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James Francis Cooke

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Sergei Rachmaninoff

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The World of Music

Ernest Hoeb, the Swiss composer, was the winner of the \$1,000 prize for the best piano and violin sonata, awarded by Mrs. Frederic S. Cooldge.

A concert of modern British music was given last season in Paris. The program was made up from the works of Vaughan Williams, Grieg, Cyril Scott, Hindrick Barlow, Bartok, Tchaikovsky, Bax and Holmboe.

Charles Walker, a well-known soprano, who formerly was the prima donna of Hilgert's Opera Company, died at Hillsdale, N. J., on August 1st.

A violin from book is a novelty offered by a London publisher. It is made of wood, written in the native tongue, with simple music, based upon the trial charts.

A new forty-five minute opera by Havel, entitled 'The Dawn Experiment' by Havel, entitled 'The Dawn Experiment' by Havel, entitled 'The Dawn Experiment'...

Vienna and Berlin are having comic opera successes galore—a kind of reflex upon the fact that the two cities have long been the makers of chocolate soldiers and Terry Widdows will again invade America?

Germany, according to a letter to the 'Herald' of Cologne, is reported to have been in the throes of discovering a new composer, to be Dr. Peter Thomsen, born in 1870...

Walter Henry Rothwell, conductor of the newly organized Los Angeles Symphony Orchestra, which is organized by Senator Clark of Montana, was born in London, in 1872.

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Nothing succeeds like mediocrity (only it may be well-named mediocrity). The 'Old One' is a modest spectacle, is approaching the 150th performance in London.

An innovation of the coming season at Queen's Hall, London, will be the performance of a new orchestral work, conducted by the composers.

A veritable Japanese company is booked to give 'Madame Butterfly' at New York City, the coming season. The company numbers forty, all opera singers and dancers.

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VOL. XXXVII, No. 10

Rachmaninoff

This is the first issue of THE ETUDE which has ever been devoted in great part to a living composer—a Rachmaninoff issue. Editorial binoculars often look far into the distance, but cannot even focus upon men and things nearby.

That we have now residing in America a great master—one who in future years will stand out on the pages of history, as stood his great predecessors—is in itself an honor we should not ignore.

Not since Rubinstein visited America has any European composer-pianist of the stature of Sergei Rachmaninoff been with us. Simple, sincere, earnest, intense, granite in strength, yet fern-like in delicacy, the works of Rachmaninoff rank with the great music of all time. Representing, as he does, the genius of Russia, he brings a message to America to which our future MacDowells will eagerly listen. Indeed, his own admiration for the genius of MacDowell is very warm and sincere.

THE ETUDE takes pardonable pride in presenting in this issue Rachmaninoff's views upon important musical problems, and a composition by the master hitherto unpublished.

A Magnificent Gift

AUGUSTUS D. JULLIARD, whose name was known only to a circle of friends and business connections a few months ago, has sprung into fame by the surprising bequest in his will of amounts reported to be from \$5,000,000.00 to \$20,000,000.00 all to be devoted to musical culture in America. Mr. Julliard was born at Canton, Ohio, seventy years ago, of French parentage. He died on April 25th last. His wealth came from his activities in the textile commission business. He was not a musician himself, but was a director and boxholder of the Metropolitan Opera Company of New York. It is said that he rarely missed a performance. For many years he had been assisting young artists. Undoubtedly much of the money will go for the assistance of projects at the Metropolitan Opera House in New York. The following extract from the will denotes the limits of the bequest. "The administration of the gift is provided for along lines of great simplicity and elasticity.

"To aid all worthy students of music in securing complete and adequate musical education either at appropriate institutions now in existence or hereafter to be created, or from appropriate instructors in this country or abroad; to arrange for and to give, without profit to it, musical entertainments, concerts, and recitals of a character appropriate for the education and entertainment of the general public in the musical arts, and to aid the Metropolitan Opera Company, in the city of New York, for the purpose of assisting it in the production of operas."

THE ETUDE cannot answer questions about this philanthropy, as we have none of the details. Address inquiries to the Julliard Foundation, c/o Metropolitan Opera House, N. Y.

How Music Saved a King

ONE of the fascinating little bits of medieval romance is the tale of Blondel, the minstrel to Richard I. After the King was captured by his enemies, he apparently dropped out of existence. Blondel then set out upon a tour as a wandering minstrel, and while passing a castle where the King happened to be imprisoned, he sang out in one of the airs which the King knew. The King was thus able to attract the attention of Blondel and make his whereabouts known.

Upward Music

THE progress of the reformatory and prison systems during the last century has been one of the encouraging signs of human development. From the crudest kind of cruel discipline in the management of the psychological and physiological phases of the offender and the offence, so that, at the present time, the man behind bars to-day is treated as one of the unfortunate freaks of nature, who by means of certain methods may or may not be restored to society as a worthy member. The record of many "men who have come back" is a glorious wave, washing away much of the pessimism of the criminal systems of other days.

In a recent issue of *Musical America* there was an excellent article upon the results of music in the work of the Kansas State Reformatory. It was reported that the majority of the men became more trustworthy after being trained in chorus singing. In prisons all over the country music is being introduced more and more.

Many of the men who are now incarcerated have lost their liberty not because of innate wickedness, but because society has failed to understand them or has offered them an environment which has ensnared them in crime. Thus there are thousands of cases of so-called criminals who are really nothing more than undeveloped human beings—people who have never grown up, and who have no more control over their doings than little children. Thus a man may be thirty-five years of age, but when measured by the famous Binet tests he may have the mind and development of the child of ten or twelve. Music seems to have a peculiar effect in bringing many of these cases under the control of those who are working to help them. It is certainly a simpler remedy than the rawhide or the irons, and is likely to be far more effective when intelligently used. The whole subject is so vast that it offers unexampled fields for exploration. It is hardly likely that very much that is definite will be determined in the scientific administration of music in penal institutions for another half century. Meanwhile, however, the men and women, from whom society is temporarily protecting itself, should have music as often as is practicable.

Technic To-Day and Yesterday

TAUSIG, according to the say-so of the editor of his Studies, Heinrich Ehlert, had very strict ideas upon certain phases of pianoforte study and technic.

As near as we can get to it from written records, Tausig used to insist upon holding the elbows tightly to the sides while practicing his finger exercises. Whether he actually did this or not we cannot really tell, but this report was probably ancestor to the practice of some teachers of other days in which a book was held pressed up to the side of the body by the elbow while the student played.

Anyone who tries this for any length of time will acquire a stiffness resulting in pain in the muscles, which must surely lead to unnatural strain and injury. Indeed, we have the testimony of teachers who tried it and became so muscle-bound that their progress was impeded.

Now the pendulum has swung the other way, and we have "relaxation" ad nauseam, often resulting in a kind of jelly-fish technic, weak and ineffective. Of course, the sensible pianist and teacher seeks the happy mean, in which the principles of "relaxation" are properly applied.

"Acclaimed by the Orient"

It has been the custom for years for pianists about to embark upon the golden seas of the American concert tour, to forward their European press notices. Now comes one, Podolsky by name (as yet unrecorded in any of our contemporary biographical reference books), who offers critical opinions from Shanghai, Tokyo, Yokohama, Kobe, Nagasaki, Saratov, Suwara, Irkutsk, Vladivostok, etc. So far as we can see the criticisms are written in the same spirit and intelligent aspect as might appear in *The London Times*, *Le Petit Journal*, or *The New York Post*. We would not be surprised now if we were to receive an article upon the "Transcendentalism of Eric Satie" by the grand Lama of 'Thibet. Surely, "the world do move."

Chopin Opus 35

In an inquiry conducted some years ago, a number of great pianists, speaking independently of each other, gave the Chopin Opus 35—the great Sonata in B flat as their favorite composition—the piece they liked to play best of all. Probably a similar inquiry to-day might bring a similar response. There seems to be a fashion of the recital hall that gives vigor to a few years to a certain set of piano pieces, but the Chopin Opus 35 is something that survives fashion, for it is classically greater than fashion.

While the famous *Marche funèbre* from this sonata is one of the most liked of all the Chopin compositions, the beautiful first movement, the *Scherzo*, with its intense dramatic force and the magic presto which ends the work, makes this masterpiece consummately interesting. Denouncing the resources of an advanced technic, its interpretative responsibilities are so great that, although students love to dabble with it, only the mature artist who has spent years in fathoming its artistic possibilities ever succeeds in giving a satisfying performance.

A Birthday Celebration

The Musical Times of London, which many Britishers like to think is the most important of the English musical publications, celebrates its seventy-fifth birthday this year—surely a proud and venerable age. In the anniversary issue there is an extremely modest editorial noting that the paper has naturally inclined more toward the field of choral music of the popular type—that is, the better class of choral music for the people. Perhaps it may be allowable for an American contemporary to point out that *The Musical Times* and its publishers (Novello and Company, Ltd.) have done more to advance choral music in Great Britain than any other similar factor. There can be no question that the impetus given by the *Tonic Sol Fa* notation and its promoters also had most stimulating effects, but *The Musical Times* has left nothing undone to develop the best, with the result that Choral Singing among English-speaking people is possibly more popular than among any other people. Hearty Birthday congratulations to *The Musical Times!*

Seven Hours of Music

An American captain, returned from France, tells an interesting story of the way in which our men went up to the front just before the first battles in which American troops participated. He was conducting transport trains to the front and coming back in an automobile he passed a continuous procession of our men on the way to the battle lines. He reports that they sang almost incessantly during the whole of the seven hours he occupied in passing them. "The men had been taught to sing for months past by our nation's song directors. Who can tell what the singing meant to those men at that thrilling time, when death hovered over the No Man's Land from which so many failed to return. Albert N. Hoxie, who at the Philadelphia Navy Yard trained two of the companies of Marines who went into the decisive battle at Chateau Thierry, reports that the returning fighters have told him time and again that song was one of their greatest inspirations at the last crucial moments.

Amerikanischer Marsch

There is an amusing office incident which many of our readers will enjoy. In the first package of manuscripts received from Germany since peace came were the compositions of a widely-admired composer whose works have been played by thousands of ETUDE readers. One of the manuscripts bore the flattering label

AMERIKANISCHER MARSCH

This label was pasted on and one could readily see by holding the page to the light, the original title, which with the translation we have given was

AUS DEUTSCHLAND'S GROSSEN FEST

(To Germany's Great Festival Day)

Hohenollern Allen Voran

(Hohenollerns to the Front)

Preussischen Siegesmarsch

(Prussian Victory March)

The incident is only one of thousands indicating how the German people were misled for years into thinking they could conquer the world, while their citizens were being slaughtered to support an aristocracy.

The Victory somehow didn't happen and since the composer lived in the occupied territory, he has evidently seen one of the reasons why.

The war is over and the citizens of the new Republic across the Rhine are destined to find that the Americans, who were forced by altogether unexpected and unwanted circumstances into the great war against an enemy whom they had always looked upon with friendship, are neither "the contemptible little army of dollar hunters" nor the terrible beasts that their comic papers have led them to believe to be. Evidently they are beginning to see a great light. Let us welcome it and the new Democracy in that spirit of bigness and fairness which we all like to call "American."

An Encouraging Failure

MUSICIANS like to think that the tendency in mankind is away from the brutal toward those things which are ennobling, because music at its best appeals to the higher side in man.

It is, therefore, interesting to note the dismal fiasco of the brutal prize-fight recently held between two contenders for the empty distinction of championship slugger and a mercenary reward.

Men who went into the world war to sacrifice their all for the good of humanity fought bravely and usefully for a noble cause. But the Toledo disgrace was nothing of that kind—even the good-natured sparring which the laws of Ohio permit.

Although it was the most advertised thing in America, it proved anything but the big money-making scheme which its promoters had looked for. The auditorium, erected to hold 100,000, had 77,000 empty seats on the day of the fight, according to reports. Toledo speculators who invested heavily lost enormously.

Now, you decent folk of Toledo, you who love the good name of your city, you who sent Brand Whitlock into the world to sustain the high ideals of American manhood, you who did all you could to repudiate the coarse and bloody slugger match, why not go a little further and purge your community of all the ill effects of the disgusting event? Why not organize a Peace Festival on a magnificent scale, in which music may play a great part, and summon the country to attend? It could be done, and the fair name of your city would be cleansed of the recent fiasco.

The world is turning slowly from brutality for brutality's sake, and looking toward elevating things for the sake of the best. This has a great note of encouragement in it for music workers.

National and Radical Impressions in the Music of To-day and Yesterday

An Interview Secured Expressly for THE ETUDE with the Eminent Russian Composer, Pianist, Conductor, Sergei Rachmaninoff

(EDITOR'S NOTE.—Not since the days of the triumphs of Rubinstein in America, has any Russian pianist-composer achieved such success as has Mr. Rachmaninoff. In Russia he is equally famed as a conductor. Although best known through his famous Prelude in C# minor, he is easily the most renowned of the living Russian composers of works of a more deeply serious vein. A comprehensive biography of

the Russian master, written by a leading Russian critic, appears elsewhere in this issue. This biography has been authenticated by the composer, and it is accurate in every particular. Rachmaninoff, like all men of real greatness, is exceedingly simple, wholly sincere, and deeply in earnest. To him music is truly linked with the eternal soul of humanity. Though not without humor, he finds little time for the merely trivial. It is a pity the commentary upon the

musical receptivity of America, that this master has met interview was secured. This issue of THE ETUDE is intended to honor our distinguished artist. The program repudiated the story that the famous review of the composer was rarely seen at a concert, and it is not program music in any sense of the word.)

have made themselves outcasts, men without a country, in the hope that they might become international. But in this hope they reason amiss; for if we ever did acquire a musical Volapuk of Esperanto, it will be by ignoring the folk music of any land, but by a fusion of the common musical languages of all nations into one tongue; not by an apotheosis of eccentric individual expression, but by the coming together of the music of the plain people of every land, as "the voice of many waters" from the seven seas of the great world.



Photograph by Mishko.
SERGEI RACHMANINOFF.

Melody Supreme

Composers of experience take into consideration first of all that melody is the supreme ruler in the world of music. Melody is music—the integral foundation of all music, since a perfectly conceived melody implies and develops its own natural harmonic treatment. Schopenhauer has phrased this idea wonderfully when he said: "Music—that is, Melody—and words thereto—ah, that is the whole world!" Melodic inventiveness is, in the highest sense of the term, the vital goal of the composer. If he is unable to make melodies which command the right to endure he has little reason to proceed with his studies in musical composition. It is for this reason that the great composers of the past have shown such intimate respect for the peasant melodies of their respective countries. Rimsky-Korsakov, Dvorák, Grieg, and others, have turned to them as the natural springs of inspiration.

The Futurists, on the other hand, openly state their hatred for anything faintly resembling a melody! They clamor for "color" and "atmosphere," and, by dint of ignoring every rule of sane musical construction, they secure efforts as formless as fog, and hardly more enduring.

By the word "modern" I do not refer to the Futurists. I have little regard for those who divorce themselves from Melody and Harmony, for the sake of reveling in a kind of orgy of noise and discord for discord's sake. The Russian Futurists have turned their backs upon the simple songs of the common people of their native land, and it is probably because of this that they are forced, silted, not natural in their musical expression. This is true not only of the Russian Futurists, but of the Futurists of almost all lands. They

made themselves outcasts, men without a country, in the hope that they might become international. But in this hope they reason amiss; for if we ever did acquire a musical Volapuk of Esperanto, it will be by ignoring the folk music of any land, but by a fusion of the common musical languages of all nations into one tongue; not by an apotheosis of eccentric individual expression, but by the coming together of the music of the plain people of every land, as "the voice of many waters" from the seven seas of the great world.

It is not because the adherents of this school are modern, in the common acceptance of the word, the works of such a composer as Medtner (who unfortunately is little known in America) are wonderfully fresh and modern, yet there is no suggestion of the Futurist about his music. Indeed Medtner detests the Futurists. America must learn more about the works of this truly great composer. Russia is beginning to realize that he has already taken a place among our immortals. Strauss, Schoenberg, Reger and others have been widely heralded in America—why Medtner has been ignored I am at a loss to understand.

Variety of Material in Russia

The variety of folk song material in Russia is almost boundless. The immense dimensions of the country make it quite naturally a collection of diverse peoples—many of them totally and absolutely different from people in other parts of the land. They have diverse languages and different folk songs. The peasant music of the Caucasus and the Crimea, for example, are hardly Russian at all. They are Oriental. Borodin recognized this, and he has used them in some of his works with immortal settings of wonderful effect. Probably the best known and most used folk songs are those of Middle Russia, the region of the Volga. Although Russia has a territory of eight million square miles, not all of this is distinctively Slavic. The reason for this is that, in times past, the country has been overrun by many different races—Goths, Huns, Avars, Bulgarians, Magyars and Khazars—all leaving their impression in a way, but never wholly eradicating the strong Slavonic mold which marks the Russia of today, and is so characteristic of the significant music of the great Russian masters.

It has, for some time, been my impression that those countries which are the richest in folk song are naturally the ones to develop the greatest music. I am surprised to learn that Spain, which has so much wonderful folk music, has developed so few composers of international renown. But, on the other hand, consider the remarkable literary masterpieces that Spain has produced from the time of Cervantes down to the present day. On the contrary, a little group of countries, such as Scandinavia, with a comparatively sparse population, has produced, in music, men like Grieg, Svendsen and Sinding.

Russian Music of Yesterday and To-morrow

There seems to be an impression that the Russian Church has made a profound impression upon Russian music. This is not exactly true. The composers for the Church, however, have resorted to collections of ancient melodies for use in their religious music. On the whole, I think that the influence of the Church is overestimated in the consideration of our music. I am surprised to find that I feel that the momentous change in regime in Russian affairs at the present time is likely to affect the future of Russian music. For the time being the unrest of conditions certainly impedes all creative work of the greatest music. I am surprised to find from the confusion resulting from the world war, I am firmly convinced, however, that Russia's musical future is limitless. The Czars did little that was of moment to aid the development of musical expression in Russia. This may be understood, when it is remembered that most of the great modern musicians of Russia were forced to make an avocation of music, and to earn their living through other occupations. The late Czar Nicholas was rarely seen at a concert, and he had little or no interest in the great musical achievements

Transposing Five-Finger Exercises

By Theo. J. Huton

THE benefit of a five-finger exercise is more than doubled by transposing it throughout the major and minor keys. The average student, however, is unable to master the process until reaching the third grade—at least without a disproportionate expenditure of time. But as soon as the scales and key signatures have been comprehended, the student can be given command of six transpositions with the greatest ease. Name the following key-signatures to be prefixed in turn to the exercise called for, and the student is at once enabled to play in several keys from the same printed notes:



These key-signatures may be merely listed at the head of the page or written on scraps of paper to be attached in turn to the exercises. The benefit of this practice to the 1st, 4th and 5th digits will be apparent in less than a week, as will the gain in the delicacy of touch (power and control). In many cases the young student will be found to take pleasure and interest in the exercises, always a valuable consideration.

For the next step in teaching two means are available—a brief formula and a written table. The formula is composed of three directions and repeat.

- (a) Five notes of a major scale.
 - (b) Five notes of a minor scale (explaining to those who do not know the minor scales to lower the third not a semitone).
 - (c) The lowest note of above and four notes of the major scale a semitone higher.
 - (d) Five notes of this new major scale.
 - (e) Continue as above until octave has been traversed.
- The formula from another angle:
- (a) Take C as major keynote.
 - (b) Take C as minor keynote.
 - (c) Take C as leading note to the keys a semitone higher.
 - (d) Take the major keynote a semitone higher, etc., etc.

Here is the tabulation which many will find useful even after the formula has been comprehended:

	Five notes of C major.
	" " C minor.
C and Four	" " D ^b major.
Five	" " D ^b minor.
C [#] and Four	" " D major.
Five	" " D minor.
D and Four	" " E ^b major.
Five	" " E ^b minor.
D [#] and Four	" " E major.
Five	" " E minor.
E and Four	" " F major.
Five	" " F minor.
F and Four	" " G ^b major.
Five	" " G ^b minor.
F [#] and Four	" " G major.
Five	" " G minor.
G and Four	" " A ^b major.
Five	" " A ^b minor.
G [#] and Four	" " A major.
Five	" " A minor.
A and Four	" " B ^b major.
Five	" " B ^b minor.
A [#] and Four	" " B major.
Five	" " B minor.
B and Four	" " C major.
Five	" " C minor.

The use of those sets based upon the leading note of each new key should on no account be dispensed

with, firstly, because of their benefit to the harmonic sensibilities, and, secondly, because they afford so many of the best finger positions.

As regards methods of practice in the junior grade, all the exercises for the day may be taken successively in any one key; but it is better in the senior grade to take each exercise through all the keys according to the table, without stopping.

The exercises in contrary motion are the most useful for action training, but it will be better to use those in similar motion until the method of transposition has been mastered.

Left-Hand Accuracy

By C. Sherman

It may seem a bold assertion, but one often finds vaudeville pianists with left-hand technique and accuracy which would put to shame that of the average teacher. Possibly the reason is that it is a kind of act in itself to startle the audience by left-hand solos. Schumann's famous remark, "by the basses one recognizes a musician," does not apply to composers theistically is hardly likely to attain any very high position in the musical world. We know of one teacher who had her pupils play the scales, keeping the left hand going continuously and inserting the right hand with every alternate octave. She claimed that this produced surprising independence with the left hand, and it really seemed to do so.

Rachmaninoff's "Fragments"

The Etude has the honor to present herewith for the first time a new composition of the Russian master Rachmaninoff. Distinctive in style, indisputably Russian in its atmosphere, as modern as the latest works of Debussy or Ravel, and yet as old in its harmonies as it is characteristic of Rachmaninoff.

Something refreshingly different always adds zest to the recital program. All of Rachmaninoff's works, like those of Chopin and Schumann, which seemed so exotic and iconoclastic when they were first heard, have the element of earnestness and sincerity which distinguishes all "permanent" music. "Fragments" is not especially difficult and will amply repay study.

"Point At It"

By E. H. P.

ROBERT LOUIS STEVENSON somewhere quaintly remarks that though children have eyes they are not particularly good at seeing, but use them for bye-ends of their own. The piano teacher who has young pupils to deal with will be ready to admit that there is more of truth than jest in this remark: half of what passes for stupidity or inattention is merely the difficulty a child has in keeping his place on the page. Often the most painstaking and lucid explanations on the part of the teacher go for nothing, simply because while he is talking about one place the child's eyes have unconsciously wandered to another. It is a great help, in such cases, to have the pupil *point to the place on the page* and even to hold his own finger on the spot while the teacher explains.

In extreme cases, where a child seems to be unable to concentrate his attention on some particular notes in question, if the teacher will take a blank card in each hand and cover the notes to the right and left so as to leave only the necessary ones exposed the difficulty will be overcome.

It should be scarcely necessary to add that when either of these devices is resorted to, it should be in a good-natured and matter-of-fact manner, without any spirit of impatience. The child should not be allowed to feel that it is a sort of desperate measure, reserved for extreme stupidity.

Twelve Vital Points to Remember When Practicing

By Viva Harrison

CONCENTRATION

PICK out the particular spot you have determined to improve. Keep your mind on that spot without deviation until you are convinced that you have improved it. If you try to think of two things at once, you are lost. Remember that if your attention is diluted instead of concentrated, your results will be diluted.

RELAXATION

Don't waste any energy through unnecessary tension. If your muscles are tired and you try to work with tightened muscles, your practice is bound to be laborious.

OPTIMISM

Don't keep saying to yourself, "I'll never be able to play that passage," say, "Hundreds of others have mastered it. I will." Optimism always pays.

ACCURACY

If you allow yourself to be careless in the reading of notes, use awkward fingering, or abuse the pedal, your music will be a complete disorderly jumble of tones. Accuracy is most essential, if you would be a clean, clear player.

TIME-KEEPING

Be your own time-keeper, having a mental comprehension of the rhythm, metre, signature and character of the movement, as determined by the number of beats in a bar. As Shakespeare has said, "Keep time. How sour sweet music is, when time is broke, and no proportion kept."

ALERTNESS

Train the mind to act quickly and grasp an idea at once. Allow yourself a limited time to accomplish the desired result. Always read several measures in advance, as the attention precedes the fingers.

INDUSTRY

Form the habit of practicing a certain amount at a certain hour each day, as we are all creatures of habit. Work is the quickest road to reach the goal. As John Sebastian Bach has said, "I am what I am, because I was industrious; whoever is equally sedulous will be equally successful."

MEMORY

Visualize as you practice, so that in the end you will know it from memory, after having mastered it theoretically and mechanically. Cultivate the habit of playing without your notes and adding to your repertoire daily.

PEDAL

Hearing the tone mentally and having the foot in sympathy with it is very necessary. Practice with the pedal alone, and then with the notes and all the shadings possible.

SELF-RELIANCE

Cultivate self-reliance, depending upon your ability, resources and judgment. Imitation leaves no food for the intellect and checks development.

INTERPRETATION

Always aim to express the author's meaning, which conveys a message to the audience if properly understood by the player. Make your music speak and reveal its artistic import.

TOUCH PRODUCTION

Strive to produce a round, mellow, sonorous tone. Touch is the means, and should be acquired for artistic piano playing.

"Our opinion of a piece of music easily changes when we hear it repeated, and it may do so still more when we have the score before our eyes and can study it. . . . Do not believe every word you see against a work because it is printed; rather form your opinion of the work heard, thus making it possible for you to criticize even the criticism."—FELIX WINGARTNER.

FRAGMENTS

SERGEI RACHMANINOFF

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MELODIE

A splendid example of the modern treatment of the singing tone against an elaborate harmonic background. Grade 6
SERGEI RACHMANINOFF, Op. 3, No. 3

Adagio sostenuto

p, *mf*, *f*, *cresc.*, *dim.*, *pp*, *mf*, *cresc.*, *dim.*, *pp*, *cresc.*

cresc., *pp*, *f*, *mf*, *p*, *pp*, *pppp*, *cresc.*, *pp*, *p*, *ppp*, *dim.*, *rit.*, *ppp*

PRELUDE

THE ETUDE

Next to the famous C# minor Prelude, this is probably the most popular of all of Rachmaninoff's pianoforte pieces. It is sometimes termed the "Passing Cossacks." The interpretation is obvious. Grade 8.

Alla marcia M.M. ♩ = 92

SERGE RACHMANINOFF, Op. 23, No. 5

THE ETUDE

cresc. *mf* *dim e rit.* *ppp*
poco a poco accel. e cresc. al Tempo I
Tempo I *cresc.* *a tempo* *ff* *rit.* *f*

p *ff* *poco rit* *ff* *dim*
 M.M. $\text{♩} = 108$
p *dim poco rit.* *pp leggiero* *pp*

LISTEN TO THE BUGLE
 CHARACTERISTIC MARCH

WALTER LEWIS

Based on familiar bugle calls, a study in staccato. Grade 2.
 Allegro moderato M.M. $\text{♩} = 108$

mf *Fine* *D.C.*

PRELUDE SECONDO

SERGEI RACHMANINOFF, Op. 3, No. 2

Probably the most popular of all Rachmaninoff's compositions. Its breadth and sonority make it especially suitable for a four hand arrangement. It should be played in a clanging manner like the chiming of bells.

Lento M.M. ♩ = 69

ff ppp mf dim. cresc. mf dim. cresc. ff

Agitato M.M. ♩ = 69-80

PRELUDE PRIMO

SERGEI RACHMANINOFF, Op. 3, No. 2

Lento M.M. ♩ = 69

ppp mf ppp Agitato M.M. ♩ = 69-80 mf dim. cresc. mf dim. cresc. fff

SECONDO

Musical score for the second piano part of 'The Passing Parade'. It features two staves with complex rhythmic patterns and dynamic markings such as *fff*, *fff pesante*, *dim.*, and *ppp*. The music is in a minor key and includes various articulations like accents and slurs.

THE PASSING PARADE
MARCH
SECONDO

W. M. FELTON

Tempo di Marcia M.M. $\text{♩} = 120$

Musical score for the first piano part of 'The Passing Parade'. It consists of two staves with a melody and accompaniment. Dynamic markings include *f* and *mf*. The score includes first and second endings.

Musical score for the first piano part of 'The Passing Parade'. It consists of two staves with a melody and accompaniment. Dynamic markings include *mp*. The score includes first and second endings.

Musical score for the first piano part of 'The Passing Parade'. It consists of two staves with a melody and accompaniment. Dynamic markings include *mf*.

Musical score for the first piano part of 'The Passing Parade'. It consists of two staves with a melody and accompaniment. Dynamic markings include *mf*. The section is labeled 'TRIO'.

Musical score for the first piano part of 'The Passing Parade'. It consists of two staves with a melody and accompaniment. Dynamic markings include *mf*.

Musical score for the first piano part of 'The Passing Parade'. It consists of two staves with a melody and accompaniment. Dynamic markings include *mf*.

PRIMO

Musical score for the first piano part of 'The Passing Parade'. It features two staves with complex rhythmic patterns and dynamic markings such as *fff*, *fff pesante*, *dim.*, and *ppp*. The music is in a minor key and includes various articulations like accents and slurs.

THE PASSING PARADE
MARCH
PRIMO

W. M. FELTON

Tempo di Marcia M.M. $\text{♩} = 120$

Musical score for the first piano part of 'The Passing Parade'. It consists of two staves with a melody and accompaniment. Dynamic markings include *f* and *mf*. The score includes first and second endings.

Musical score for the first piano part of 'The Passing Parade'. It consists of two staves with a melody and accompaniment. Dynamic markings include *mf*. The score includes first and second endings.

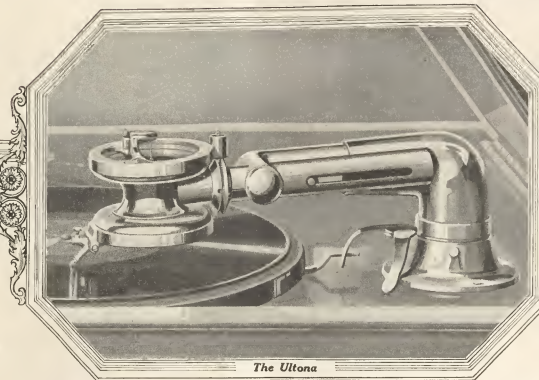
Musical score for the first piano part of 'The Passing Parade'. It consists of two staves with a melody and accompaniment. Dynamic markings include *mf*. The section is labeled 'TRIO'.

Musical score for the first piano part of 'The Passing Parade'. It consists of two staves with a melody and accompaniment. Dynamic markings include *mf*.

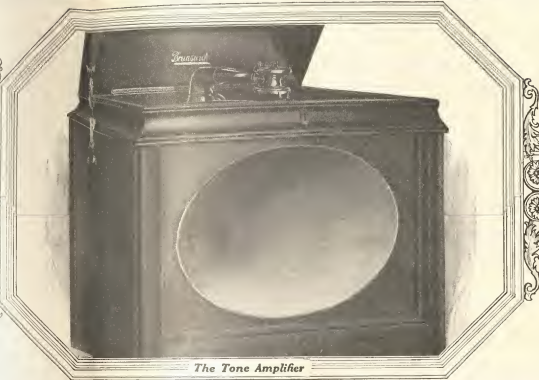
Musical score for the first piano part of 'The Passing Parade'. It consists of two staves with a melody and accompaniment. Dynamic markings include *mf*.

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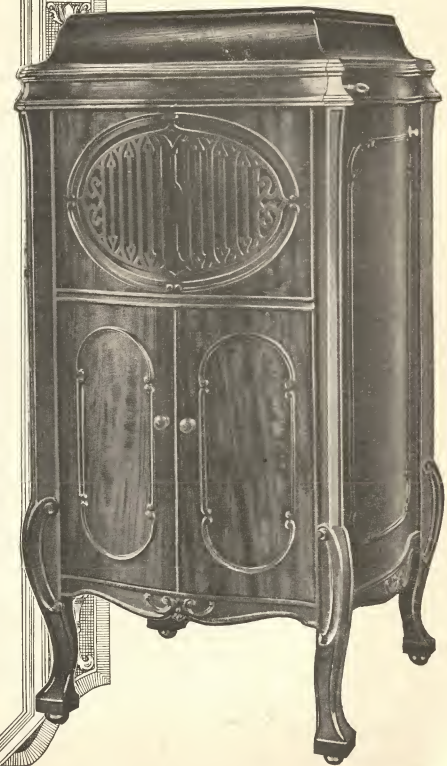
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English words by HALL JOHNSON

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What is your mys - ti - cal mean - ing What is the mes - sage you're bring - ing Voice of a flute in the
Sous les é - toiles ce seul bruit Que j'é - coute sans le com - pren - dre: Un air de flûte dans la

star - light Sweet - ly and fit - ful - ly sing - ing?
nuit, Mé - lan - co - lique, douz et ten - dre

Mu - sic that hails all my sor - rows Al - though no word can ex - press you Si - lent - ly weep - ing I bless you
Chan - son qui ber - cait mon en - nuï, Nul verbe ne pour - ra te ren - dre! Qu'im - porte! J'ai pleu - ré d'en - nuï —

Em - blem of hope for to - mor - row Voice of a flute in the gloom - ing.
Ce chant loin - tain qui me pour - suit Un air de flûte dans la nuit.

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Fair-est Lord Je-sus, Rul-er of all na-ture.

mf *p* *cresc.* *rit. poco* *atempo* *mf* *dim.*

O Thou of God and man the Son. *atempo* Thee will I cher-ish, Thee will I

cresc. *rit. poco* *mf* *dim.*

hon-or, Thou my soul's glo-ry, joy and crown, Thou my soul's

cresc. *rit. poco* *mf* *dim.*

glo-ry, joy and crown!

p *Poco piu mosso* *cresc.*

Fair are the mea-dows, Fair-er still the wood-lands, Fair are the mea-dows,

cresc.

Fair-er still the wood-lands. Robed in the bloom-ing garb of spring.

mf *rit.*

patempo *f poco piu* *f*

Je-sus is fair-er, Je-sus is pur-er, Je-sus is fair-er,

dim. *cresc.* *f*

Je-sus is pur-er, Who makes the woe-ful heart to sing,

dim. *cresc.* *f*

cresc. molto *stent.* *f rall.* *atempo poco piu lento* *rall.*

Who makes the woe-ful heart to sing, Whomakes the woe-ful heart to sing.

cresc. *rit. e dim.* *f* *rit.*

Words by
ROMILLI

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Andante espressivo *p* *dim.* *rit. e dim.*

p *molto e triste* *cresc.*

Far, far a-way in fair Ar-ca-dy, Where the sweet hy-a-cinths grow. T'was
Still there are mem-o-ries sweet. For
Now that I'm far from fair Ar-ca-dy, There by the old ap-ple tree; Ah
There in the fields of fair Ar-ca-dy,

espress. *rit. e dim.*

there where we met by the sil-ver stream, In days of the long a-go
oft-en I dream of her eyes so blue, The tread of her daint-y feet.
there shes at rest and she'll speak no more Ah nev-er a gain to me.

rit. e dim. *dim.* *rit.*

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p *Ped. simile* *mf* *pp* *dim.* *p* *rit e dim.* *pp* *a tempo* *a tempo sempre legato* *Ped. simile* *mf* *pp*

p *pp* *sempre rall.* *molto lento*

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mf *poco a poco cresc.* *accel.* *marcato* *molto rall.*

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More Income for Music Teachers

A Timely Letter

The following letter is in line with the campaign of "The Etude" to help music teachers to increase their incomes at this time when the general cost of everything has gone up. Music teachers often live very retiring and unselfish lives, devoting themselves to their art, and little thinking of the practical side of things. Some do not know how to go about making a straightforward approach to the subject, and a letter modeled after the following, but adjusted to local and personal conditions, may be effective. First of all, remember, however, that the "increase" is much more readily attainable if you have made yourself more and more worthy of an increase.

DEAR MRS. WALLACE:

As the season is opening I have been looking over my records for this year and comparing them with present living demands. I appreciate the patronage of my friends very thoroughly, indeed, and am anxious to do everything possible to show this in service. We are all trying to meet the matter of higher living costs fairly, and the general belief that prices will go down as they did after the Civil and after most every other war in history, is encouraging. Meanwhile, the burden has fallen very heavily upon all professional people, who have had practically no advance during the war. I am sure that the slight additional amount that I am asking per lesson will not seem excessive to you. I know that you do not want to have me work under conditions that must keep my mind from the important subject to which I have devoted my life—musical education—which I have placed at your service.

It is always a pleasure to hear from you in any matter pertaining to the lessons which I am constantly striving to make more and more interesting.

Very cordially,

Tell the Pupil the Whole Truth

By Alam P. Mecker

Nothing is gained by the teacher who fails to tell the pupil his shortcomings in exact terms. A teacher from the far West recently said to the writer: "I realized, first of all, in my community that I must build up the confidence of my community in one thing, and that was, they could always count on me for a square deal. For that reason I made it a point not to take any pupils whom I thought did not promise to show good results with the right teaching. I may have turned aside a genius, as Verdi was turned aside by the authorities of the conservatory, who refused him admittance for lack of talent

—but I do know that I did spare many parents useless expenditures. They soon found out that I had a higher ideal than chasing the nearest penny." The teacher who retains a pupil "who hasn't a chance in a hundred" of profiting from the lessons, has a liability which should be discharged as soon as possible. Jeremy Taylor, the great English philosopher-clergyman hit the nail on the head when he said: "Most people prefer a prosperous error to an adverse truth." Nevertheless it always pays to tell the pupil the whole truth, even though it means losing one pupil.

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"The Etude" takes pleasure in announcing that it has arranged with the noted New York critic, Henry T. Finck, author of numerous successful books, for a series of articles of the type "that every music lover wants to read." The first appears in this issue. The other titles are:

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A Misunderstanding

By D. A. Clippinger



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From time to time there appear in music journals statements which lead me to believe that those who write on the psychology of singing are generally misunderstood. The idea obtains that when one writes about tone control, indirect control, etc., that he recognizes nothing other than the singer who has for many years been interested in the psychology of singing, I wish to correct, for myself, at least, this erroneous impression.

We express this in the form of a call through a physical medium, and to do this perfectly we must have the right idea, not only about voice, that is tone, but also of the control of the vocal instrument.

If I find a student managing his breath improperly it is because he has the wrong idea of breath control, and I would give him the right idea. I would do this with everything that is wrong in tone concept, vowel formation, enunciation and the hundred other things that are likely to be wrong. I would do this because the right idea is the only thing

Re: Vocal Practice Away from the Piano

Q.—I have heard that most vocal practice should be done without the aid of an accompanying instrument. Do you recommend this?

Practicing Voice Culture "at the piano" means the exercise, I mean, of the necessity of the student because of imperfect musicianship.

The study of elaborate vocalises and of songs may call for pianoforte accompaniment as a final item in the preparation of the composition, but the ability to read the vocal melody without instrumental aid should be a part of a vocal student's accomplishments. The keynote of the "piece" in hand may be gotten from a tuning fork or by the touching of a key of the pianoforte; the learner should then be able to read the melody without assistance. But, unfortunately, the great majority of our singers are not musicians, nor will they trouble themselves to become musicians; they are content to move along in their studies with the aid of the pianoforte, upon which they depend personally, or with the aid of an accompanist.

The practice of the voice at the piano should be a function that the singer should do when he is quite free with the voice, and when there are vital reasons for the practice of the voice away from the pianoforte.

First—The student who hires an accompanist for his practice hour or two on his family or friends to "pound out" his melodies while he sings, deprives himself of culture in independence; that he can practice only when he has help at certain intervals, periods, etc., and still more important—he is obliged to divide his attention, which must be directed to the instrument upon which he depends as well as to his voice, which should have his full attention. If the singer plays the accompaniment or stands, the attention is still more positively divided and the distraction more harmful.

Second—While an accomplished singer may be able to sing as well seated or standing, the proper position for vocal practice is standing or freely moving about upon one's feet. Seated at the piano, the position for the arms for playing restricts the freedom of the chest, especially

that can result in right expression. When we correct faults we do so by substituting right ideas for wrong ones. A fault can be corrected in no other way. The right idea must control. No one will deny that. The reason so many people sing badly is because they have not the right idea of singing. The same may be said of teaching.

The one great difference between those who believe that singing is psychological, and the so-called scientific teacher is that the former's understanding of the principles which are vital and essential to success, while the latter tinkers with the mechanism and expects that to generate the right ideas of concept and control. The psychologist believes that right habits of mind exercised result in the expression of the beautiful. The scientist tries to make muscle and cartilage behave in a certain way, and expects that to develop the aesthetic sense. Take your choice.

so if the singer be a novice at the instrument; leaning over in the effort to see the music, play and sing it, usually an awkward and strained position, quite contrary to the singer's required "pose" of buoyant freedom.

Third—Standing through which the voice is exercised for development in freedom, purity of tone, assurance and degree of "touch," fluency, range and power, should all be of so simple a nature (conception) as to be readily memorized and used anywhere the student may find himself alone and with time at command for practice. Our complete, untroubled attention is required for the most effective practice of the voice. Vocalizes with elaborate accompaniments are not a necessary part of a vocalist's development, and the modern methods of voice culture are generally discarding the use of the old-fashioned elaborate vocalises, or songs without words, substituting exercises of direct purpose in developing tone, breath control, fluency and musicianship synthetically developed and easily "carried" in the memory for practice away from the pianoforte or other distracting aids.

The practice of repertory is another matter. Here the singer must play his own accompaniments, or his own melody, he should not sing as he learns the pianoforte part, but devote himself to the instrument alone until he is quite free with it. He may, as he plays, learn the melody he is to sing, and then away from the instrument, practice the vocal part; but he should never practice his voice as he struggles with the pianoforte part, a voice-cramping process sure to allow wrong habits of voice production to infect themselves.

A properly planned system of voice study includes no requirement for pianoforte accompaniment until the study of repertory is begun. Then the student should make sure that the instrumental accompanist in no way distracts his attention from his voice, which always requires his very best consideration. As a final word of advice in the matter I will urge the teacher and all other vocal students to begin at once and with determination to learn to "read music" independent of all instrumental aid.

LOUIS ARTHUR RUSSELL

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THE ETUDE Question and Answer Department THE ETUDE is pleased to announce that this important Department will hereafter be conducted by the well-known French-American Musician ARTHUR DE GUICHARD

Always send your full name and address. No questions will be answered when this has been neglected. Only your initials or a chosen non de plume will be printed. Make your questions short and to the point.

Q. (a) Will you explain clearly the difference between a major and a minor scale? How many of each and what are the different kinds? (b) How many different keys are there of which each key a study or a piece is in, and what are they? (c) What is the meaning of the mark C?

A. (a) The difference between a major and a minor scale is that the major has for its foundation a major third, consisting of four semitones (half notes, half-step), as 4=4=4=4=4=4. An octave of the difference in size of the foundation of the first half-step in the ascending minor scale occurs between its two half-tones, the half-tones occurring between the third and fourth degrees (see No. 1).

Nevertheless, evidently in the endeavor to help in progressing from five tones to two half-tones, a very beautiful progression has been prepared, namely, that of No. 5. This has been arrived at by taking the oldest form (No. 2) and augmenting the second and third and fourth and fifth, while the sixth and seventh there is an augmented second and third half-tones.

Musical notation for Major Scale, Ancient Minor Scale, Altered Minor Scale, Melodic Minor Scale, Harmonic Minor Scale

Q. What are the recognized dances? Were there any old dances that were recognized by the old world?

A. Of course, I know what you mean; that, oh, my, Mr. L., do you as anyone who were of curiosity? These "old dances" were modern uses in the time of the old world, therefore they were not old dances recognized by them. But, persons; you mean well: the Polka and the Polkaize, both of Polish origin; the Scotch and the Scotch; the Polka, of Bohemian origin; the Two-step, characterized by the frequent ascending of the weak beats and the repeated use of syncopation; the Chou, has its origin in the Croicenne (or Krakovian) in his op. 14.

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practising it. The best way to improve your organ numbers is to play three or four works for your morning and evening preludes. If you cannot do this regularly, try to have a printed service list that will hold you to a certain program. Many an organist has been saved by his service list from the desuetude of quasi-

improvisation, or of becoming what is called a "self-reader." Organists who do not practice his instrument, the organ is too fine to be slighted and cheated. Give it an opportunity to make a brave show by at least preparing material in advance.

Some Thoughts on the Organ Recital

By Edward Shippen Barnes

The old adage, "Knowledge is Power," presents some interesting aspects when applied to the recitalist of our art. I may not fairly say that in this field of endeavor knowledge may be defined as that proficiency which a student has attained by the instruction and imitation of some acknowledged master. And power consists in mastery over the imagination and interest of others. As an artist or performer, and more than this, and greater, it consists in raising the power of appreciation of such auditors of music, or holders of particular seats of honor, to some height nearer that of the author of the work. Unusual difficulties seem, however, to be placed in the way of the conscientious organist, when he attempts to place before the public the fruits of his efforts and study. The fault may lie partly with the public, but undoubtedly it rests in equal degree with the organist. If we measure the efficiency of the average recitalist by the "power," as above defined, that he sways with the public, surely his acquisitions are deplorably scanty. That such a judgment is not altogether just. The ordinary beholder of a Leonardo di Vinci does not even grasp those beauties which less the hidden wonders, so admirably executed, which require the interpenetrating eye of the proficient artist to unveil them. Nevertheless our beholder gains something, some degree of pleasure and emotion has been stirred in him by even so superficial a communing with the mind of a master-artist.

In a great prelude or fugue of Bach lies as deep a wealth of pure wonder as in the most transcendent Madama ever created on canvas. But it is beauty of a special kind that is that it attempts to do justice for the most, and has caused it to live through the centuries; beauty of form, beauty of detail, perfection of workmanship which is no more apparent to the average listener than would the complexity of a great engine be evident to the organist who may so well interpret the masterpieces of our greatest of musicians. The better the work is performed the nearer the listener will approach to the intention of the composer, and truly should the efforts of recitalists be directed to their own sufficiency, and without what light the comments and methods of the greatest living masters can supply, to evolve a correct representation of it from us to discourage the efforts of the earnest student, so often cut off by circumstances or environment, from the really means of instruction; but we do require that he make the most of the means at hand, that he be a real seeker after knowledge, after the intention of the composer, which lies deeper than printed notes, and which is the soul of the composition—and should provide for the atmosphere in which the piece is performed. The method of producing the maximum effect on the organ differs widely from those which must be followed by the performer on the piano or violin, but the personality of the performer may be left in no lesser degree on

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THE ETUDE

World of Music

Andrew Carnegie, the steel magnate... A prodigious production of "Aida" took place on the Sherman Jai Squares... The International Lyceum and Chautauque Association held their annual convention at Chicago in the latter part of September.

see Arthur Sullivan's grand opera, "Ivanhoe" written in 1891 was performed last season by the Society of American Singers... Louis Verandé, Director of the French Opera in New Orleans, has gone into the music business for the next season.

A series of early piano stage stamps bearing the name of Padewski has become popular and premier of Poland, has recently been directing the Polish government.

Arthur Hofmann, the violinist, is celebrating the centenary of his birth... The Annual Iowa Etude-festival will be held at Hills, Iowa on Thanksgiving Day, 1919.

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Publisher's Notes

A Department of Information Regarding New Educational Musical Works

Opening the New Teaching Season

The Theodore Kuchar Company is better equipped today to take care of the educational musical needs of teachers, schools, colleges, convents and conservatories of music than it has been at any time during the memorable previous five years. This refers not only to our own publications and a general music stock of all publishers, but also to organization.

It is our duty to be prepared for the new year, to take care of all orders for imported music, that for a long time has been very difficult for us to obtain, and that we are now doing. We are being here from England and France in almost the usual normal time of four weeks.

A propitious season seems to be in the way, just as we have never had a season which has been placed on us by the manufacturing interests with whom we come in contact.

Our rates remain as liberal as heretofore. Our rates of discount on our own publications have changed so little as to hardly be worth mentioning. Our own prices on sheet music have not been taught. Our books our retail prices have been advanced about 20 per cent, and all other rates in proportion. Our rates of discount on publications of other American publishers have been raised only in accordance with the actual raise in cost to us.

If the "on sale" package which has been sent to you by school is not entirely satisfactory, having been made up under the stress of the busiest time of the year, let us our shortcomings and let us make up a supplementary package as always at the disposal of every one of our patrons. A package for some special need of music even not of our own publication, will be made up for you in the latter case we expect returns, however, in thirty days instead of the month which we kept the entire season and then returned at one.

Etude Subscription Price

Goes to \$2 on December 1st

On December 1st the price of this Etude will advance to \$2.00 a year. It wasn't an easy thing to bring ourselves to a decision on this business of increasing the price of this Etude. We should have done it long ago. We hesitated because we felt the Postal Zone Law would be repealed eventually.

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We have in press an elementary theory book which is of a practical and simple nature. The study of harmony combined with a writing book is a modern feature. The work begins with an introduction to the musical elements, after which comes the writing of the scales and intervals.

Twenty-Five Melodies for Eye, Ear and Hand Training by Mathilde Bilbro This is an excellent study book for all of the purposes implied in its title. It is intended to be used as the first step in notation and very good in learning the ledger lines and staff positions. It is also intended to teach what is known as "Key-note" reading.

The special introductory price in advance of publication is 90 cents per copy, postpaid.

"On Sale" Packages of Last Season

There are some of our patrons who have not made their returns and settlement for last year's "on sale" package. For all regular accounts, our patrons should be ready to pay their returns. We past year, and there is nothing to say with regard to these except that everything should regularly, previous to July 1st, be paid in full.

There is no side-stepping these realities. We want to assure our friends in their light hearts that we are not a theory. No other alternative is possible but an increase in this Etude's price. We are making this announcement in time, so that all of our old friends who have been with us for so long may take prompt advantage of the advantage of the old \$1.75 rate.

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