of all a composer of the people and for the people. In him, as in Shakespeare, we find every extreme, from tragedy to comedy and from poetry to realism. Beethoven, despite his lofty intellect, was wholly a democrat. He was tolerated by his imperialistic patrons as a genius and therefore irresponsible.

"In approaching Beethoven one must strive to identify oneself with his themes. It will take some little explanation to make myself clear upon this point. All of Beethoven's greater works—that is, the works which he began to produce after he had passed from under the influence of Haydn and Mozart and had commenced to think for himself as an individual—show an organic character which very few musicians understand and appreciate. Yet, it is just that which makes Beethoven great. Whether consciously or unconsciously, he achieved in his compositions something so akin to nature's own constructive efforts, as showing various forms of life, that the result is perhaps one of the highest manifestations of art in any form. Beethoven toiled with his works until, when he had completed a great sonata or a great symphony, there was an inter-relationship between the parts that gave to the whole a unity, virility and character that few other composers have ever approached. That is, he used his motives and themes in such a way that one motive evolved from another not unlike the development of cell-life in living organisms. In Mozart, the themes have a decorative relationship, but rarely anything resembling the organic relationship that characterizes the works of Beethoven. Music bubbled through Mozart's ever-melodic mind and came welling to the surface in exquisite and delightful works—works imperishable in their freshness and charm. In the case of Beethoven, the selection of a theme meant long and deliberate workmanship. Many of his themes came to him, of course, as inspirations, but he did not stop there. He went on working with the theme with infinite patience until he had literally exhausted all its possibilities, and then he started to put together his art work.

"When Beethoven had completed a great work it had all the symmetry, charm and mass of a great Gothic cathedral. It was built for all time and will endure for all time. Let us take the *Moonlight Sonata* as an example. Upon examination of the first movement we find this motive:



"The second movement contains a retrospective suggestion of the same:

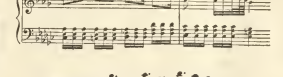
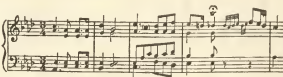


"Now turn to the last movement and consider the harmonic structure here:



Observe that the first motive is carried through all three movements. The repeated G sharp at the beginning becomes a characteristically repeated A flat in the trio of the middle movement and recurs in the fortissimo chords of the last movement. The last notes of the melody of the first movement are used to form the theme of the second movement. The suggestion of a bare fifth with which the sonata begins is transmitted through the trio of the middle movement and is brought to extreme prominence in the left hand figure of the Finale. Lastly, the fact that the first three notes for the right hand are identical in the Adagio and the last movement is not without significance. Everything contributes to the organic unity of the whole work.

"Note that the harmonic idea—the seed—the germ is there all the time. If this were merely an occasional happening it would mean nothing, but the student of Beethoven soon discovers that it was a part of the master's set plan. "In the *Sonata Opus 110*, for instance, there are a few measures of introduction with the melody at the top. This is followed by the principal theme. Note that here the movement of the basses is practically the same. Turn to the second and then to the slow movement. The bass is virtually the same in both cases, and in the last movement the theme at the beginning becomes the theme of the *Fugue*.



Note the persistence of the upward motion of the bars in all four movements. The theme of the fugue is contained in the melody of the first movement.

"The significance of all this to the piano student is that, in Beethoven especially, no part can be considered apart from its relationship to the whole. It may possibly be for this reason that artists find such endless interest in working with Beethoven. The work of interpretation should be directed towards representing that inner concreteness and organic strength which raises the works of this master to such a pinnacle.

"In studying any part of a Beethoven work the student must be especially careful to avoid any kind of character or tone value that is not susceptible to the subsequent modification that the theme may undergo. For instance, if the first theme of the *Moonlight Sonata* is played in ton sentimental a style, it will be wholly out of balance with the violence with which the last movement must be played in order to bring out the composer's obvious intentions.

"Therefore in studying a Beethoven masterpiece for the piano, the first consideration is to ask one's self—'What is the relationship between the movements of this sonata to the whole?' and then, 'What is the relationship between the parts of this movement to the



HAROLD BAUER.

movement as a whole? There always is a relationship, and until you find it and understand it and are capable of expressing it, you can never hope to play Beethoven artistically.

Two Aspects of Brahms

"As with Beethoven, Brahms is a much misunderstood master with most students. They think of him first of all because of his 'lofty mentality.' That Brahms had, of course, but it is one of the last things to consider. Brahms was essentially human, as is shown by the works through which he first gained popularity, the famous Hungarian Dances. True, the themes of the Hungarian Dances were in some instances given to Brahms by the violinist Remenyi, who whom Brahms toured; but one must remember that it is the treatment of these themes that made the Brahms Hungarian Dances immortal. Brahms had this merry, vivacious side to him, and yet people who did not know him try to make out that he is somber, even 'muddy.' It is incomprehensible to me, as his music seems so beautiful, so original and so thoughtful.

"His originality has never been impugned by any. Several of the songs that people now think are merely folk songs arranged by Brahms, were really original melodies with him. One instance is his famous Lullaby and another is his Song for the Harp, which is the human, the 'popular streak' in Brahms. Parts of the F Minor Sonata and of the G Minor Quartet are absolutely popular in style and type, as is also the following theme from the last movement of the C Minor Symphony.



"Certain of his works are, of course, inaccessible to the student who does not possess the necessary technique. They do require unmistakably a special technique, but it can be acquired by anyone who has the persistence to work. What is the difference between the technique of Brahms and that of his predecessors? It is not so much to perceive once the student looks a little under the surface. Most other composers seem to have based their piano-forte writing upon the principles of scale, arpeggios, which, through the early training of every pianist, whereas Brahms seemed to care little for the human hand, and wrote stretches that are extremely awkward and difficult to the student who is not willing to struggle and sprawl around in a manner that calls for his technical efforts obtrusive.

"Mendelssohn, Schumann, Chopin or Liszt would have been content with a theme contained within the compass of one octave, and then invaded the rest of the keyboard through passage work, which, even if difficult, would not strain the hand to the breaking point. Brahms was evidently not satisfied with this, and this is one of the reasons why his works are, comparatively speaking, neglected. In Mendelssohn or Schumann the pianist can legitimately change his hand position every few notes. In Brahms, the hand has to struggle and sprawl around in a manner that calls for very special technique.

Mendelssohn's Obvious Beauty

"One of the reasons why Mendelssohn is played by so many students with success is the very obviousness of everything he wrote. It is all so beautiful, so clear, so sure that I could not judge of the interpretative ability of any pianist through his performance of Mendelssohn. Mendelssohn left very little to the imagination. He wrote everything down just as he wanted it, gave specific directions for everything regarding the interpretation, and made the road for the student so clear that any advanced student ought to be able to take up any one of his compositions and play it with reasonable study, in a way that would have satisfied the author.

"This is not to be considered in any way as a detraction from the genius of Mendelssohn. Who can fault the delicacy of his works, to say nothing of a sense of true proportion and a flowing style which has been excelled only by the music of Beethoven. The piano of Mendelssohn makes few interpretative demands upon the performer that are not perfectly obvious. This is far from the case with Beethoven. I still discover hidden beauties in Beethoven that suggest new interpretative interests. In Mendelssohn, however, the student can fathom his lucid depths in a very short time, indeed.

"Von Bülow, in his edition of the Chromatic Fantasy and Fugue of Bach, rendered the matter very clear, but which Mendelssohn indicates all the details of his Prelude and Fugue in E Minor so clearly that it can be

accepted as a standard of editorial work. It is delightful to study and play Mendelssohn because of this very fact. His works are especially suitable for students who are on their way to compositions that call for serious and strenuous study of interpretative details.

The Home Without Music

By Cora Young Wiles

One of the dreariest and bleakest places, it has always seemed to me, is a home without music or a musical instrument. Even an old stringless guitar or banjo standing in the corner adds a look of comfort to the place—although I myself must admit that every stringed instrument in my home shall be in order with a full set of strings.

"We have caught many an hour of enjoyment on the way when young folk visitors have joined in a impromptu concert, upon finding their necessary instruments ready to hand. There is nothing like music to keep the home desirable and attractive to a family of boys and girls and their young friends, and nothing more pleasing to a parent than to hear fresh young voices and fingers joined together in a comfortable way. In early life I carried my trusty favorite guitar with me when visiting in the country or any place where there was no musical instrument. The sight of a wheezy organ has often reassured me upon entering a home, even though I had no intention of playing upon it. And one of my most interesting parties while visiting the family of an elderly great-uncle was to play and experiment upon an ancient dulcimer, one of the well-preserved treasures of the home.

While working earnestly at my beloved choice, the piano and pipe organ, I was sometimes alarmed when I, as my penchant for picking up a little knowledge of every kind of instrument I met—I thought it indicated a lack of concentration—but I understand it now; I was preparing unconsciously to be a mother and home-maker—and there is nothing, I repeat, in a family itself, as music. This fact is being recognized to-day in the public schools; and in many cities experiments are being made, more or less successfully, for introducing instrumental music into the home through the piano.

In Indianapolis, which, like many other cities, has long had vocal music in the grade schools, and orchestras, bands and glee clubs in the high schools, this has been an attempt to establish instruction of this kind. A committee from the Woman's Department Club and the Matinee Musicale introduced and directed this experiment, to the apparent satisfaction of those interested. For the first year, many of the best and advanced students of music were asked to volunteer their services, which many of them willingly did, the clubs defraying their expenses. Those school pupils who had talent, yet could not otherwise develop it, were taught the instrument each desired; piano, violin and cornet seemed to be the popular choice. In many instances the child possessed no instrument, in which case one was loaned or given to him, yet often an older member of the family would gladly bring forth an old violin which had long been laid away. The lessons were given in the school buildings.

"The fee of ten cents for each lesson was charged pupils who could pay it, and free lessons given to those who could not. The latter was found to be a mistake, for at the end of the first year several pupils announced to their teachers (all of whom commanded good prices for instruction elsewhere) that they were going to 'real teachers' hereafter, and proceeded to pay a good price for lessons in no wise superior to those they had been receiving. They did not appreciate that which was a free gift.

Therefore, during the second year each pupil was required to pay ten cents for each lesson and the two Clubs paid the balance of a modest fixed sum per lesson for each teacher, thus serving all alike. This sum was less than any of the teachers received elsewhere. At the end of each school year a pupils' recital was given before those interested, and the progress of the teachers and pupils noted. The lessons were also given during the summer vocational term of six weeks. During the third year of 1917-18 the school officials assumed the direction of the teaching, but the general excellent condition of the country and the financial situation have prevented the complete success that, it is hoped, will eventually be attained.

Find Joy in Your Music Lessons

By Florence Belle Soule

In these days of strenuous activity, when the liveliest competitors in the world are vying to have their work done in the shortest time, it is hard to "let go."

Douglas Fairbanks gives good advice to the world and his wife in his book Laugh and Live. When I read it recently I was glad to have a glimpse for music teachers. What a serious, hard-working lot if people we are, are we not? How many of us ever relax, or could if we were? After a day of hard endeavor, we return home weary, with our heads worn out with "up in knots." It is true that many a one has really forgotten how to laugh. I can hear some one say—"I have nothing to laugh at. I work early and late, have no time for fun. My life is a gray as it is and I am getting older. How can I laugh?" Well, as long as you are in the world, you can be greatly improved if we meet it properly. The first rule is—find something interesting, neat, devote a little time to the cultivation and enjoyment of it. It may only be a simple walk with the view of a sunset; just a concert once a month, a new book or a lecture here; must be something to be interested in and put new zest in life. The child who is content with harmony to some thing pleasant, a child is interested, vital, alive, which explains the bright eyes and the joy of motion. Interest every minute explains this.

Is it any wonder that so many children hate their music lessons, when the teacher is too dignified to smile and does not understand the child mind? How can the lessons be successful if there is no joy in them?

Experience has taught me that music teaching is indeed a pleasure and I fully realize that it is as well as the charm of dignity, but at this time I feel impelled to make a plea for relaxation. There is more than one reason for learning to "let go." In the first place it is necessary to teach. If we work too hard and long and keep well, we must safeguard our health in every possible way. A nervous wreck may be a great artist to-day, but he will not remain that. There must come a time when the body, and highly-strung nerves give out and when this happens a complete collapse follows. For this reason, an amount of prevention may be more valuable than many months of cure, as a long illness is expensive and shameful.

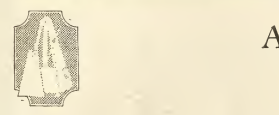
Serious study and hard work through an unbroken period of long years, have caused most of us to lose the play spirit entirely. We must be determined to take a little rest, and to give up its work, to suffer, heartache and self-sacrifice, we all need recreation as never before. If we were kept up under the strain, we must conquer "nerves" or else they will conquer us. Let us remember that a laugh is a tonic. It is also free (wonder of wonders) and it brightens life beautifully. A good story makes the pulp forget "nerves," helps the teacher to overcome fatigue, and thereby makes much more enjoyable the work of fun, laughter and play. By all means let us play more, laugh more and learn to "let go."

Important Steps in the Growth of the Piano

As the harpsichord was the father of the piano, the following interesting facts in its early evolution will be interesting to all pianists:

"The adoption of this form (the wing-shaped form) of the harpsichord, as contrasted with the square, (the fee of ten cents) was dictated by the desire for greater volume of tone. Indeed, the early harpsichord was in all its features (except the wing form) as enlarged spinet. The larger case, strong soundboard and the number of much longer strings of the harpsichord opened a new field for more experiments. Many experiments were made. . . . Of all the manifold experiments, only four proved of value: the first stop, which lifted the dampers; the soft stop, which pressed the damper on the strings, so that vibration; the buff stop, interposing soft cloth or leather between the jacks and the strings, and lastly, the shifting stop, which shifted the entire keyboard.

Although the seventeenth century harpsichord chords with two keyboards and three strings for each note were built. The third string, usually hitched to the main strings, was thinner and shorter than the main strings, and tuned an octave higher than the other two. With the invention of the piano could use the two or three strings of each note separately or together. Between 1670 and 1820 many conditions were written for it." (Selected from Pianos and Their Makers, by Alfred Dolge)

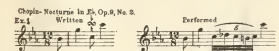


Among the various musical ornaments, the palm for agility and brilliancy must, undoubtedly, be bestowed upon the turn. But the prize for grace and beauty goes to the Turn (ital. Gracetto). Hence, perhaps, the reason for its wide and permanent popularity. The employment of other ornaments, such as the acciaccatura, the mordent, and the slide, has largely declined; this declination being due, on the one hand, to the disuse of the instruments upon which the execution of these devices was so effective, and, on the other hand, to the gradual superseding of the old harpsichord music to the character of which these more ancient graces so largely contributed, and to the correct effect of which they were so highly essential. But the popularity of the turn has seldom varied. Changes have taken place in its notation, and more often in its execution; but neither the vagaries of fashion nor the evils of misinterpretation have been powerful enough to cause the ornament to fall into desuetude or to incur dislike. Indeed, it seems as though time were unable to change or cause stale its "infinite variety."

Much of this permanence of position and popularity is due to the beauty of the outline or form of the turn. And as there are various types of beauty, so there are various forms of the turn, each being characterized by some variation in contour or execution. We can only find time and space to allude to the most common forms and the most generally accepted methods of interpretation.

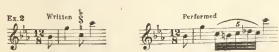
Various Forms of the Turn

The ordinary direct or horizontal turn is generally denoted by a sign resembling the inverted S, via the graceful character of this sign graphically portraying the beauty of the ornament it represents. Moreover, as we shall see presently, the undulations of the sign are the direct representations of the movements of the ornament itself. Usually the turn consists of five notes, viz: the written or principal note, the next scale degree above, "hereinafter called," as our legal friends would say, the upper auxiliary, then the principal note again, followed by the next scale degree below (called the lower auxiliary) and, finally, the principal note for "the third and last time of asking," e. g.:



As we have already said, this turn is known as the direct turn. But the little accidentals written above and below it cause it to be known as an inflected turn also. The accidental above the sign indicates the inflection of the upper auxiliary; the accidental below, the inflection of the lower auxiliary; the inflection in each case being, of course, in accordance with the nature of the accidental, in the one case a flat, in the other a natural.

In addition to the direct turn we have another form of the ornament known as the inverted or vertical turn. This is again graphically and accurately denoted by the sign Z, and consists of the same sounds as the direct turn, but with the position of the upper and lower auxiliary notes reversed. Thus if the preceding example had been an inflected inverted turn, it would have been expressed and executed as follows:



Sufficient has now been said to show that the form of the turn has a most important bearing upon its rendition. Of almost equal importance is the position of the ornament and that of the written notes. It is in which it occurs. Thus, when placed over a note short in value on account of tempo or notation, the turn

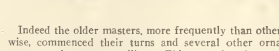
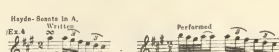
A Talk About the Turn

By ORLANDO A. MANSFIELD
Mus.Doc., F.R.C.O., F.A.G.O.

usually consists of four equal notes, and commences upon the upper auxiliary instead of upon the principal note, e. g.:

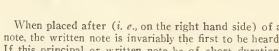


But when, in the music of the older and earlier classical masters, a turn occurred over a note of longer duration, such a turn usually consisted of four notes, the last note being sustained until the value of the written note was completed, e. g.:

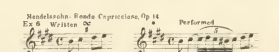


Indeed the older masters, more frequently than otherwise, commenced their turns and several other ornaments on the upper auxiliary. This was also the practice of the earlier classics, and the writer could quote some interesting passages in support of this statement from the unjustly neglected sonatas of Muzio Clementi, that grand old man of pianoforte playing.

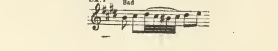
But among more modern composers there has arisen a feeling that (1) when placed at the commencement of a phrase, a movement, or a portion of a movement; or (2) when preceded by a rest, a sixteenth note, or a note one degree above or below the principal note; or (3) when placed over a disjunct note (i. e., a note approached by skip); or (4) when commencement upon the upper auxiliary would destroy the musical effect, the turn should commence upon the written note, and should consist, as in Exercise 1, of five notes. The Chopin example just referred to illustrates the third and fourth points above enumerated. Unfortunately our space will not permit us to fully illustrate the other cases; but numerous examples can be culled from the pages of the musical classics by those of our readers sufficiently interested in the subject to make the search. We will quote, however, a somewhat modern example of a turn over a note, at the commencement of a movement, an example often misinterpreted by those "in authority," e. g.:



When placed after (e. g., on the right hand side) of a note, the written note is invariably the first to be heard. If this principal or written note be of short duration, the turn consists of five equal notes as in Exercise 1, and might with equal propriety be written—as there—followed by a group of four notes of medium or of considerable length, the turn usually consists of the principal note first, reduced to half its value and tied to a group of five notes of small value occupying the remainder of the time of the written note, e. g.:

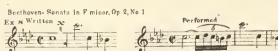


This method, it will be observed, throws the upper auxiliary after the beat, and avoids the mechanical or music-box effect produced by a group of four notes, e. g.:

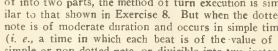


This last notation, although allowable and often necessary in a quick tempo, will be highly objectionable in a passage demanding great taste and feeling. Such a rendering in a slow movement would proclaim the executant at once destitute of both the last named qualities. Aspiring pianists, please note!

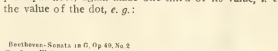
A turn after a very long note is generally performed by allowing the greater part of the time value to the principal note, and throwing the turn back upon the last division of that note, e. g.:



After a dotted note of considerable duration, or after a dotted note representing a complete beat in a compound time (i. e., a time in which each beat is of the value of a dotted note or divisible into three instead of into two parts), the method of turn execution is similar to that shown in Exercise 8. But when the dotted note is of moderate duration and occurs in simple time (i. e., a time in which each beat is of the value of a simple or non-dotted note, or divisible into two instead of into three parts), that, as Rudyard Kipling would say, is "another story." In such a case, if the tempo be rapid, the turn consists of the principal note made one-third of its value, followed by a triplet group of the next lowest denomination, and concluding with the principal note, again made one-third of its value, i. e., the value of the dot, e. g.:

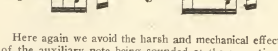
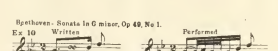


In lower tempo, as was shown in the corresponding case of the simple note in Exercise 6, the turn is more graceful and appealing when the principal note is tied to the written note, and followed by a group of four notes of the denomination next but one below, e. g.:

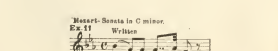


Here again we avoid the harsh and mechanical effect of the auxiliary note being sounded at the same time as the accompanying harmony note.

The rendering of a turn after a double dotted note is a particular application of the rules last stated, remembering that the last note of the turn must occupy the place, and be equal to the value of, the two dots, e. g.:



When placed after (e. g., on the right hand side) of a note, the written note is invariably the first to be heard. If this principal or written note be of short duration, the turn consists of five equal notes as in Exercise 1, and might with equal propriety be written—as there—followed by a group of four notes of medium or of considerable length, the turn usually consists of the principal note first, reduced to half its value and tied to a group of five notes of small value occupying the remainder of the time of the written note, e. g.:



work out his own salvation. Thousands of children have been weakened, not to say crippled, by the misguided love of their parents...

My experience has shown me that in a great many cases where musical ability was never suspected in a child, it was really very strong...

The Precious Jewel "Interest"

The very first step, however, in all education, is interest—keen interest. Interest is a precious jewel of the first water. The first step should be to gain the child's attention through his interests associated with things in which he generally is interested...

Medical development is one of the greatest factors in the development of the human race. I believe that the health department of public school work should be closely unified with the work in music.

The Voice of the Race

Teachers of music should be among the most valuable citizens of the state. They should know the psychology of their work and think not only of the development of the art but also of its wonderful powers...



When Lucy Cume Came from Boarding School

(From a Painting by W. L. Jacobs)

What the Family Thought

FATHER.

"Always knew our Lucy could do it just as good as the Squire's daughters, if she were given a chance to get that fourteen-tried. Guess it will give her those three years in boarding school. Beats all how children do grow. Lucy's goin' to get a whole lot of pleasure out of playin' the piano and I'm right proud to see her do it. Lucy, did they teach you a piece called Sweet Alice Ben Bot while you was up to Boardin' School."

LITTLE WILLIE.

"Geel! Just look at her fingers go. Looks like a hay tedder. Wish I could do it!"

AUNT MARY.

"The Caruthers always did have talent. I used to be right good at singing school, myself. Lucy did you ever hear of a piece called The Maiden's Prayer?"

BIG BROTHER.

"Hope I'll get a wife that'll play as good as Lucy. Wonder how much a good piano costs."

GRANDMA.

"There never was such things when I was a girl. Seems to me that if I'd been able to play, all the bakin' and cookin' and dress-makin' and preserin' and nursin' and buttermakin' and milkin' and gardenin', and soap makin' and washin' and housecleanin' wouldn't have been half so hard. Lucy you ought to have heard your grandfather sing: Her Bright Smile Haunts Me Still!"

MOTHER.

"Dear! Dear! If I only could do dis that. Amos do you recollect that I never even had a parlor organ after we got married? Lucy'll have a different chance in life from what I've had. There hasn't been nothin' like that since she's gone! Happier than to hear Lucy play—she'll go to make things a whole lot brighter in our home, Amos."

Do You Make Music a Puzzle?

By Fay Stevenson

When I first began teaching I was inclined to sit calmly by my pupils and let them puzzle out each note. The result was that they began to hate their music teacher for himself or herself. It seems as if I and I began to almost hate them!

For four lessons I noted no improvement; in fact I thought I was teaching her to be a little polt-roon, but I kept up just for experiment for another four lessons. And then I was rewarded!

I still noted the puzzled expressions, heard smothered sighs and groans and listened to the click of the desk. Think of the precious time which their parents are paying for while I waited only to hear the wrong note!

I had used my one little pupil as an experiment and it was not until I had done good work, therefore now began to help all my pupils in exactly the same way.

Now I am an experienced teacher and I no longer did I let them wiggle and twist while they lost all the melody and harmony of an exercise or piece merely because they could not recognize the name of a note.

My moral is high. The morale of the folk at home needs stimulation and sustenance quite as surely as that of the boys abroad. There may be those who do not understand why I believe that the greater need lies here;

for the nervousness of long waiting for news from abroad, the gnawing anxieties and fears that are inseparable from war and that most acutely affect those who remain behind in the old home, the empty chair at the dining-table and in the sitting-room, with its constant intrusion of (as it were) a staring vacancy—all this great complex of emotions that must remain as long as we have not the death of a relative, must be assuredly a burden hard to bear.

Every boy that goes abroad leaves more than one heart behind that thrives constantly of him, leaves indelible many such hearts. It is not easy for us to realize the great extent of this patient sorrow. In a recent address to Congress, Mr. Mason, of Illinois, pointed out a letter of one father whose boy is now in France.

"Mary sets Jim's place at the table regularly. She knits and prays for him constantly and in the night calls to him in her dreams."

"And Mr. Mason forthwith comments on this letter: 'Mr. Chairman, there are hundreds of thousands—a million—Marys—mothers and sisters.' He might have added, fathers, brothers, and sweethearts."

"Ah, well, then we may not be so unkindly rejoined the other, 'but it be long.'"



Dr. Kauffman

A Public Music Meeting held in the Forest Theatre in Philadelphia on March 19th, 1918, advocated "The Need for Music and Drama in Wartime" as a means of fostering the welfare of the U. S. Government in prosecuting our great war.

The meeting was based upon the declaration that since there was no foreigner thought before the United States at this time, and that the great purpose of entertain-

Monsignor Hugh T. Henry

Monsignor Henry is one of the best known authorities upon the music of the Catholic Church. His wide experience in developing religious music, and his sympathy with the forward movement of the day, make him a most interesting personality. Unable to attend the Mass Meeting in person, he sent the following interesting letter.

The morale of the folk at home needs stimulation and sustenance quite as surely as that of the boys abroad. There may be those who do not understand why I believe that the greater need lies here;

for the nervousness of long waiting for news from abroad, the gnawing anxieties and fears that are inseparable from war and that most acutely affect those who remain behind in the old home, the empty chair at the dining-table and in the sitting-room, with its constant intrusion of (as it were) a staring vacancy—all this great complex of emotions that must remain as long as we have not the death of a relative, must be assuredly a burden hard to bear.

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The National Need for Music in Wartime

A Public Meeting Which Should Find its Prototype in All Parts of Our Country

How to Get Up a Similar Meeting

The war, it was just that the public should be further enlightened upon the great part that music and drama, books and lectures were doing to preserve a victorious morale at home and at the front. The program included men in all representative walks of life: manufacturers, engineers, actors, musicians, clerics, business men, clergyman, etc.

Such meetings may be very easily organized, as the thinking people of any community will readily join with such a movement. Secure the interest of the local clergymen, jurists, business men, physicians and teachers. If possible, get the help of some one of town or of prominence. If you are musical or actor or military personage of renown it will help in building up the patriotic spirit and aid the nation in winning the war.

In the addresses given, many of the following material may be published or used in clubs papers, etc., without further permission. This and similar material presented in other parts of THE ETUDE will supply innumerable thoughts for club discussion and club papers.

President Wilson attends the theater, so the newspapers tell us, several times a week. A much-burdened man, he shows us one way of helping to bear our burdens. Good dramatic or musical performances are especially helpful in these times of war.

Hon. W. C. Sproul

Senator Sproul, President of the National League of Philadelphia, was present and addressed the above-mentioned meeting in Philadelphia. The spirit of the drama and music have always been an inspiration to civilized people and it would be a great shame now in our present crisis to lose that great incentive to the best endeavor that people can find.

Do not profit by going sadly to our work and to our great tasks, but we want to go at them with songs on our lips and joy in our hearts, and to hope for the full object of your movement here may be attained.

Rev. David M. Steele, D.D.

Dr. David M. Steele is one of the best known of the Philadelphia clergymen. He is the rector of St. Mark's and the Epiphany churches. His sermons are always given much an opportunity to play his part in the world of God and man. His sermons are always through with people who come to hear him. He is a most interesting and well-read man. He is the author of many books and is well known at the head of this article and said in part:—

It is all important that we recognize the advantage of continuing every conceivable activity of religion in war time, and to find out how best that message, which is the message of God to man in trouble, can be expressed in tones of music and of song. But I firmly believe that I can believe herein lies the distinction between the use of music to stir emotion and the employment of music as a means of expressing an emotion which is encouragement to those who most need it.

I believe in the best music that can be made, and I believe that it is a standpoint of its value, rather than its content, and if anyone wants to make a distinction between music which is sacred and music which is secular for this purpose, I know not whereof they speak.

If any person in the dreadful stress and strain of these times, which are sufficiently dark, but will be darker, wants to draw a too finely sharp distinction between the serving of one's country and the serving

of one's God, I know not how to talk their language. This is my word to you. The voice crying, the voice of humanity, finds its echo and its response only from the sense of the heart of God, that encendering one emotion engenders the kind of emotion which can best be expressed in songs without words.

Mr. Reinhold Werrenrath

Mr. Werrenrath, the noted baritone, so well known through his concerts, recitals and talking music, made a most excellent short address at the aforementioned meeting and concluded by singing "The Dawn of a New Day." He said in part:—

However, I might show proof of why it is necessary. Furthermore, abroad in war-torn Europe, in England, they are to-day giving performances of operas. Even Richard Wagner is not under the ban in England. All through Germany concerts are being given, as in past times, to people who find a need of such comfort in their war.

So our own country. As you know, we on the Atlantic coast are apt to think that the United States are bounded by the Alleghenies. I have just returned from my first visit to the other coast, and for the first time in my life I have been impressed with the fact that the Kaiser and all of his secret agents have evidently been unable to find out in all their years of investigating that America and American spirit can never be conquered.

Music out on the coast is going even stronger than it was in previous times. I have not done a great deal of work in the East, but from what little I have seen, it would seem to me that concerns are being given with more frequency in New York, Boston and Philadelphia than in what we would call normal times, and it is certainly so on the coast. Concerts are being given all over the country. It is giving us a taste of a more serious music. It is making over the United States from a nation of Jazz Bands and cabarets to a nation that appreciates, yet demands, good music.

Mr. Fullerton L. Wible, a famous and great clarinetist and music critic, Editor of The Philadelphia Ledger, who had just come back from the front, was present at this meeting and said that music was one of the

"Music and Entertainment Are as Essential to the Soldier as Food and Sleep."—General J. J. Pershing.

Episode consisting of five measures, and destroying all feeling of squareness before the re-entry of the Subject at C. A comparison should be made between the measure preceding D and the measure at B. In the latter, the last three notes in the melody constitute an actual part of the Episode theme, while in the former the three melody-notes are only leading to the new theme commencing in the next measure at D. This new Subject consists of two periods of six and four measures respectively. At E appears the Episode in the relative minor; the characteristic fifth and sixth measures of this should be compared with the two measures preceding B; they are practically the same, and their inclusion in this Episode almost gives one the impression of having heard again the entire First Subject, which however is never again repeated. They are followed by an extension of five measures, leading to an entire repetition at F of the whole of the middle section, ending at G, the Coda. This, not founded on anything in the piece, is in the style of a free recitative, and comes like an unexpected visitor, somewhat roughly disturbing the gentle atmosphere which has been pervading; highly individual and characteristic.

Regarding the performance, it should especially be noted (1) that the whole piece lies melodically very much in one range, and (2) that the left-hand accompaniment is almost unvaried in its two groups of eight notes in each measure, so that unless great care is given (1) to variety of tone-color and (2) to the treatment of the

accompaniment, it is liable to become monotonous. The opening, while *p*, should be "sung" with simplicity, the accompaniment being kept very legato and the pedal being used on the first and third beats of each measure, being used on the second just after the beat, i. e., the pedal should be put down just after the beat, and not actually on it. At (1) the second beat (r.h.) should not be played precisely as in measure 2; exact repetition is dull; let there be a slight lengthening or pressure on the top B, thus



but not sufficient to disturb the rhythm. While *stretto* is marked only at the last two beats of measure 6, this must be masterfully led up to, having rather the effect of a slight *accelerando* from the beginning of the measure rather than a sudden increase of time on the third beat itself. Care should be taken at B not to drag the time, especially in view of the F sharp *pedal-point* in the bass, which can easily become dull if mechanically played. The pedal in this Episode must be sparingly used, changing at each beat. In the measure before C, there must, of course, be a slight *nuance*—though no actual *ritardando*—leading back to the Subject, which may now be played with rather fuller tone than at the opening; at the fourth bar from C, the ornamental

The Right and Wrong of Writing Music

There are but few musicians, either amateur or professional, who do not find occasion to copy or write music, and like everything else, there is a right way and a wrong way to do it. The careless or ignorant musical penman betrays his lack of proficiency in music as surely as the illiterate person betrays his character by bad grammar or misspelled words. Not only that, but an inadvertent blunder in the placing of notes, rests and other characters often leads to an entire misunderstanding on the part of the performer, most vexatious to all concerned.

We trust, therefore, that the following hints may prove of value.

Choice of Paper, Pen and Ink

For general purposes, the large size sheets of music paper with twelve staves on a page will be found most useful, but many sorts are in market, and from any first class publishing house one may obtain whatever is most suitable for the particular work in hand. For instance, the writer has, during the past few months, found occasion to use a good deal of "16-staff" paper, and some special "voice and piano" paper, in addition to that named above.

The ink used should be of a kind that writes black and stays black. Avoid bluish "writing fluids"—they do not work well on all music paper. Do not use a blotter, but let the ink dry naturally on the page. To save time, you can be working on another sheet while the first is drying.

Steel pens with the point split into three instead of two are for sale under the name of "music pens." These are excellent if one wishes to make large, hand-somely formed notes, with well rounded heads and exhibit graceful penmanship, but for a rapid yet legible hand there is nothing better than an ordinary stub pen.

Clefs and Signatures

The first thing to write is naturally the clef, key signature and time signature, in the order named. Be sure to form and place your clefs correctly; also the flats or sharps of the signature. Notice that the key signature is placed at the beginning of every staff, but the time signature only at the beginning of the piece, unless the time changes. In copying orchestra or band parts of a simple nature, it is allowable to have the key signature (like the time signature) once for all at the beginning of the piece, but in longer works, or in piano music, it is better to write it on every staff.

Planning and Spacing

One should form some general idea of the amount of paper that the copy one is to make will occupy, and ascertain how many measures to a staff, and how many pages it will require. If you wish your copy to be legible, do not economize paper too closely. Especially,

in the case of vocal music, one should space the notes so as to leave room for the words, which often take up more room horizontally than the notes to which they are sung.

Stems Up or Down?

In writing a single voice on a staff where the head of the note is below the middle line, the stem of a note should point up; where the head is above the middle line, the stem should point down. Rests do not follow this rule. Where two voices, say soprano and alto, or first and second cornet, are on one staff, then the stems of the higher voice point up, those of the lower voice point down, regardless of the rules which apply to a single voice.

There are occasional exceptions to these rules, for special purposes, nevertheless the rules are so important that you should not break them unless you know just why you are doing it.

Dots, Stems and Hooks

The dot which lengthens the value of a note should be placed quite near its head, and if the note is on a space, the dot should be in the space. If the note is on a line, the dot should be in the space above or the space below, according to the direction in which the voice is next to be moving.

A Word About THE ETUDE Master Study Lessons

THE ETUDE extends its sincere thanks to its readers who have written telling how they have benefited from the "Master Study Lessons" that have appeared in THE ETUDE during the last five years. THE ETUDE does not pretend that these lessons are equal to those given in person by the teacher but it does know that they are the very next best way of disseminating such instruction. A number of other compositions are being prepared by busy virtuosos for future issues of THE ETUDE. Owing to the numerous engagements of the artists and the conscientious care with which a great virtuoso prepares such a work these lessons are very difficult to secure. Fifteen such lessons have already appeared in THE ETUDE and are procurable upon application.

NOCTURNE

FR. CHOPIN, Op. 32, No. 1

Andante sostenuto M.M. ♩ = 72

Do not make the stems of notes too short, especially if the notes are 10th, 32nd or 64th notes, or there will not be room for the hooks.

Take pains to make the hooks of notes in such a manner that they cannot possibly be mistaken for heads.

Dots used as staccato marks had best be placed directly over or under the head end of the note, not the stem end. This rule is not so strict, however.

Dots used as a repeat sign should be put on the proper side of the noteable bar, i. e., on the same side as the music to which they apply. It would seem as if this fact were too obvious to need mention, but observation has shown that it is not.

Vertical Placing of Chords

Notes which begin together in point of time should be placed vertically over and under each other. This is very important. Sometimes it is simply impossible to observe this rule, owing to the bunching up of notes, but it should never be disregarded through mere carelessness.

(In some old editions, especially English, it was the custom to place a whole note in the middle of a measure, instead of at the front, and two half notes next as near the bar lines as the outside members of a group of quarter or eighth notes, but this custom is now decidedly obsolete, except that whole note rests are still placed in the middle of the measure.)

Vocal and Instrumental Use of Slurs

In vocal music, the fact that several eighth or sixteenth notes are joined on one connecting line, denotes that they are sung to one syllable, and are consequently slurred; but in instrumental music, especially for violin, no such meaning is implied, and if a slur is desired the curved line must actually be written. One often meets this case in arranging songs for orchestra.

Parting Advice

There are many other little hints which might prove useful, but space will not permit us to give them in detail. Instead, we would urge constant alertness and most minute accuracy. Do not trust too much to the judgment and intelligence of the performer—to make your copy "fool-proof." And above all, have some pride in the neatness and legibility of your work; let it be complete to the last button and buttonhole. The writer remembers a former fellow-student of the classes of Gustav Seick (center of St. Thomas, Leipzig), who used to try the professor's patience sorely by his neglect in details and his muss-lookung manuscript. One day he capped the climax by leaving his closing measure open at the time it was his teacher's guest at a moment, with growing disgust, and as he added the missing bar lines, he remarked quietly, "Let's close up the pig pen!"

poco rit. *a tempo* *rit.* *dim.* *pp* *rit.* *dim.* *pp* *recitativo* *Adagio* *f* *tenuta*

AT SUNRISE

ROLAND DIGGLE

A melodious and expressive drawing room piece, also to be had for the pipe organ. Grade III.

Andantino M.M. ♩ = 54

mf *l.h.* *p r.h.* *l.h.* *Pod. sinistre* *l.h.* *acc.* *rall.* *mf* *poco a poco dim.* *rall.*

DREAMING OF HOME

An effective drawing room piece introducing Home Sweet Home, Grade III.

Andante espress M.M. ♩ = 72

R. S. MORRISON

Musical score for 'Dreaming of Home' by R. S. Morrison. The score is in 2/4 time, key of B-flat major, and consists of 72 measures. It features a piano accompaniment with a melody in the right hand and a bass line in the left hand. The piece is marked 'Andante espress' and includes various dynamics such as *mp*, *rit.*, *a tempo*, *cresc.*, *rit. dim.*, *mf*, *dim.*, *rit.*, *f*, *mp*, *rit.*, *a tempo*, *rit.*, *mp*, *p*, and *pp*. The score is divided into systems of two staves each.

PROMENADE CHAMPETRE

PAUL WACHS

With the real touch of Spring. Open air festivities accompanied by rustic pipers, Grade IV.

Allegretto moderato M.M. ♩ = 108

Musical score for 'Promenade Champetre' by Paul Wachs. The score is in 2/4 time, key of D major, and consists of 108 measures. It features a piano accompaniment with a melody in the right hand and a bass line in the left hand. The piece is marked 'Allegretto moderato' and includes various dynamics such as *p*, *accompl tres leger*, *pp*, *f*, *rit.*, *a tempo*, *pp*, *p*, *pp*, *ben marcato*, *fine*, *pp*, *mf*, and *dolce*. The score is divided into systems of two staves each.

SCHERZO IN B FLAT

SECONDO

FRANZ SCHUBERT

Allegretto m.m. ♩ = 144

Musical score for the second movement of Schubert's Scherzo in B-flat major, Op. 202. The score is written for piano and bass clefs. It begins with a tempo marking of "Allegretto m.m. ♩ = 144". The music is characterized by rhythmic patterns and dynamic markings such as *p*, *pp*, *ff*, and *mf*. The piece concludes with a "Fine" marking.

SCHERZO IN B FLAT

PRIMO

FRANZ SCHUBERT

Allegretto m.m. ♩ = 144

Musical score for the first movement of Schubert's Scherzo in B-flat major, Op. 202. The score is written for piano and bass clefs. It begins with a tempo marking of "Allegretto m.m. ♩ = 144". The music is characterized by rhythmic patterns and dynamic markings such as *p*, *pp*, *ff*, and *mf*. The piece concludes with a "Fine" marking.

TRIO

Trio section of the musical score for the first movement of Schubert's Scherzo in B-flat major, Op. 202. The music is written for piano and bass clefs, featuring a change in key signature and dynamics, including *mf*.

SECONDO

Musical score for the second part of the Path of Honor March, featuring piano and bass staves with various musical notations and fingerings.

PATH OF HONOR
MARCH
SECONDO

H.D. HEWITT

Maestoso M.M. ♩ = 108

Musical score for the first part of the Path of Honor March, featuring piano and bass staves with dynamic markings like *mf marcato* and *ff*.

TRIO

Musical score for the Trio section of the Path of Honor March, featuring piano and bass staves with dynamic markings like *Fine*, *mf*, and *f*.

PRIMO

Musical score for the first part of the Path of Honor March, Primo version, featuring piano and bass staves with dynamic markings like *p* and *f*.

PATH OF HONOR
MARCH
PRIMO

H.D. HEWITT

Maestoso M.M. ♩ = 108

Musical score for the first part of the Path of Honor March, Primo version, featuring piano and bass staves with dynamic markings like *mf marcato* and *ff*.

TRIO

Musical score for the Trio section of the Path of Honor March, Primo version, featuring piano and bass staves with dynamic markings like *Fine*, *mf*, and *f*.

TARENTELLE

FRANCIS THOMÉ

An unusually interesting tarentelle, most effective if taken at an almost furious pace. Grade V.

Vivace M.M. = 168

SHEPHERDS AND SHEPHERDESSES

A real Spring pastoral, reminding one of a miniature by Watteau. Grade IV.

BENJAMIN GODARD, Op. 55

Allegretto moderato M. M. ♩ = 48

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Among the most popular numbers from this wonderful set of pieces, not children's pieces, but reminiscences of childhood. Grade III

CURIOUS STORY

R. SCHUMANN, Op. 15, No. 2

Allegretto M. M. ♩ = 112

LORIS COUNTRY DANCE

In the style of an old English Morris Dance. A rapid but steady pace is desirable. Grade III 1/2

Allegro vivace M.M. ♩ = 144

FREDERIC L. HATCH

mf *cresc.* *ff*

mf

p

Quasi sostenuto

TRIO

legatissimo *Fine al Trio* *(D.C.)*

f *ff*

* After D.C. of Trio, go to the beginning and play to Fine.

pp

mf *f*

D.C. Trio

CURIOUS STORY

KURIOSE GESCHICHTE STEPHEN HELLER, Op. 138, No. 9

Heller's Op. 138 is an Album for the Young. Curious Story is the most popular number in the set. Grade III.

Molto vivace M.M. ♩ = 184

mf *p* *f*

mf *f*

dim. *p* *pp*

HEIGH HO! MARCH

WALTER ROLFE

This tuneful little teaching piece and the waltz movement which follows it are taken from a new set by Mr. Rolfe entitled *Adapted and Rhythms*. Young players will enjoy these numbers. They may be played in succession. Grades 1-11

Tempo di Marcia con fuoco M.M. ♩ = 108

Musical score for Heigh Ho! March, featuring piano and violin parts. The score includes dynamic markings such as *f*, *mf*, and *ff*. It also features performance instructions like *Cantabile* and *D.C.* (Da Capo). The piece concludes with a *Fine* marking.

DADDY'S WALTZ

WALTER ROLFE

Tempo di Valse. *La molotia marcato* M.M. ♩ = 144

Musical score for Daddy's Waltz, featuring piano and violin parts. The score includes dynamic markings such as *mf* and *pp*. It features a *pp* section and concludes with a *mf* section.

CANZONETTA

W. BERWALD

A charming violin piece, melodious and expressive, with an exceptionally effective piano part.

Moderato grazioso M.M. ♩ = 72

Musical score for Canzonetta, featuring violin and piano parts. The score includes dynamic markings such as *mp*, *cresc.*, *mf*, *pp*, *p*, *molto espressivo*, *mp a tempo*, *dim. poco rit.*, *espressivo*, *marcato e cresc. poco*, *cresc.*, *pp*, *poco rit.*, *tranquillo*, *espress.*, and *poco marcato*. The piece concludes with a *pp* section.

WARUM? WHY?

ROBERT SCHUMANN
Transcribed for Organ by
Gordon Balch Nevin

(Sw. Soft 8' & 4' stops
Prepare: Ch. Violin Diapason, trem.
Ped. 16' Gedeckt, Ch. to Ped.
A well made and effective transcription of one of the famous gems of piano music.
Lento e teneramente M.M. ♩ = 88

MANUAL

PEDAL

Piu mosso

Tempo I

SWEETHEART! ROMANCE

EDDIE FOX

Verdus by NICHOLAS DOUTY
A very taking encore song, also published as a violin solo.
Andantino M. M. ♩ = 72

When twi-light shad-ows fill the air, I dream of

long for-got-ten days; I see thy face, Thy gold-en hair, I hear thee whis-per soft and

low Sweet-heart, sweet-heart In dreams thou'rt ev-er near me, Once a-gain I see thee

smile, I feel once more thy ten-der kiss, Sweet-heart, sweet-heart, We'll meet a-

gain no more to part. Sweet-part. Thro sor-row and thro' pain Where-e'er thou

art, thine im-age shall re-main With-in my heart, Sweet-heart.

A NEW SERENADE TO THE SERVICE STAR

Words and Music by
W.H. NEIDLINGER

See Mr. Neidlinger's article on another
page of this issue.

Andante sostenuto M.M. ♩ = 96

pp
O star in the sky, ride high! ride high! Till o'er the
camps you stand: And there at the front, a youth you'll see Keep-ing watch in
far off land. 'Tis my lad! So ten-der, so
loy-al, so true; 'Tis my lad! And he will be watch-ing for you.
Beam kind-ly on him now from home-land so far: Bear cour-age and faith, O
star. My star, dear star.

pp
cresc.
cresc.
accel. dim. rit. p cresc.
accel. dim. rit. pp cresc.
mf accel. rit.
mf accel. rit.
cresc. f

mp
No-ty-rant is he, though there he be; Child of a kind-ly
life: But thrust, by un-truth, from ra-diant youth in-to stern un-fal-tering
strife. O my lad! so ten-der, so loy-al, so
true; Ah my lad! would I, too, were watch-ing with you. Beam
kind-ly on him now from home-land so far: Bear cour-age and faith, O star!
My star, dear star.

p mf cresc.
cresc.
accel. dim. rit. p cresc.
accel. dim. rit. pp cresc.
mf accel. rit.
mf accel. rit.
cresc. f

Words ANON

A RIDDLE

HERBERT RALPH WARD, Op. 44

A very pretty sentiment, with a melodious, singable setting.

Andante assai

MAY 1918

The ETUDE Prize Contest WINNERS

Final decisions have been reached in the several classes and we take much pleasure in announcing the prize winners in this competition which closed on April 1.

As in all our previous contests, a remarkable interest on the part of participants has been displayed, the total number of manuscripts submitted being very large. This contest is unique from the fact that it comprised secular part-songs only, for men's, women's and mixed voices respectively. The average quality

of the music submitted was very high, and so close in merit were a number of the offerings in each class that considerable difficulty was experienced in arriving at the final decisions. Each and every manuscript submitted received due care and consideration, all the numbers being gone over a number of times.

We wish to take this opportunity to thank our many friends and participants who helped to make a contest a success, and to extend our congratulations to the successful ones. The awards are as follows:

- Class 1.** For the Best Secular Part Song for Mixed Voices, with independent or supporting piano accompaniment.
 - FIRST PRIZE - - W. Berwald (Syracuse, N. Y.)
 - SECOND PRIZE, John Spencer Camo (Hartford, Conn.)
- Class 2.** For the Best Secular Part Song for Women's Voices (in Two or Three parts) with independent or supporting piano accompaniment.
 - FIRST PRIZE - - I. Bergé (Valhalla, N. Y.)
 - SECOND PRIZE - - Eduardo Marzo (New York City)
- Class 3.** For the Best Secular Part Song for Men's Voices (in Four parts) with independent or supporting piano accompaniment.
 - FIRST PRIZE - Sumner Salter (Williamstown, Mass.)
 - SECOND PRIZE, J. Lamont Galbraith (Richmond, Va.)

How the Chinese Sing When They Talk

The upward and downward inflections of the voice in ordinary speech, and more especially in expressive or impassioned speech, have often been noted, and form an important part of the art of declamation. In English, as in European languages in general, these inflections serve to modify the general sense; for instance, to distinguish a question from a positive statement, an exclamation from a matter-of-fact enumeration.

The Chinese likewise use inflections of voice when they talk, but in quite a different manner. Most of their words are very short, and commonly one word has

several entirely different meanings, according to the way it is inflected. This is what gives Chinese conversation such a sing-song effect, in our ears.

Webster's International Dictionary, under the title "tone," gives an interesting example: in the Pekinese dialect, the syllable *mo* has four different meanings, according to how it is spoken, or "shall we say" sung.

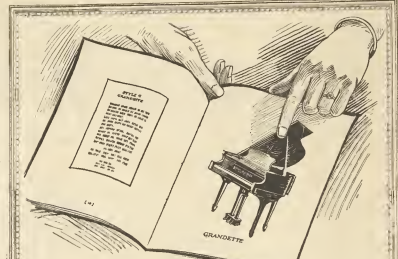
Wagner's Real Musical Ancestor

WAGNER's real musical ancestor was unquestionably the Freiherr Carl Maria von Weber (born 1786 at Eutin in Oldenburg; died 1826 in London). His father was an army officer who, at the age of forty, had taken up the profession of music. Young Weber was the pupil of Abbe Vogler and Michael Haydn, brother of Josef Haydn, the writer of Symphonies. Among his fellow-pupils was Meyerbeer. Weber did not sympathize with his Jewish confère's love for pomp and circumstance on the opera stage. He saw that the national life of his country at that time could not be illustrated in opera or immortalized by any such means. A story by Apell, called *Der Freischütz*, fell into his hands. It was filled with supernatural incidents and dealt largely with men and women of the peasant class. He worked upon the opera for eleven years and finally secured a production for it at Berlin.

At that time the reigning favorites in most of the operatic centers of the world were the Italian masters, Spontini and Rossini. When *Der Freischütz* was first given there were many critics who prophesied failure for it. On the contrary, it was a surprising success. Weber

became the hero of the hour and his music was soon heard in all parts of Germany.

At the time of its production, Richard Wagner was eight years of age and his musical, actor half-brothers and sisters must have discussed the new work day and night in the home. Weber was a visitor at the Wagner home and the boy worshipped him like a kind of god. It is somewhat surprising to note that in the face of this Wagner was so taken with the spectacular success of Meyerbeer's works that when the youth commenced to write, his first success was the now seldom-heard opera, *Kienzi*, written largely after Meyerbeer models. Wagner realized, however, that his true path was as a follower of Weber and with this in mind he turned to such plots as *The Flying Dutchman*, *Tannhäuser*, *Lohengrin*, *The Nibelungen Lied*, and *Die Meistersinger*. That he transcended Weber both musically and dramatically is obvious even to non-professional opera-goers. Nevertheless, there is a melodic charm and sweetness of finish to Weber's music which will always give a first place among the great masterpieces of music.



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By I. PHILIPP

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FORTUNATE is the student who realizes that the Summer-time is the time when the best opportunities for practice come. The really successful students are usually those who invest their summer leisure in lessons and practice hours instead of giving it over entirely to frivolous waste.

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Department for Voice and Vocal Teachers

Edited for April by Herbert Wilbur Greene

"The Human Voice is Really the Foundation of All Music."—RICHARD WAGNER

From Bel Canto To "Singing on the Timbre"

By W. Henri Zay

WHETHER or not it is generally recognized, the fact remains that there has been a distinct development in the art of singing in the last decade, a change for the better, which is working itself out in the rank and file of the profession.

Those who, through lack of vision or intelligence, or from mercenary motives, try to tell us that the old school was superior to the present, merely represent the opposition which the mentally or materially entrenched always present to any forward movement.

To be sure the present condition is very chaotic; there is about as much unanimity of method of teaching the vocal profession as there is political unanimity in Russia at the present moment. But there has been a breaking away in both cases from the autocracy of tradition, and any chaos is better than fetters which prevent freedom and progress, and we are all striving after the same thing—beauty of expression and dramatic truth.

The advanced members of the singing profession felt the absolute necessity for freedom to express the emotional and dramatic feeling which was more and more appearing in song and opera.

Many took what they thought were short cuts to the dramatic, and sacrificed tone for violence of pronunciation, which they fancied was dramatic; it ceased to be musical, ceased to be singing, and ruined the voice.

Others more wise, knew that to sacrifice tone was to discard the greatest emotional force in dramatic expression, they set about trying to discover a means by which the Bel Canto could be preserved, and at the same time a new capacity for dramatic diction be created.

Verdi Was Awake to Changed Conditions

The absolute necessity for this change is illustrated by the operas of Verdi, who was great enough to realize that humanity had progressed intellectually, and that developed in spirit, and demanded something to satisfy this advanced state of being. Was he stuhborn? Did he stupidly stick to the old school, and say it was best for all time, like those who now harp about the old school of Bel Canto? I have already answered the question. But Verdi did not stop there; he changed his style to one more direct and more natural.

So, too, do we not discard Bel Canto, but move it into a more forward position, where it can be preserved, and where dramatic diction and emotional expression can be added to it.

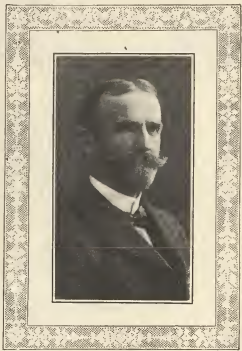
This creates the art of song-speech, which includes all the beautiful and desirable of the Bel Canto, with the additional power of complete instead of half-pronunciation, the ability to portray any emotion, to maintain a natural facial expression, to create atmosphere, and have a more complete control of the

modulation of the voice because it uses the throat less.

A Technical Term Familiar in Paris
To do all of this one must, as the French say, "Sing on the Timbre." (*Sar le timbre*, pronounced approximately, tam-bre.) This expression, known to those who have studied in Paris, is little known in America. We must appropriate the word, because there is no word in our language which means the same thing.

It means the forward humming ring, or ringing hum in the voice, which is felt and heard when we are making the most of the forward resonance cavities of the face. It is just the opposite of the throaty tone, as the voice is moved forward into the front diaphragm area where the tone can be easily molded into words, and complete pronunciation becomes possible.

Yet the tone must not be propelled "out" of the mouth, as then the harmonics disappear and the timbre is lost; it is termed singing of the timbre, and produces the "white" tone.



Mr. Herbert Wilbur Greene, one of the best known American Voice Teachers and author of the song, "Singing on the Timbre," in four grades, edited. This exercise is a fine floating tone, but with concentrated air and intensity

H. W. GREENE.

As opposed to the spread, weak or bland tone. First of all it cannot be done without a pure breath support which leaves the throat free, makes the tone firm and squarely in the middle of the note, in other words, in tune.

The tone can then be directed into the forward diaphrag area, and the result is an abundance of overtone very noticeable in the closed vowel sounds, and which makes the whole voice, giving it an added richness of quality which we hear in the best foreign voices, and which Americans have, but generally do not use because they are not acquainted with the method of producing it.

It is sometimes called the operatic quality. It has warmth, passion, fire, virility and tenderness, because it is spontaneous, and it is in the place where the emotions can be felt.

This is not the case with the voice half way back in the mouth, which causes half-pronunciation of the words, and makes impossible any expression except the superficial.

Further Technical Details
The right effect is sometimes described as "bringing the head voice down," but this cannot be regarded as scientific, and this latter idea often makes the middle voice very weak, and prevents dramatic development.

It is easier to find the timbre on the upper middle notes really, in fact the principal effect is in the middle voice, which it strengthens through the force of the forward resonance cavity, post-nasal and pharynx, giving sonority and facility, and beautiful quality, and the low voice could not share its glory.

The old Bel Canto gave brilliant head voice, but it was almost assumed that the low voice could not share its glory.

The spirit of a composer is not translated easily into words or musical symbols, but his only means of communicating with his interpreter. The interpreter must translate them back again into the spirit language. To a singer who knows only the "words and symbols" language, and does not know the "spirit language," emphasis or iteration is of little avail. To an artist, suggestive advice is usually of more value than direct directions.

There is a large group of performers, however (whom we suspect Mr. Kramer had in mind in over-naming the above-named song), who are not so different or too thoughtless to read the printed page. Their sins vary in magnitude from chronically "faking the bass" to a disregard of subtle rhythmic effects that have been worked out with great care.

"Why, you can't even read what is printed," said Alberto Randegger to a young American who had journeyed to London for some lessons in interpretation from the famous editor of the classics. And indeed, reading the lines is a most necessary preliminary to reading between the lines.

Probably not more than fifty per cent. of the great army of American musicians own even a pocket musical dictionary. Of those who do, we fear that a still smaller percentage have given it sufficient use to justify its purchase.

"We are all poets when we read a poem well," says Carlyle. We are not always read in the same way. A good story-teller seldom tells "the same story twice alike. But the point remains the same, if it is a good point. Changes and growth in interpretations are among the

most interesting phases in the progress of an artist.
We plead, however, for the greatest care on the part of students in looking for every suggestion that a composer gives as an indication of the inspiration that has filled his soul. Forgiveness may be yours if you feel that you can translate his meaning best by disregarding some of his exacting directions, but never if you have blindly passed them by—H.L.

Voice Should Express Personality

How ridiculous it is to see a soprano grow into a woman, and at the age of forty or more still sing like a girl of twenty-two, only lacking the freshness of youth. The woman grows up, and the voice stands still.

Such a pitiful spectacle can be avoided by singing on the timbre, then the voice develops and improves and becomes a part of one's nature, and as such spontaneously takes on all the qualities of active intelligence, character, positiveness, authority, understanding of humanity, and we hope, spiritual advancement acquired by the singer through the years of endeavor. It retains its freshness and becomes eloquent in the expression of these qualities and gives a true expression of the inner personality of the singer.

This should be the goal for which we strive in studying singing. There is nothing nobler nor finer.

The Sign Language

By Sarah Melick

The last line of Kramer's *Joy*, a recently published song, has the following markings written in the space of the measures: *fff, cresc., a series of metric signs, as loud as possible, ffff, and finally a long swell.*

We are reminded of our school-days in mathematics, and our skepticism about the existence of the much-heralded infinity; and we wonder if anyone will ever end the song long-ally enough to please Mr. Kramer.

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War and Music

By Herbert Wilbur Greene

The effects of the war are felt in increasing measure in that of the activities of men, and in nearly every detail of those activities. Laborers, merchants, capitalists, scientists, artists, writers and teachers are alike turning their shoulders to stand for the onrush of conditions that threaten their security. In times of peace human activities seem always to be in alignment, the betterment of society or social conditions being the apparent and expressed object of all. If, as has been stated, the arts are the last to feel the force of changing conditions, and music later than the other arts, then indeed the musician gets a perspective in the picture, that is lost to those who cannot see it from his angle.

One of the revelations brought about by the present conditions is an emphasis of the truth that music cannot be affected by conventionalities or prejudice.

While for the best of reasons we are omitting from programs and operas a large part of music which has hitherto been thought indispensable, we are awakening to the fact that no country or people should long be able to claim pre-eminence in musical culture, though the

most interesting phases in the progress of an artist.
We plead, however, for the greatest care on the part of students in looking for every suggestion that a composer gives as an indication of the inspiration that has filled his soul. Forgiveness may be yours if you feel that you can translate his meaning best by disregarding some of his exacting directions, but never if you have blindly passed them by—H.L.

accident of greater numbers of composers in one nation than in another is usually accepted as proof that the level of musical appreciation is higher. New and invaluable additions to recent programs of music that had been left in the past because of the demands of the public for music and composers with which they had become familiar, are now being heard. Once their position in the world of music is made secure, permanent interest in music of many countries will overshadow the prestige that for so many years has been enjoyed by some of the countries of middle Europe.

Let us join in the heart-songs written for and sung by our boys in camp and trench, and applaud the artists who are giving new life to old forms or bringing forward new music of value, but we must not forget that music is a spiritual entity, and as such it has no part in the divisions of people or the contentions of men. When the world which has gone-a-housecleaning returns to its process of normal musical evolution, it will be found to have been greatly enriched by the lapses of old favorites and the adoption of new.

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Can Community Singing Afford to Fail?

By Andrew Simpson Haines

The present war has given to America an impulse to sing. Stimulated by government encouragement, thousands of boys in the training camps are heartily using a variety of patriotic and home-tie sentiment; in the large cities, hundreds of people are awakening to the beauty of our well-known but too frequently neglected folk songs and national melodies, and are singing them with all the enthusiasm that any new fashion in America generates. Smaller towns in the middle West are frankly competing in the effort to show the greatest attendance at community "sings." All Americans are coming to know the satisfaction that results from enjoying, in co-operation with others, that forgetfulness of trouble and losing of self in wholesome, earnest singing. And it's a healthy practice—the expression of a valuable democratic, nationalizing force,—a practice which will undoubtedly develop in America, after the war, if not during the war; a heretofore unknown appreciation and love of music. For if a million men are singing to-day, and later find their souls vibrating with the life in it, how many more will be singing their home songs in a foreign land, who then return will remember the joy and solace of song when the war ends. Singing is the best medium for letting go of pent-up emotion that each man will be ready to further the practice in his own community.

Because of its far-reaching value, it becomes imperative that community singing never fail. Since its continued success depends upon the enjoyment of those participating, anything that detracts from that enjoyment hinders rather than helps the extension of the movement. At present among the men and women interested in making the practice more widespread, there are a few youthful leaders, whose choice of time, place or method often tends to defeat the purpose for which the singing is being done. During the past winter in many places throngs of people have stood outdoors with the thermometer hovering about the zero mark, straining at unaccustomed vocal chords with all the strength of their lungs. Although the physical harm that resulted could perhaps not be measured in epidemics of bronchitis or pneumonia, the wisdom of singing under such conditions is at least questionable.

Tact Important as Advertising
Another error of judgment shown by some ambitious directors is due to the mistaken notion that all that is necessary to make a sing successful is to advertise. The utmost care has to be taken to be employed, particularly in smaller communities, to overcome the petty jealousies that conflict with united musical effort. Many community sings have failed because the leader has been impractical in organization. And some of the best organizers seem to ignore the fact that the

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Making the Congregation Sing With Effect

By William Reed

The matter of stimulating a congregation to sing heartily and, at the same time, maintain a reasonably unanimous tempo, is an art—an art which depends almost entirely on the skill of the organist for its attainment. Choir voices will assist, but the permeating influence of the organ is needed to originate and impel.

The different means employed for the improvement of congregational singing are all useful, but in themselves insignificant. Underlying all must be ever present the influence of the musically commander at the organ—in influence to be felt as well as heard. The mere manner of the playing—over the hymn—tone should arouse and suggest, and this manner, while never obtrusive, should be continued and, when necessary, intensified as the hymn proceeds.

How is this done? For done it can be, first, a dogged persistence in the well-defined tempo is imperative. Then would follow the subtle accentuation of certain words, chords, and the rhythm of the time; all this being effected without "give and take." By way of illustration of these and other points, let us examine the following well-known hymn tunes:

Home-Made Improvements on an Old Organ

Many organists are playing on old tracter-action organs that need rebuilding, but the church officials have not the money, so the thing is not done. If the organist and some member of the church who is a clever mechanic put in some of their spare time together, many of the needed repairs could be made before sending for an organ tuner to do the tuning. In this way, for a very moderate sum of money, many an organ can be greatly improved. Among the materials needed will be, probably, a piece of old leather; hot belting for buttons, some pieces of soft heavy cloth or old felt for "bushings" to stop noise and rattling, and some pieces of old kid gloves to glue over cracks where wind leaks.

First see to it that the bellows and feeders are working properly, also the indicator. Next make the pedal action quiet; the pallets may need new leathers, which are usually an easy matter to put on.

Plan What Is Needed. Examine the mechanism of the pedal couplers and manual couplers, and make such repairs as may be needed. If any of the pedal keys are badly worn, repair them with strips of rubber or strips of wood in a workman-like manner.

Many old organs have too tight a swell box. After the tuners have taken out all the pipes to clean them, tack heavy build-

ing-paper across the swell box. The swell shutters may need new cloth to make them shut tighter without noise. This will make the swell more sound-proof. Should the organ have an old-fashioned swell-pedal, a clever mechanic may be able in many cases to change it for a modern "balanced" swell-pedal. Rather than attempt here an extended description, illustrated with necessary drawings, we recommend the organist to take the mechanic with him to visit some more modern tracter-action organ, point out to him what he wishes imitated, and let the mechanic examine carefully the means by which it is done and manner in which it works.

Composition Pedals. Where these are lacking, they may often be added, at least to the Great, with no great expense, if the mechanic has had an opportunity to examine them in some organ where they are provided. There are several different mechanical systems in use, however, and it may be that a clever workman will hit upon something still better for the end in view. The leading principle of nearly all is this, that a "full organ" pedal contains some forward-moving part to which thin strips of leather or strips are attached, connecting (behind the console) with all the stops on the Great, while a "soft combination" pedal contains some backward-moving part, connecting in the

same manner with all those stops it is desired to remove.

Voicing and Regulating. Many good organists learn the art of tuning their own reed pipes (these being the worst to get out of tune), but aside from that, no one but an expert should attempt to tune, voice or regulate the pipes.

Suggestions for Revolving. Most very old organs are built with very high wind-pressure. Greater power and brilliancy may be given by increasing the weights on the bellows, but before attempting this it should be well understood that any radical change of this sort will involve not only a retuning but a revoicing of all the pipes. This, done judiciously, will often make the instrument sound like a new and more modern organ, but it is quite a task, and should not be attempted unless one has plenty of skill and perseverance.

In the course of this revamping, there are many little changes which may be made which will profit. We will name but a few of them.

PRINCIPAL. 4-ft. should be somewhat softer than the Open Diapason, in order that blends with it as an over-tone, rather than stand out too raspingly. If it is voiced slightly, ifly (by cutting the lid upon opening etc.), it will be all the better, and may sometimes even be used as

At the Refrain, steadiness is assisted if all 16-foot flue registers are added to the Pedal Organ during four measures. Also, a 32-foot, if available, intensifies the marching effect here obviously intended.

Occasional doublings of the inner harmony enrich and permeate. Such are admissible, though with artistic discrimination, and never without a purpose.

Hymn tunes of a meditative or prayerful nature demand a type of treatment to correspond. A summary of points to be observed would include: Gentle accentuation; the occasional use of a guiding solo register; a modified harmonic doubling here and there; the elimination of the pedal in places; the well-joined use of the *half-cornetto* touch; the adoption of just the proper speed. All such points cannot largely in creating the atmosphere necessary for making congregational singing what it should be.

The above suggestions constitute the general means; but they are the externals. For, actually, there, there must always be the material individuality of the organist himself; and that, warranted by both his musicianship and his studied interpretation of words and music alike.

a solo stop. Understand, we are speaking of very small organs which do not have both flue and principal on the same manual.

DULCIANA, 8-ft. is too loud in some old organs. It should be soft enough to serve as an accompaniment to a solo on the Swell Open Diapason.

GAMBA, 8-ft. One could wish with this to be more stringy and pungent, but it really is not possible to obtain this quality, coupled with prompt speech, unless it is "voiced with a beard" in the modern way. (Fitted with a little horizontal cylinder of wood or metal a short distance in front of the mouth of the pipe.)

FIFTEENTH, 2-ft., in order to blend well, should be "bearded" rather than of full diapason tone. Must on no account be louder than the Principal.

MIXTURE should be tuned with the same care in each rank as would be given to any other stop. Tuners often slight it. The Mixture on the Swell should be very soft, in which case it will be really very useful, partly making up for the absence of pungent string stops. TRUMPET or Oboe or Cornopean. This is a problem. Often it is in impossibly bad condition in an old organ. If one can raise fifty or sixty dollars and replace it bodily with an "Oboe Gamba," they will have a reliable stop that will give satisfaction and stay in tune well.

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More Hymned Against Than Hymning
By Hugo Goodwin
The texts of all hymns that are worth anything have been direct and spontaneous outbursts, caused by deep religious experience and the value of their use in the church lies in their reproduction collectively, to a certain degree, of the individual fervor that gave rise to them. If the worshippers are to experience this, in fact, if the hymns are not to be almost a sacrifice, they must be sung by all and must be sung heartily.
Our first duty is to see that practical things are used, that the province of the clergyman to choose hymns from a literary and spiritual standpoint, but it is peculiarly the province of the organist to see that they are sung, remembering that in this instance it is not contempt that is bred by familiarity.
New Times? "How about new tunes?" asks some one.
The answer to this is that it is infinitely better to have the whole congregation singing "Dennis" or "Greenview" than it is to have them mute on something more abstruse, but quite new! Unless a new tune is so compelling that it forces everyone to join in it ought not to be used.
Of course, in this connection much discretion must be used; the tunes that are raising but unimpaired, have no place in worship. We should not offer to Deity the music we would be ashamed to offer to our friends. The big bass drum is all right on the street corner or at the sand-dust trail, but it has no place in church.
Let the tunes be of moderate compass, of sound melodic structure, and with some decided punch in the congregation will already be half persuaded.
The organist must be in sympathy with the hymn and should so interpret it that the attention of men directed on its message and that everything else shall be forgotten. If, during the hymn, any attention is directed toward either the organist or toward his instrument, he is failing. It is this fact that makes the use of unusual effects, such as harp, chimes, etc., of such questionable value in hymn playing.
Introduction should be of such a character that the hearers are already in the proper mood when they commence singing. No strident method should be adopted. A tune such as "St. Anne's," should be played very conservatively and in choral-like manner; a prayerful tune, such as "Abide With Me," may well be played on sympathetic solo stop with a soft accompaniment; a martial tune, such as "Flying Out the Banner," should be rousing played. There is no categorical method.
During the hymn a happy medium must be maintained between too much organ and too little. The latter will engender

More Hymned Against Than Hymning

By Hugo Goodwin

timidity and the former will make the people feel, "O, what's the use!" Modern tunes are especially dangerous to proper tonal balance, as they are liable to make a din that is very unfortunate unless they are graded down by careful use of the swell shutters.

Hymn Tempos
The speed of a hymn is another problem. If it is too great there will be difficulty in catching the proper breaths, and if too slow, sustained notes will be out of the question. Those of us who are able to sing will find a valuable guide in singing with the congregation; if singing is impossible—or unwise—see can, at least, hum along under our breath and in thus consulting our own convenience will become better able to suit the convenience of those whom we are leading.

During the performance of the hymn the accompaniment ought always to emphasize the meaning of the text, but should never attempt descriptive playing; the cooing of doves, the roaring of water spouts, bleating of lambs and rumbling of earthquakes is not within the office of church music, but the expression of moods and thoughts induced by these things is another matter and is quite in keeping with good taste and efficiency.

In preparation for hymn playing, an organist should learn to transpose readily, to be able to play any of the voices of the organ in either hand or in pedals in any octave and to follow both words and music simultaneously. The writer has found that the conscious memorization of a given location in a phrase is of great value to him when he glances away from the music to words, or, for that matter, in glancing from the accompaniment of an anthem to men directing a chorus.

Various methods are more or less helpful in inducing hearty singing: Precentors, large choruses, trained singers seated with the congregation, etc., but in the last analysis it rests with the organist so to stir the congregation with expressive and compelling playing that they will be impelled to lift their voices in song and so to inspire them that they will find it impossible to sit content and silent while the choir does their singing for them and the clergyman does their praying for them.

The function of the minister and the organist with his choir is to teach the congregation how to worship, and as it is necessary for each one to do his own communicating and his own praying, each of the responsibility is clear—we must teach people to sing hymns and we are falling short of our definite duty.—From the *Musik News*.

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How to Control the Vibrato in Violin Playing

Vzay few violinists, even finished artists, have an absolutely perfect control of the vibrato. By a perfect control I mean the ability to do it fast or slow, or at any intermediate speed, also to make the swings back and forth alternately somewhat greater width, appropriate to the sentiment or emotion of the passage being played. The vibrato should be used as perfect control as the trill, and should be perfectly even.

The vibrato, or "life under the fingers," as Cesar Thompson, the great violinist, called it, is a slight deviation from the true intonation, *i. e.*, the finger as it swings back and forth alternately sharpens and flats the tone to a very slight degree, thus creating the illusion of a living voice, which trembles under the stress of emotion. As there are countless states, stages, and degrees of emotion, it is evident that the violinist should possess the control necessary to execute the vibrato at any speed and also to make the swings slightly wider and narrower in order to imitate these various degrees of emotion.

The sentiment of one passage may require a very slight vibrato, while another may require slow, wider swings to give

the effect of sobbing, despairing pathos. The consummate artist instinctively adapts the style and degree of his vibrato to the sentiment of the passage being played, and much of the success of great violinists is due to the skill with which they adapt the vibration to the character of emotion to be expressed.

In the case of great violinists, the character and degree of the vibrato to give the best effect may be safely left to their musical instinct, but in the case of pupils it would be well for the teacher to advise, or even mark the music, showing where the vibrato should be used, and to what degree. It would also be advisable for the pupil to execute the vibrato systematically, using the scales in whole or half notes in all positions for the purpose. He should practice it fast and slowly, and with different widths of swing of the finger.

The great violinist Spohr, in his violin school, devotes an entire chapter with accompanying exercises to the gradual marking passages where it is to be used. Of this embellishment he says: "In old compositions the vibrato is indicated by points, the word 'vibrato,' or in new compositions it is generally left to

the performer. Avoid, however, its frequent use, or in improper places. In places where the vibrato is used by the singer it may also be advantageously applied to the violin. The vibrato is therefore properly used in passionate passages, and in strongly marking all the *fa* or emphasized tones. Long tones can be animated and strengthened by it if such a tone swells from *p* to *f*. A beautiful effect is produced by beginning the vibrato slowly, and giving it a gradually accelerating vibration in proportion to the increasing power. Also by commencing it rapidly, and gradually dropping the tone to a sound hardly perceptible, a good effect is produced. The vibrato may be divided into four species: viz, into the rapid, for strongly marked tones; into the slow, for sustained tones in passionate, cantabile passages; into the slow commencing and increasing tone; and into the rapid-commencing and slowly decreasing of long sustained tones. These two latter species are difficult, and require much practice, so that the increasing and decreasing of the vibrations may at all times be uniform and without any sudden change from slow to quick, or the reverse."

Violin teachers do not pay enough attention to the vibrato, some not teaching it at all, on the theory that the pupil will instinctively "pick it up" himself when he is ready for it. This latter theory is entirely wrong; the teacher should teach his pupil to execute the vibrato with the same care as the trill, or any other embellishment. Nothing adds so much to violin playing as a finely executed vibrato applied judiciously where it should be. Even the simplest melody is invested with life and charm by the violinist. How often do we see a violinist playing a simple melody with a beautiful tone and artistic vibrato receive twice the applause of one who plays an elaborate solo, with bad tone and badly executed vibrato, or possibly with none at all. No amount of labor is too great, when spent on becoming a master of the vibrato. The violin student who wishes to go into the subject in all its bearings will find the little work, *The Violin Vibrato, Its Mastery and Artistic Uses*, by Siegfried Eberhardt, of great interest and value. Eberhardt is one of the professors of the violin in the Stern Conservatory in Berlin, and has translated the subject from a scientific as well as artistic standpoint.

Position of the Violin

A CORRESPONDENT wishes to know if there is any advantage in holding the violin in such an elevated position when playing in public, that it gives the violin the appearance of an anti-air craft gun with which the player is calling to demolish an enemy plane. He calls attention to several concert violinists whom he has observed, who at times held the violin so high that the scroll was on a level with the performer's head.

This holding of the head of the violin very high is a fad of late years, and is more in the nature of camouflage—for appearance only, than for any assistance it gives to the playing. In fact, it is a detriment. The horizontal position is the best in every way. If the violin is allowed to sag down, the bow has a tendency to slide on the strings towards the finger-board. If held too high it has a tendency to slide towards the bridge. In the former case the wrist is bothered, with the extra exertion of keeping the hair at the proper point of contact on the strings.

However, appearance is a great thing with an audience, and the violinist who makes gestures with the head of his fiddle is apt to greatly impress the public, which is why the high violin playing is so popular. This up and down motion of the violin, while playing, is in the nature of the gestures of an orator. For instance, the violinist who points his violin towards the sky and then brings down the bow, plays a tremendous *sforzando* note or chord, creates the impression of power.

It has always been a moot point as to just how much motion and gesture is allowed to the violinist in public solo playing, some contending that head, body

and violin should be practically motionless, with only the two arms moving for the bowing and fingering, while others maintain that a considerable latitude of motion may be allowed, if the violinist feels that it helps the expressive delivery of special passages. DeBeriot discusses this matter thoroughly in his well-known "Method for the Violin," in which he says:

"The position of the body, having been fixed upon with the aid of the professor, the pupil should endeavor to preserve the greatest elasticity in the movements of his right arm and hand, while the body and the head remain perfectly steady."

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Questions and Answers

EVERY mail brings many questions for answer in the Violin Department, and it is unfortunate that the two questions which are asked most frequently cannot be answered satisfactorily in a magazine. The first question has to do with violins and the second with violin students and violinists, and their progress.

People are constantly writing "What is my violin worth?" "Is my violin a genuine Stradivarius or Guarnerius?" "I can play such and such pieces on the violin." Do you think I would succeed in vaudeville?" "I have been studying the violin two years, and have had two books of Kayser. Am I making proper progress?" etc., etc.

Now as to violins; if our violin readers would stop to think for a moment they would realize that it is quite impossible for any one to set a value on a violin he has never seen. They might as well write: "I have a house and lot in San Francisco, how much do you think it is worth?" Most of the difficulty comes from the old established custom of putting labels in violins. The great masters of violin making autographed their work by these labels, giving their name, the place where the violin was made, and the year. He did this just as an artist or sculptor autographs his work, or a manufacturer puts his name and address on an article he makes, for business reasons.

As soon as the remarkable beauty and superlative tone qualities of the violins of the Cremonese masters began to be generally recognized, imitations sprang up everywhere, who boldly copied them and placed in their violins imitation labels.

This custom has become all too universal, and the result is that millions of violins are in existence to-day which are ticketed with labels imitating those of Amati, Guarnerius, Stradivarius, and the other master workmen. Cards of violins can be bought for \$5 or less apiece, each containing a label duly set forth that it was made in Cremona in a certain year by Stradivarius or some other great maker. People get hold of one of these violins and fondly imagine that they have a genuine instrument, worth from \$100.00 to \$25,000.

It is astonishing what a child-like faith the public has in these false labels. A hard-headed business man will write that he has a violin which has been in the family for forty years, and bears the following label (a complete copy of which he will send to me if you wish exactly what it is worth, and where he can cash it in). The public seems to think that the label settles everything. People do not see that the name of the maker is evidently put in the same category as the name of the artist, and that it is necessary to mention the label, and the exact value of the violin can be given. If this were so the work of valuing violins could be done by mail or otherwise. The owners of the great shares of New York Central stock could find out what it was worth, in a few minutes, by consulting the quotations of the New York Stock Exchange. The value of a violin depends on many things: the maker, state of preservation, condition of varnish, tone quality, beauty, period when made, historical value, perfect maintenance, or an immediate sale, if not possessed by some great violinist, or royal or eminent personage),



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etc., etc. Almost any violinist or experienced music dealer can assure the owner of a cheap factory fiddle that it is not a genuine Cremona, but where the imitation is a clever imitation made by an artist violin maker, it takes an expert to decide, and the owner of such a violin should submit it to an expert for valuation.

For the above reasons, the violinist who has a violin cannot be valued from a written description. The violin must actually be seen and examined. The statement that the violin has been in the

family for forty or fifty years, or that it was bought from an "old Italian professor, or Swedish emigrant," has no weight whatever, for there are imitations in all countries, or the "old Italian violin maker, it takes an expert to decide, and the owner of such a violin should submit it to an expert for valuation. For the above reasons, the violinist who has a violin cannot be valued from a written description. The violin must actually be seen and examined. The statement that the violin has been in the

What Gives an Artist His Tone-Qualities?

By Hillard R. Langlie

THERE have been so many books and articles written on tone-production that the subject ought to be well discussed by this time, but, in my opinion, the real cause is not presented in any of them.

To illustrate my point: give an instrument, let it be a good or a poor violin, to an artist of repute, one who can really produce a tone that will draw out the warrant that you will marvel at the full-toned music he produces. Then place the same violin in the hands of another artist, let it be one who has had good training but who has been produced a tone like the first one, and the same instrument will not ring true to the tune or tone of the first artist. Therefore I would say that artists are not made, but that they are born. Of course, I do not maintain that a born artist who has not had any correct training will compare favorably with one who has had good training, but if he is placed in a high-musical environment I do hold that he will rise by leaps and bounds and far surpass the other musician with his years of hard training.

Again; born artists must have the proper environment to compete with the rest of the world, but at that, an artist in any environment will find some way to bring out his qualities, if his musical ability is accompanied by an energetic desire to become somebody.

Therefore I heretofore press that it is not the training alone that makes tone-production good, nor is a good tone produced by any specific, new way of drawing the bow, but it is produced by the accord with her thought and she played with a marvelous tone.

I find, for myself, that if I attend a concert of an artist whose tone is really great, I see how much better my own tone can be and accordingly my spirit, and my bow finds its force by itself.

Also, if I have a piece of music which I love, my tone is always best when playing that piece and so I realize that it is my soul which produces the tonal quality and not my arm or violin.

Another illustration which will show what I mean is found in the results I saw in a pupil. She was a girl who never seemed to be able to bring out the tone I desired of her; not even the best tone possible could result as I had hoped. One day she came for her lesson, I noticed that she was playing with a lighter touch than usual, and her spirits seemed to me to be very high, for she was humming a part of the *Ripetto Quartet* in a very satisfactory way. Then, when she took out her violin and played Drilla's *Souvenir*, her lesson, I gazed in wonder—I guess I looked rather stupid with my mouth open—and clapped in each place when she drew out the high light tone in such a smooth, clear appeal that it brought a new sensation to me.

Naturally I wondered what caused the great change, and little did I guess what the real cause was until I stumbled upon it by accident.

It happened that she had been engaged to play at a recital two months later and at the close of the performance a young gentleman walked forward with a large bouquet of American Beauty roses. Instantly I saw what I had been looking for—my fair protégée had fallen in love. Her soul awoke for music, and I imagine, the whole world changed for her. The result was that her arms and her fingers accorded with her thought and she played with a marvelous tone.

I have since given her the kind of pieces which I think will harmonize with love and my expectations. The great, indeed,—From *The Violin World*.

The Personal Equation

It is very difficult to answer by mail or through a magazine questions relating to the talent or progress of a pupil. Many such questions are received. The inquirer will give his age, the length of time he has studied, the exercises and pieces he has "been through," and some little accounts of his public appearances, if any, the opinions of his friends, should send him a really good violin, or even if he has to travel a few hundred miles from his home to find one, and arrange for a really thorough examination. In only this way can he learn the truth as to his talent and his progress. To judge of these matters one must actually see and hear the performer. Lists of pieces and exercises mean nothing, if they have not been thoroughly learned, or hastily skimmed through without being mastered at all. Again, the pupil's position may be wrong, and all the fundamentals incorrect, so that he would have to start all over again to make a really good violinist. Then again he may have a faulty, incorrect

ear, physical defects, etc., which would prevent his success. It is as difficult to judge the talent of a student one has never seen or heard, as it would be for a physician to treat a complicated case of disease by mail when he had never seen or examined the patient.

The violinist or violin student who wishes to ascertain his talent, or progress, should send for a really good violin, or even if he has to travel a few hundred miles from his home to find one, and arrange for a really thorough examination. In only this way can he learn the truth as to his talent and his progress. To judge of these matters one must actually see and hear the performer. Lists of pieces and exercises mean nothing, if they have not been thoroughly learned, or hastily skimmed through without being mastered at all. Again, the pupil's position may be wrong, and all the fundamentals incorrect, so that he would have to start all over again to make a really good violinist. Then again he may have a faulty, incorrect

There are multitudes of questions which can be answered helpfully through this department, but setting a value on violins the editor has never seen, or heard, or played, or seen all over again, without having seen and heard them, are not among them.

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Advice from the Caterpillar

"Ever if a jelly-fish could play the piano, it could no play well, could it?" said the Caterpillar, as he looked at Alice.

"Of course," said the Caterpillar, and he took another puff at his hookah.

"It will make you play better," said the Caterpillar, and he crawled away into the grass.

The Music Fairy

By Esther M. Haas

"Why not?" asked Alice. "Because," said the Caterpillar. "Why do you always say 'because'?" asked Alice.

"Well, how could it?" continued the Caterpillar, ignoring her question. "It might. It would be very relaxed, you know," said Alice.

That night when Helen went to sleep, a most beautiful fairy appeared to her in her dreams, and asked her what she most wanted.

"Oh, I never thought of that," said Alice. "But you should have thought of that," said the Caterpillar. "It takes bones and muscles to play the piano, you know."

"You're playing shows it. I wish that I could play as good as you can," returned Helen. "Very, are you going to play at teacher's recital next Saturday?"

The next morning, Helen resolved within herself to take the fairy's advice and went to her practice with a will.

"Now a pussy-cat, for instance," he began. "Oh, yes," said Alice timidly. "And if a pussy-cat could play the piano, it would do it well," said the Caterpillar.

"Yes, I am going to play Fluttering Butterflies and Little Dollie's Waltz. That is sure fine. I want to hear you," and Helen clapped her hands in her delight.

Her mother never had to scold because she would not practice, and she learned very fast.

"Would it?" mused Alice, thinking of her own Tabby. "They would have such a velvety touch, you know, very firm, and very relaxed."

"That is sure fine. I want to hear you," and Helen clapped her hands in her delight.

"Is that all?" replied the fairy in surprise. "If you will agree to love your music and practice hard, I will grant your wish."

"Oh, no," she answered. "And if you should touch it's paw, you find it very soft and relaxed, wouldn't it?"

"Oh, yes," said Alice.

"Of course," said Alice.

Publisher's Notes Department of Information Regarding New Educational Musical Works

NEW WORKS. Advance of Publication Offers— May, 1918.

Table listing musical works and their prices, including 'Album of Descriptive Pieces for Piano', 'Album of Piano Pieces by Women Composers', and 'The Village Blacksmith-Cantata, Mendelssohn'.

Mail Order Business

Notwithstanding conditions which seem unfavorable the business of supplying music and books to individual teachers and schools throughout the country by mail order is in a very flourishing condition.

Table listing musical works and their prices, including '16506-A Lullaby from Chopin-Gardner', '16506-B Melody in G, Mendelssohn', and '16506-C The Evening Star-Wagner'.

Premium Workers' Prize Contest

The Erling premium workers' prize contest ended March 31st at midnight, but it is too early yet to announce the winners, as we must first figure out the contest.

Graduation and Commencement Music

Of course, no school closing exercises are complete without music, and the selection of suitable music for such occasions is one of the interesting and agreeable tasks connected with the usual preparations.

The Village Blacksmith Cantata for Mixed Voices

By Wm. H. Neidlinger. We take pleasure in announcing a new work for mixed chorus by the popular American composer, William H. Neidlinger.

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Mozart Album

We are about ready to withdraw this volume from special offer. This volume will contain only the choice compositions of this remarkable musical genius.

Advertisement for 'This is What Little Alice Thought They Meant When They Spoke of The Chair of Music' at the University, featuring an illustration of a grand piano.

Personal Magnetism in Choral Conducting

By Clifford Higgin

All great conductors have a dominant personality. Choirs are composed of a variety of people, and their characters, ideas and vocal skill, are as varied as the shades of light emitted from a sunlit prism. No mortal conductor will please everybody, for it is almost impossible to collect a body of people, each unit of which will consistently harmonize in thought and sequence of idea, with the master mind at the head. The manager of a big store is sure to rub some assistants the wrong way in the honest discharge of his duties. If he insists on a dollar's worth of work for a dollar's pay, he will be termed a slave-driver by some; if he demands discipline and system in each department he will receive (behind his back) the jeers of those who love chaos, and though he gives good-intentioned advice to some of the work-people, he will be labeled by some as "too officious."

The choral conductor finds the same shallow and eccentric personalities in his workshop. The greatest skill an amateur conductor has in managing these individuals, but if they are living on a lower musical and moral plane, it will require an archangel from heaven to succeed. He that tries to please everybody ends in pleasing no one, therefore use your gift of personality unflinchingly in the demonstration of your ideas, saying that you are no respecter of persons, but amiable to all. Study the units of your choir as you do your pupils. Try to win everybody to your side by probing into their innermost souls and understanding their natures, and although you may not be successful, you will have done all in your power to secure the most unanimous support of your forces. To reap success you must have cohesion and unflinching loyalty, and if you find traitors in your camp, and leaders of sedition, exterminate them with a promptitude and firmness that will prove a warning to others.

You will find that your choir support you in everything that affects your personality and the welfare of the society, and you will be more highly esteemed for unhesitatingly playing the man. Never try to make people believe you know more than you do, for if there should be one person in your choir better educated than yourself, it may be the means of loosening the reins of your command. Let your choir find by actual experience that your suggestion you give and any experiment tried, proves exactly what you said it would; this brings a highly sensitive recognition of your skill even to the pessimist (if such there be), and undoubtedly develops their musical respect, which correspondingly extends its influence to an increased reverence of your personality. Always be genuine in criticism, extolling virtues, reprimanding faults, cheerful to a degree, optimistic in vision, making the choir feel that they may follow your guidance either through the already explored regions of musical culture or in the unexplored lands of the science of sounds.

When all the technicalities of the music are mastered, the conductor's real presence begins to be felt. The bare canvas is on the easel, the landscape is sketched out in detail, then comes the "laying-on" of the variety of color to make the skeletal living thing. No choral musical tone picture is colored exactly twice alike. This is explained by the fact that it is well-nigh impossible for each unit to feel the same emotion, to live on the same precise emotional plane during two intermittent performances. The great thrill experienced when there is a psychological unity of vision is remembered by every singer.

Unfortunately the conductor, though charged with personal magnetism and possessing in a marked degree the power of hypnotic influence, cannot always bring his united forces under such minute and exacting control as to make them tem-

porarily unconscious of their physical surroundings. It is no more possible to give a virtuosity, a personal rendering of a great piece, if outward influences are paramount, than it is to perform Shakespeare's *Hamlet* to the accompaniment of a barrel-organ, or play a Beethoven Sonata with a drawing-room title-tattle obligato. Some really good conductors are mightily handicapped in their work by the stolidness of some section of their forces who are devoid of an acute sense of their physical surroundings. It is a difficult matter to hypnotize stone, and some singers seem as adamant and soulless as a sphinx, and not even the magnetic forces of genius can penetrate their souls.

In highly refined choral work, these immovable beings are to be dispensed with. If singers could only be made to understand the importance of memorizing the music, and realize in their singing that they have to be molded in the conductor's plastic crucible, and fashioned and shaped by his inspired genius, the general choral singing would undergo a revolution. In all truly emotional singing we must lose sight of the outside world. It is ridiculous to be conscious that we are singing to a crowd of people, when we should be borne away on the wings of melody and singing, maybe, on the slopes of Himalaya. If music is anything, it is an angel of mercy, bringing solace and peace for unsatisfied yearnings, transporting us far from the commonplace of life into the distant haves of hope and joyfulness, from which we return with the vigor of youth coursing through our veins and the lightness in our previously heavy hearts.

Music sweetens life and is the finest tonic for tired souls. One of my soprano singers (a truly emotional singer) who recently had a disappointment in love, told me that the brightest spot in the whole week was the rehearsal night, and it seemed when the whole choir sailed

out on the ocean of song, that the ministering angel of love heard her plaint of suffering, and lifted the burden from her heavy heart. Personal magnetism is transmitted to the choir by the power of the eyes, the expressions of the features and the movements of the baton. Let the eyes pierce through every member of the choir and search each heart as if to discover their trains of thought. Each unit must be made to realize that the conductor can read the innermost soul of every chorist as well as the printed book, and that he knows intuitively whether the heart is responsive to the movements of his magic wand. It is easy to find out who are instinctively with you, and practice enables you to read your singers just as easily as you do your music. Center your eyes on any individual who appears unconcerned or in a flippant mood, and refuse to go on until you have secured the entire control of the whole choir. When once you have secured this hold on your forces you have the up-and-hold and can commence to work out your ideas ad lib.

Let your facial expression always be an index of your soul. Never relax your natural facial expressions, but get your effects with the ease of a magician. If you are continually waving your arms about in fantastic cycles your singers will not follow you. If music is anything, it is shown by the delicate and graceful movements of your baton your desire for peace and quietude, and when your beats become longer and more in evidence the voices will follow you and grow in intensity and volume. In rehearsal, practice all kinds of shadings in conducting until you can vary the tempo from the softest to the loudest gradations of tone, and have the same control over your choir as an organist has over his swell-box. Until you have that all inspiration starts from the conductor's desk. When you have secured all these things, your choir will give a good performance of any piece they study.

The Value of Encouragement

By Dr. Roland Diggle

Some time ago a choirmaster asked me to hear his choir sing and tell him what was wrong with it. The choir, a voluntary one of some thirty-five singers of the usual ability did not seem to be doing well.

I attended one of the musical services at his church and heard a very good performance of a difficult cantata. It was "a good performance," as far as the notes and words were concerned. The general effect, however, was that the choir was singing half-heartedly. Everyone, including the soloists, seemed afraid of making a mistake. The effect was really most depressing. Outwardly there seemed to be no reason for it. They knew the work well and were quite capable of giving it a fine rendition.

I asked permission to attend the next choir practice, and here the real trouble was revealed. Not once during the practice did the choirmaster give the choir the slightest encouragement, but started by picking to pieces the performance of the previous Sunday. Things that they had done really well were not mentioned, but all the faults were brought out and exaggerated. Of course, the reason for the depressing effect was apparent. The whole choir had lost interest, and were all and afraid to sing out for fear of making a mistake. I am glad to say

that this particular choirmaster had missed his ways and the choir is now doing much better.

We all need encouragement to make us do our best; if we are teaching, it matters not what, surely it is possible to do something to praise. I do not mean for one moment that we must minimize the faults, these must be pointed out and corrected; but at the same time it is not possible to temper the bitter with the sweet and praise the things that are worth praising.

We organists know that as long as the fiscal part of the services go well we do not care one instant there; but let something go wrong and they are down on us like a thousand bricks. At the same time we all remember the pleasure it has given us when, after a really good service, someone, it may have been the janitor, said: "That was a fine service to-night, sir." We have gone home feeling pretty good, haven't we? Let us remember this, then, and pass some of it on to the choir. If you know that they have done their best, give them some encouragement. Even if the performance has not been quite up to the standard you have set and you are feeling a little blue, again remember that the best care for a fit of the blues is to white-wash it in a little milk of human kindness.

Playing Census Man

By Abbie Llewellyn Snoddy

Wax a small pupil finds it hard to remember the sharps or flats in her music lesson, we play a little game which is called "Census Man." The purpose is to have her music to table in a quiet corner, and is given a sheet of paper headed "Census Report" and marked off in squares—one square for each measure on her page of music.

We pretend, then, that the measures are houses, and it becomes her duty, as census taker, to record the sharp or flat

residents of each house in its corresponding square upon the paper, not forgetting to record accidentals, which are put in the "Census Man" column.

This plan has proved very successful in stimulating and quickening the attention of little pupils, and, both mentally and aesthetically, is better than defacing the music with unsightly pencil marks. I train my pupils to feel that each mark of correction upon their music is a signal of thoughtfulness and intention.

A Little Explanation, Please

By Marion F. Youngberg

"Play this so!"
"You must always do this that way."
"No, that is wrong; it is the right way."

Such remarks are constantly heard at lessons, but not a word of explanation. The pupil unable to understand and appreciate a truth? Does she love to be ordered and to do as ordered? Would it do him any harm to understand his teacher? Is there any good reason why a teacher

should not follow such a command by an explanation? Yet how many are the teachers that tell their pupils that so must they do, but never give them any reason for so doing. Can the pupil be censured then for thinking that there is no reason, that the idea is of his teacher's invention, and as they do not like it, they are not going to bother themselves with it.

Every one of your pupils is an intelligent being; he thinks.

Need for an Ideal

By Charles W. Landon

"The teaching of any art, clear ideas must precede and guide practice. A young person can learn in one-tenth of the time if he has a perfect ideal, so that the imagination takes every moment under its guidance," said E. E. White. On the other hand, an English bishop complained that most of his clergy "aimed their sermons at nothing, and hit the mark."

The Visual Side to Piano Playing

By Frank L. Eye

There is a visual side to piano music. Not spectacular playing; not that, but the perfectly natural, yet, the studied motions of one's hands while playing. Just as the graceful, or forceful gesture, legitimately made, adds to the orator's or the actor's art, so the motion of the pianist's hands and arms, the pose of his body, can add to the interpretation of a composition and help carry the musical message home to the ears of the listeners, as it is expressed in dramatic parlance.

The listener feels the majesty of those sweeping chord passages when the performer sits erect, and his arms are held down upon the keys with a forceful, graceful swing; the joyousness and dash of the scherzo are more apparent when the hands go racing over the keyboard with perfect ease with the smallest, lightest of motions; the hand poised in the air accentuates the silence of the rest, the suspense of the pause. It is worth our while to visualize music—make it so real as to hear it. The singer studies his facial expressions, the actor his attitudes, why not the pianist the motions of his hands?

Can You Play It Well?

By A. L. S.

Once in my early student days, I remember stumbling badly through my lesson. In excuse for my lack of preparation, "It was so hard," I complained. Quickly my master laid his hand over mine, as he exclaimed earnestly, "Ah, my child, the world asks not 'is it hard,' but 'does she do it well?'"

It is a bit of sound philosophy, worth taking with one through any walk of life, but is especially appropriate as a motto for the music pupil or teacher.

Answers to Sam Loyd's Puzzles

The answers to Mr. Loyd's puzzle page in the April issue are:

- 1. Staff, 2. Sharps, 3. Rest, 4. Time, 5. Flats, 6. Ivers and Pond (I vers and P on D), 7. Scales, 8. Accent, 9. Measures, 10. Signature.

There has not been as yet sufficient time to decide upon the winners of this contest but the successful ones will be named in the prizes described in our last issue. Another puzzle page from Mr. Loyd will appear in THE ETUDE for June.

Helpful Suggestions to the Serious Student

By Clarence Adler

LISTEN to your notes; do not look at them. What would you think of a painter who listens to the stroke of his brush across the canvas?

In order to make practice interesting and profitable, you should vary the order of your program each day. Do not make a machine of yourself. Always use the pedal with trills; otherwise they sound dry. The best fingering is by no means that which comes easiest to the hand. It is rather that fingering which best expresses the musical phrase.

Whenever two themes or figures appear together, the one with the least amount of notes receives the most importance.

The goal of all instrumentalists is to imitate the voice, which is the perfect instrument. Finally, remember that it takes character and enthusiasm to have through work to success, without faltering and weakening or breaking down under the demands of the tremendous strain. (From the *New York Tribune*.)

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