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## Volume 39, Number 01 (January 1921)

James Francis Cooke

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*The Star Review*

# THE ETUDE

Presser's Musical Magazine

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Adelina Patti

PRICE 25 CENTS

JANUARY 1921

\$2.00 A YEAR







### Music in Russia's Hour of Crisis

Some time ago we published an editorial entitled *Music and the Mad Hour* which attracted a flattering amount of attention. It attempted to indicate how music becomes the balance wheel in the political and social chronometers in times of great crisis. We earnestly believe that music is of the highest significance to the State in these days of readjustment and reconstruction.

That a public, even in the most terrible stages of civic disintegration, cannot dispense with the spiritual sustenance of music, is tragically indicated by the city of Petrograd.

Petrograd has lost population by the hundreds of thousands since 1914. It has become a place of horrors, murders, famine and pestilence. Yet the opera houses and theaters have been kept open and concerts are frequent.

Even at this moment, when it is reported that every cellar in the city is a cesspool of filth, with the whole sewerage system of the great metropolis hopelessly broken down, forty opera houses, concert halls and theaters are open nightly in the city, giving intellectual and spiritual inspiration, when even bread is difficult to buy, even though one has the money.

H. G. Wells, the eminent English scientist, novelist and sociologist, in the *New York Times* of November 14th, reports that Shalapiin (Feodor Chaliapine), "the greatest of actors and singers," is still making great successes in his favorite rôles of *The Barber of Seville*, *Faust*, etc. More than that, he is being paid 200,000 rubles a performance, and gets whatever he asks, because, as Mr. Wells puts it, "for Shalapiin to strike, would leave too dismal a hole altogether in Petrograd." All this in government subsidized opera houses, in a Bolsheviki regime!

On the other hand, the famous writer tells us that he met Glazounov, the noted Russian composer, formerly a very big, florid man, but now so much fallen away that his clothes hang loosely upon him. He was still composing daily, but his stock of music paper was almost exhausted and "When that is gone, there will be no more."

After the annihilation of thousands of the intelligentsia, the Bolsheviki are realizing that art, science and progress demand that brains, first of all, need the succor and support of the State.

Just when the chaos of Russia will resolve itself out of its infinite misery into a prosperous, progressive, humane state, in the modern sense of contentment and happiness, no one pretends to know, but the tenacity with which the Russians are holding fast to music, like a life-preserver, will go down in the history of the ages as one of the remarkable phenomena of all times.

At Harvard University a brief organ recital was given in Appleton Chapel on examination days to overcome students' nervousness. More and more, music is coming to the front in the practical phases of Life's work.

### The Best Possible Teacher

Once we passed in a tiny shop of a vegetable vendor in a little German city—long, oh, very long before the war. The proprietor's wife was a woman of forty. Someone mentioned something about music, and she ventured to say that she had been a teacher in a great German Conservatory for several years. Yet she was content to step down into a trifling business with a fussy old husband who spent most of his time with potatoes and turnips.

The question was, how a woman who had ever had any real musical ideals, who had ever wanted to do anything big in teaching young people an art, could have made such a descent. The truth of the matter was, that, despite a certain amount of technical proficiency, she was not a person ever to become a teacher.

When you select a teacher for a child, that teacher should have something far more than the ability to teach. She should be an inspiring individual who represents something which the child cannot help emulating. There are hundreds of people who teach to one who is really ordained from on high to be a teacher.

In the olden days when the ministers of the Gospel always felt the divine call—the seal from on high—their lives became a mission. We ought to have more of that spirit among teachers of music. Mere musical inclination, the good fortune in having a fine technical training, the desire to earn a fairly lucrative and very comfortable living, should never be the factors in helping the novice to decide upon taking up the career of music teaching. Rather let it be, "Do I feel a call from the Great Spirit of Mankind to devote my life to one of the noblest of causes?"

"The teacher who is 'called,' and who has the training and natural ability, is the best teacher. The student who has such a teacher is fortunate indeed.

Only the higher—the spiritual—fame really endures. Material attainments of the great are significant chiefly to the museum makers. A number of American students some years ago were studying organ in the Leipzig Conservatory. They were required to have special shoes when practicing upon the conservatory organ. Having no place to store the shoes when not in use, they stuffed them into an old piano in the practice room. Once, one of the students asked to whom the piano belonged. The caretaker replied, "Ah, that was Mendelssohn's piano."

### Diplomas and Diplomas

AN ETUDE reader writes:

"My mother has a letter from Professor, . . . who has a diploma from . . . is that a good endorsement?"

We had never heard of the teacher who gave this diploma.

We looked in ten reference books but could find no mention of his name. We looked in directories giving the addresses of musicians in his city. We could find no vestige of his residence or career. He may have been a very good teacher indeed, but his diploma was quite worthless in the great world of music.

A diploma is like a bond—only good for what is behind it. We have repeatedly known men with degrees trailing after their names like centipedes, but who at the same time were pathetically short on any kind of useful knowledge. Indeed, even with great universities carrying authority and dignity with their degrees, we have repeatedly encountered men who have been woefully behind their "less fortunate" brothers in so many respects that we have often wondered long over the value of degrees.

The man who has what is known in the streets as "the goods" does not have to concern himself over "degrees" or "diplomas." The first concern of the teacher should be to give the pupil something so extraordinary that no one will ever think of asking for a diploma. At the same time there is a gratification in receiving a handsomely engraved record attesting to work accomplished under a really good teacher.

### THE ETUDE

EDITOR'S NOTE: No composer of British birth, with the possible exception of Elgar, has attracted so much attention in recent years as Cyril Scott. Despite the fact that his music is strongly tinged with modernism, and often "eclectic," it has enjoyed a vogue which might almost be called "popular," because of its sheer beauty and rare exotic charm. Mr. Scott was born at Oxtou, Cheshire, in 1879. At the age of two and one-half years he started his parents by convincing them to play the pianoforte for ear, that is, picking out tunes at the keyboard. His father was a noted Greek scholar, and the atmosphere of his home was delightfully suited to the impressionable child. He received local instruction in piano playing at six, and again at twelve, when he was sent to the Hoch Conservatorium, at Frankfurt. He was then brought back to Liverpool, England, for his general education. Later, he went back to Frankfurt, and remained for three years with Frau Knorr, one of the most liberal of the modern German teachers of musical composition.

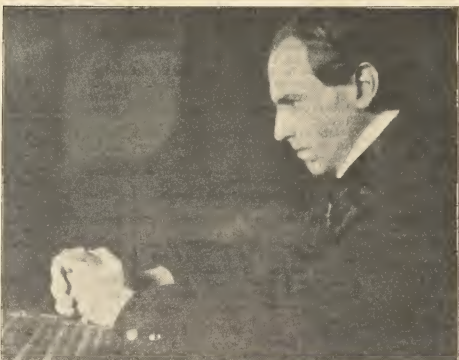
In addition to his musical work, Mr. Scott has published several volumes of poetry, works on the Aesthetics of Music, the Philosophy of Modernism, and has also published under an assumed name, which he refuses to reveal, several works upon occult matters. His compositions include a one-act opera, "The Valkyries," a setting of Keats' "La Belle Dame Sans Merci," two "Pasacaglias," "Nativity Hymn" for chorus and orchestra, one Piano Concerto, one "Overture to Princess Matinea," one "The English Dances," a "Rhapsody" for Orchestra, "Aubade" for Orchestra; "Christmas Overture, Arabesque," and numerous works for piano and for voice.

"To one who is susceptible to the manifold unseen influences which surround us every moment of our lives, the present world of unrest is revealed as merely a transition stage—the equalization of the classes. It will pass, of course, and the more significant matters in our development deserve our attention. Music has suffered fearfully by the war. The conditions under which the world has moved during the last six years do not lead to the production of music. It must be perfectly apparent, even to one not versed in occult matters, that the unseen influences which lead to a state of war are incompatible with those which tend to produce beautiful music.

### Claivoyant Faculties

"Music does not progress in the world in any haphazard manner. There are very definite channels through which it must proceed, and those who have delicately trained clairvoyant faculties, are conscious of this development. Thus much of the music of any era is ephemeral. Only those Masters of Wisdom who use music and musicians to further the spiritual evolution of the race, will leave any permanent impression upon the art. This does not imply that such a master as Chopin or Schubert or Schumann, or even the inspired composer of some beautiful folk theme, is conscious of this. Men and women with peculiarly receptive, spiritual faculties are destined, by the great scheme of life, to produce precisely as the flowers and the trees produce. They do it unconsciously. It is my firm conviction that they are influenced by beings both living and dead.

"There are countless instances of composers who have done their best works and yet at the same time have hardly been conscious that they were producing them. It is said that both Schubert and Mozart failed to identify their own inspired melodies after they had written them, in some instances. There is no question to my mind but that one can be trained to be open to the highest inspiration. The great composer is frankly a medium of forces infinitely greater than himself. He cannot, as a rule, control these forces, but they can control him. His higher self will be developed by means of his general spiritual evolution, his spirit of service to mankind, his renunciation of name and fame and his lofty and pure ideals.



## Unseen Influences in Musical Composition and Interpretation

An Interview Secured Expressly for THE ETUDE with the Noted English Composer, Poet and Pianist

### CYRIL SCOTT

#### Technical Training

"Of course, one must not suppose from this, that technical training is not essential. Indeed, the purely mechanical side of learning, the craftsmanship in any art is merely to make one's self a superior instrument for inspired communication. The greatest violinist of all times could not get the same results from an inferior instrument that he could from a gorgeous Stradivarius. The student's preparation cannot be too thorough. There is so much to learn in music, that in these days, years must be spent at the task. Even after the technical phases of theory, harmony and counterpoint have been mastered, there is the huge undertaking of getting acquainted with the literature of music. Of course, no one will ever know it all, but just to know a part of Wagner, Chopin, Beethoven, Schumann or Bach, takes years and years of intimate hard work.

#### Wagner's Psychic Receptivity

"The case of Richard Wagner is a marvelous instance of psychic receptivity. Study his life closely, and you must realize at once that he was used by unseen beings to bring a wonderful message to the world. In the first place, consider the altogether supernatural rapidity with which he acquired his early wisdom. There is something uncanny about it. Naturally he worked, and worked hard, but with a scant year's instruction, he accomplished more than any other composer. He reached a spiritual height in music which had never been attained previously. In a letter to one of his friends (or was it to Mathilde Wesendonck?) Wagner avowed himself a Buddhist. This was not in any way hostile to his Christian ideals. Indeed, in *Parzifal*, a purely Christian exotic work, there are high occult touches which only the initiated can comprehend. He may have been a man of strong passions, but I have always felt that he was very much maligned. His heart was pure, and represented a lofty type of idealism which the world has seldom seen.

"The amazing precocity of Mozart and Mendelssohn, shows very clearly how these masters were influenced by unseen forces. Both were men of gentle, charming personalities, and yet while in their teens, there came to them some of the most virile and vigorous music that has ever been written. Despite the fact that it all seems very open to musicians in this day, it was clearly inspired, and not merely contrived, as the materialists would have us believe. At this time music seems to be seeking another dimension as it were. Composers are

far more subtle. That is because we are striving to depict emotions which are no longer human, but which belong to a higher plane of consciousness. This is true of the new French school, of Debussy and Ravel, the German school of Schoenberg and the works of my compatriot, Eugene Goossens, who, despite his French-sounding name, is an Englishman who has advanced to a stage far in advance of many of his contemporaries. As to my friend, Percy Grainger, I have written the authority of a highly-trained psychic that he is unconsciously used and that his music is the music of power and vitality.

#### Is Beethoven Passé?

"There are a large number of people who will frankly confess that he did not care for Beethoven. Of course, this is not Beethoven's fault, rather it is due to the age in which he lived, to the fact that many people feel no longer in sympathy with that particular era. For we are living in 1920, and not 1820, and entirely different influences are around us. We are Beethoven's disciples, we have studied his masterpieces, the world was no more ready to receive them than it now seems ready to accept some of the compositions of those highly receptive composers who are receiving the impressions of the times and putting them in their works to-day. Yes, I am convinced that the time will come when these works, which to many are apparently so abstruse will be widely accepted. It is merely a question of getting used to them, and then the public will identify them as spiritual messages and not contrived. Americans are especially receptive. They are always willing to give a new thing a chance. The new world is not so steeped in the prejudices and conventions which make progress in any art difficult.

#### Debussy Inspired by Nature Spirit

"The works of Claude Debussy are clearly inspired by the spirits of nature, those entities which look after the growth of flowers, the evolution of plants, trees, rocks and rivers. I do not know whether he was conscious of this himself, but it will very evidently be in his compositions. These spirits, in occult parlance, are called *Devas*. Their speech, their language is music. For thousands of years this has been known by those versed in occult matters. All schools of occultism in all countries, have in some way or another, known of these very ancient, as the Vedantists, who date from 2000 to 1500 B. C., the ancient Alchemists, the Greek Gnostics, Taoism, and that branch of Christianity known as the Rosicrucians. Ancient phases of Free Masonry were also decidedly occult. In all occult beliefs there is recognized a state, known in some of the word Nirvana—meaning a complete state of annihilation of self, in which a condition of absolute super-consciousness is evolved. The early priests of the Christian church sought by means of self-abnegation to place themselves in closer touch with divine power, and their messages, which to-day are a guide to thousands and thousands of believers, are the result. I am often asked what are my own religious beliefs. The only answer is that they are universal, and comprehend the great truths in all religions, as far as my wisdom has proceeded.

"The musician who is not conscious of the fact that music is to play a very big part in the development of the race—the musician who is merely working by material means to produce compositions of purely temporary value, is harmful to the world. The very art itself is so spiritual, that it is a matter of conviction to me that when one plays, the influence of the music is by no means confined to the hall where one is playing. It reaches out for miles around. Scientists will some day surely give us an explanation of this, and there are those to-day, who seriously dispute the old material vibration plan. Music is as inexplicable as electricity. Many think they know, and think they can explain it physically, but while they are explaining, music is actually reaching out to psychic spheres, the extent of which few beings yet know."

















# How Teresa Carreño Taught the Piano

By Walter Howe Jones

[Mr. Walter Howe Jones, formerly professor of music at the State University, Champaign, Ill., and a composer whose work has frequently appeared in *The Etude* was a favorite pupil of Mrs. Carreño. His account of her plan of imparting musical knowledge is unique and helpful.]

MME. CARREÑO was very wise in her teaching, for she knew when to point the way and when it was best to leave the pupil to discover it alone. For instance, when I began with her I had been preparing a program which I wanted to play privately before some musical friends when I should have it ready. She let me keep at work on it, heard me attempt the numbers now and then, and criticized me in a few words, but always with a careful reserve. At last one day when I found myself floundering through a passage in the Chopin *Balade* in G minor, I jumped up from the piano and exclaimed, "I'll never be able to play this program!" She smiled and said quietly, "I'm glad you have found it out." Then, after waiting a moment for that to sink in, she added, "Do you really want to play it?"

"Most certainly, I do."

"Then if you are willing to do just as I tell you, it will not be long until you are able to play it."

"I'll gladly do anything you say," I told her.

Her advice was that I drop work, not only on the program, but on any other compositions as well and devote my time solely and entirely to work on finger exercises and scales. It took me from four to six hours daily to get through the task she gave me, and I played her sole comment each time was, "You're doing well; keep it up." Finally one day when I had finished she suddenly said, "Good! Now play my program."

"But I haven't thought of it for three months," I gasped in astonishment.

"That makes no difference. You knew it then and it will come back to you now."

To my amazement I did play it, as I had never believed I would be able to. It was simply that my fingers had needed training to do the work my brain demanded of them.

### Punctuality at Lessons

As Madame Carreño had not come to Berlin to teach, but to give concerts, and as her overwhelming success from the very first made her in great demand all over Europe, my lessons were somewhat irregular; but in her greatness of heart she saw to it that there was never a long time between them, and she always kept me when she was returning from an engagement, and though she might not be spending more than three hours in Berlin she would find time to give me a lesson.

One particular lesson I can never forget. She had asked me to lunch with her, after which she thought me for an hour. At its close she said, "Now what are you going to do?"

"Go home and work these things out."

"Not to-day," she said. "Instead you are going to sit here and listen to me practice. You may get some pointers."

She was to give a recital the following evening in Dresden, and it was this program she worked on. Beginning with Bach and then a Beethoven sonata, down through a list that ended with one of the rhapsodies—which she called "the fireworks"—she played each number slowly, thoughtfully, and with the utmost care; and her slow passage was gone over a dozen times correctly before she would leave it. She sat at the piano five hours that day; and it was the most impressive lesson a pupil could ever hope to have. It taught me more than I could otherwise learn in a year.

### The Brunnhilde of the Piano

One day, immediately following one of her big Berlin recitals, when she had been acclaimed by the critics as the "Brunnhilde of the piano," I went to her for a lesson. I was so overcome with my temerity in daring even to sit down to a piano in the presence of such a great artist that I became painfully self-conscious. In consequence, I played badly, as if I had no brains, and as if each finger were a drumstick! Finally she said, "See here, get out of this. Go down stairs, go out on the street and fall in love with someone, no matter whom—the first woman you meet, and then come back and play!"

An imp of mischief suddenly took possession of me, and with a gulp at my own audacity I replied, "Madame, I need not leave the room to do that!"

With a flush and one of her sudden brilliant smiles she said, "I accept the compliment. Now do me the honor to play as you should."

This little tilt restored by self-possession and I did play better than I thought I could.

During all my time with her, how kind she always was—how thoughtful and how great hearted! She took pains whenever possible to have me meet the great musicians, saying it was a good thing to know such people, and one could always learn something just from being around one could give the names of many of the truly great with them. I could give the names of many of the truly great to whom she introduced me, but I will only relate an account of my first meeting with one of the greatest of his time, since it was an unusual occasion and there was an amusing contretemps attending it.

### Freezing Out the Wrong Man

A short time before it happened, Madame Carreño had said that she sometimes wished I were with her when I was not, so she was frequently annoyed by newspaper interviewers and found it difficult to get rid of them. I told her to let me know at any time when one was annoying her and I would take care of him. Very well. One afternoon I was to be at her hotel at one o'clock for luncheon and a lesson. When I went in the clerk told me Madame was already in the dining room. As I entered, I saw her at a far table, and, seated with his back towards me was a man talking earnestly to her. I fancied she looked bored, and I thought that here was my chance to rid her of one of the pests. I would properly freeze him out. I walked to the table, passing the man whom I did not even look at, and greeted her, talking rapidly about some commission I had executed for her. As I talked, I glanced at the man out of the corner of my eye to see how he was taking my snub, and was stupified when I realized that my newspaper reporter was none other than *Dr. Hans von Bulow*. I wished I could sink through the floor! I stammered and stopped speaking. Madame Carreño, immediately sensing the situation, introduced me to him, saying I was a former pupil of Mrs. Carreño. He knew very well, and at present I was studying with her. He greeted me most cordially and I was invited to sit down with them. In time I recovered from my embarrassment, and at my luncheon while listening to their conversation, which was on subjects well worth while. When the coffee was served, von Bulow took out a gold cigarette case and offered me a cigarette. It was declining it when Madame said, "Take one. You know you're doing for a smoke."

Von Bulow said, "Yes, do have one, they're bad, they're Russian."

So I took one, and Madame whispered to me to put it in my pocket. Von Bulow, hearing it said, "Oh, no, it's too bad to deprive the young man of his smoke," but she told him she was sure I would rather keep it as a memento of the occasion than to smoke it. Whereupon, with a funny look on his face, he handed me the case again, saying, "Since you do me so much honor, have another one to smoke."

I often met him after that and he was always cordial, and I think he enjoyed the joke, that he, who could snub so fearfully, had once been snubbed by a poor music student!

As for Madame Carreño it was her quick understanding that saved the day for me; and I cannot do too much honor to her, not only as a great artist, but as a wonderful teacher and a whole-souled woman.

## Blundering Players

By Angela Becker

The young piano student, if given the initiative, will begin to play a study or a piece in a very confident, hasty manner; as if to say:

"I'll show you what I can do."

But she does not proceed in as lively a fashion as originally intended, and after strutting through a few measures, the over-confident student usually "comes up for air" and tries to discover just where he is. In other words, such performers have managed to remember a part of the piece and really play it "by ear," as the term goes. They create quite a number of rests or stations which do not exist in the piece.

A good way to remedy this childish fault is for the teacher to count aloud before allowing the student to begin to play. For instance, count two full measures and distinctly, to give the player the proper tempo. Then insist upon the player counting aloud. Also explain that it is much better to play a little slower and to concentrate the mind on the notes as they are written, instead of a rest station here and there, the playing will be smoother and more uniform in character.

## Useful Teaching Hints

By Joseph George Jacobson

WHILE working hard to acquire a technic do not neglect to cultivate the touch,—what the old-fashioned Germans called the tone development of the touch. Technic can become artistic only when qualified by refinement and poetry in taste and touch. Mere tramping playing is ill-advised. Old Cramer said: "De mo tempus on joutit fort bien aujourd'hui on joutit bien fort," an almost antiphrastic pun which might be rendered thus: "In my time they used to play loud well, now they play very loud." Let your technic be controlled by thought, for without the latter it would be purely mechanism.

Thought is intensified by emotion, the latter is the "Divine Spark," "le feu sacré," that something that lifts an audience into rapturous ecstasy and fervor—note, for example, the playing of d'Albert, Rubinstein, de Pachmann and Paderewski. Sometimes emotion is controlled by intellect through which real refinement and wide discrimination are nurtured—note, for example, the playing of Josef Hofmann, Godowsky, Heifetz, Leviski and others.

A great pianist should possess these four characteristics—emotion, intellect and technic. In addition to this, a noble culture, which has restlessly made its incursions into all the domains of intellectual wealth, adds the breadth and symmetry to playing, and gives a lofty repose to art through which genius ascends to that high peak of fame which commands the reverence and admiration of the world.

Watch carefully the effects of the pedal, which is, indeed, the soul of the piano, as Rubinstein called it. I do not believe that the highest art of pedaling can be taught. There are very fine books and accidental, old-fashioned rules, which say: "Change the pedal at every new harmony," etc., but the real scope of pedaling is far wider than that assigned to it by any little dry-as-dust creature of the conservatory or the academy. To create color is the true mission of the pedal. The genuine artist knows no rules when recreating his pieces, and will often combine even heterogeneous harmonies, especially when playing modern compositions. Then there is the type of piano to be considered. One pianist will admit of more use of the pedal than another. The acoustics of the hall also require different pedaling. Seldom do you hear the great pianists pedal through the Solids.

I asked de Pachmann before one of his concerts in Berlin if he used the pedal in the short introduction to the *G minor Ballad* by Chopin. He replied: "Of course not." But I noticed that at the concert he instinctively used the pedal three times with charming effect.

## Bonaparte's Flute

By H. E. Zimmerman



It will be remembered that after the battle of Waterloo, Joseph Bonaparte, King of Spain, and brother of the famous Napoleon Bonaparte, fled to the United States, and resided for a number of years in Bordentown, N. J., under the name of Comte de Surville. Flute playing, then so very fashionable, was one of the Count's favorite pastimes, and it is said that there were few frequent guests at his home as a young society gentleman of Philadelphia, Pa., whose repertoire with the flute included some old Scotch airs that were particularly pleasing to the Count. The flute which the young man used was the pride of his life; but one evening as he was laying it aside the Count exclaimed in a burst of enthusiasm, "Wonderful! You can make music with a stick. Such a player should have a handsome instrument. Accept this flute of mine, and I will hereafter use yours." The young man in question was Thomas Fitch Bumell, grandfather of the present owner of the flute, Mr. H. M. Norris, of Cincinnati, O. The flute is of glass, with pearl and silver keys.

The interest and delight in music history is that it is about something constructive—something for the betterment of mankind and not like the average general history which Voltaire described as "a picture of human crimes and misfortunes."

## THE ETUDE

# MENUET CLASSIQUE

CARL MOTER

A very good example of the menuet in olden style. To be played in a manner prim and exact, with little or no pedaling. Grade 3 1/2

Tempo di Menuetto M.M. ♩ = 108

\* From here go back to the beginning and play to *Fine*; then play *Trio*.  
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# DANCE OF THE SPRITES

A graceful dance movement in the style of a modern gavotte. Give correct values to the dotted eighths and sixteenths. Do not play as tho' in 12 time. Grade 3.

Alla Caprice M.M. ♩ = 108

R. S. MORRISON

Musical score for 'Dance of the Sprites' by R. S. Morrison. The score is written for piano and consists of eight systems of music. It begins with a treble and bass clef, a key signature of one sharp (F#), and a 3/4 time signature. The tempo is marked 'Alla Caprice' and the metronome marking is 'M.M. ♩ = 108'. The score includes various dynamics such as *f*, *mf*, *ff*, and *rit.*, as well as articulation marks like accents and slurs. The piece concludes with a double bar line and a repeat sign.

Musical score for 'At Even Fall' by E. F. Christiani. The score is written for piano and consists of three systems of music. It begins with a treble and bass clef, a key signature of one sharp (F#), and a 3/4 time signature. The tempo is marked 'Andante' and the metronome marking is 'M.M. ♩ = 72'. The score includes various dynamics such as *f*, *mf*, *ff*, *mp*, and *rit.*, as well as articulation marks like accents and slurs. The piece concludes with a double bar line and a repeat sign.

# AT EVEN FALL

Well adapted for elementary study of the singing tone and the legato style of delivery. Grade 2 1/2.

E. F. CHRISTIANI

Andante M.M. ♩ = 72

Musical score for 'At Even Fall' by E. F. Christiani. The score is written for piano and consists of three systems of music. It begins with a treble and bass clef, a key signature of one sharp (F#), and a 3/4 time signature. The tempo is marked 'Andante' and the metronome marking is 'M.M. ♩ = 72'. The score includes various dynamics such as *p*, *f*, *mp*, and *rit.*, as well as articulation marks like accents and slurs. The piece concludes with a double bar line and a repeat sign.

# THE BUTTERFLY

AIR DE BALLET

PORTER STEELE, Op. 9

Very graceful and delicate. To be played with extreme refinement. A judicious employment of the *tempo rubato* is desirable. Grade 4.

Vivace

Allegretto Moderato M.M. ♩ = 108

*poco rit.* *a tempo*

*cantando* *p* *f* *poco rit.* *p*

*a tempo* *f più mosso* *poco marcato*

*ten.* *Moderato*

Allegretto

THE ETUDE

THE ETUDE

*poco rit.* *a tempo*

Coda *f veloce*

TRIO *p legato*

*3 poco rit.* *a tempo*

*accel.* *f vivace*



# HUNGARIAN POLKA

THE ETUDE

To be played in a dashing manner, rather faster than the usual *polka* time.

Vivace M.M. = 144

SECONDO

F. G. RATHBUN

Musical score for the second part of the Hungarian Polka. It consists of piano and bass staves. The score includes various dynamics such as *ff*, *marcato*, *p cresc.*, and *fresc.*. There are also markings for *last time to Coda* and *D.S. al Fine*. The tempo is marked as Vivace M.M. = 144. The key signature has one sharp (F#) and the time signature is 2/4.

CODA

THE ETUDE

# HUNGARIAN POLKA

PRIMO

F. G. RATHBUN

Vivace M.M. = 144

Musical score for the first part of the Hungarian Polka. It consists of piano and bass staves. The score includes various dynamics such as *ff*, *p cresc.*, *fresc.*, and *fff*. There are also markings for *last time to Coda* and *D.S. al Fine*. The tempo is marked as Vivace M.M. = 144. The key signature has one sharp (F#) and the time signature is 2/4.

CODA

# CONCERT GAVOTTE

THE ETUDE

To be played in a bold and festive manner, but not too fast. Grade 4

Tempo di Gavotte M.M.  $\text{♩} = 108$

SECONDO

NEWTON E. SWIFT, Op. 4, No. 4

*f marcato*  
*Repeat ppp ujacorda*  
*f tre corde*  
*ff*  
*dim.*  
*p*  
*ff Fine*  
*p*  
*ppp*  
*ppp* *D.C.*

THE ETUDE

# CONCERT GAVOTTE

Tempo di Gavotte M.M.  $\text{♩} = 108$

PRIMO

NEWTON E. SWIFT, Op. 4, No. 4

*f marcato*  
*dim.*  
*p*  
*f*  
*ff*  
*cresc.*  
*ff*  
*pp Fine*  
*p*  
*ppp* *D.C.*

# LITTLE INDIAN CHARACTERISTIQUE

WALTER WALLACE SMITH

To be played in characteristic style, observing carefully all dynamic signs. Grade 2½

Allegretto, con moto M.M. = 108

*f*  
*p*  
*marcato il basso*  
*pp*  
*p*  
*mf*  
*cresc.*  
*f*  
*p*  
*mp*  
*mf*  
 Tom-toms

*marcato*  
*D. C. al Fine*  
*marcato*

# ARBUTUS

A. O. T. ASTENIUS

In the style of a song without words; a little study in tone production. Grade 8

Andante cantabile M.M. = 72

*mp con molto espressione*  
*cresc.*  
*dim.*  
*mp*  
*Piu animato*  
*cresc.*  
*rit. e dim.*  
*Fine*  
*mf*  
*con marcato e espressivo*  
*a tempo*  
*rit.*  
*a tempo*  
*piu cresc.*  
*rit.*  
*dim.*  
*mp*  
*piu cresc.*  
*dim. e molto rit.*

# SUNNY AFTERNOON

To be played as though sung by two voices, the right hand supplying occasional accompanying tones, Grade 3

L. LESLIE LOTH

Moderato M.M. ♩ = 54

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## Folk Songs in the Home

By Benjamin E. Galpin

Teacher.  
 "Good morning, Joseph! How is your violin work progressing this week?"  
 Pupil (disgruntled).  
 "Same old story. Grandma keeps telling my mother that we are wasting our money giving me music lessons. She is always telling about an old friend of hers who became a fine fiddler and never took a lesson in his life. Mother realizes how well your pupils succeed, but grandmother does not. It takes the spirit out of me to have grandma make fun of my scales and 'scratching' as she calls it."

Poor Joe! A fellow can't play ball unless he has a little cheering from the crowd. Grandma's day and generation and her nationality were evident. The first thing to do was to win over grandmother. If she still balked, a fine, intelligent, young pupil might be lost. Accordingly Joe had for his study lesson *The Wearing of the Green*. At the next lesson he said:

"Grandma has changed entirely. She says that she never heard a boy as young as I am play so well. She wants mother to give me three lessons a week instead of two."

What grandma wanted was tunes, and being "from the old sod," she heard music in *The Wearing of the Green*, where many teachers might have heard only a jingle. The folk song that persists has a human, artistic value miles above many of the popular teaching pieces. When father hears his daughter sing *My Old Kentucky Home*, or *The Old Folks at Home*, he sits back and puffs his perfecto and dreamily says to himself, "Well, perhaps all I have put out for music lessons is worth while after all." Folk songs of this type are the bridge over which many a sensible teacher has walked to success. Fit yourself to conditions. It is often far better than trying to make conditions fit you. In time the parents can be trained to like better music, but to attempt to make them swallow Bach *Fugues* and Brahms *Intermezzi* may bring on the sort of musical indignation that costs many a teacher the loss of a pupil.

### Their Fads

- Richard Wagner—Dogs.
- Josef Haydn—Fine clothes.
- Felix Mendelssohn—Sketching.
- John Sebastian Bach—Lithography.
- Ludwig van Beethoven—Walking in the country.
- Robert Schumann—Literature.
- Giuseppe Verdi—Farming.
- Giachino Rossini—Cooking.
- Franz Liszt—The ladies.
- Charles Gounod—Theological matters.
- Josef Hofmann—Automobiles and mechanics.
- Vladimir de Pachmann—Gems.
- L. J. Paderewski—Billiards and poultry.
- Alberto Jonas—Chess.
- Enrico Caruso—Caricature and sculpture.

### Real Talent Always Triumphs

The talent in which all the requirements of an artist are united is very rare. Real talent will get along even with an inferior teacher, in some way or other; while the best teacher cannot produce talent where there is none. Some teachers, however, will not bungle people with promises that cannot be kept.—LILLI LEHMANN, in *How to Sing*.

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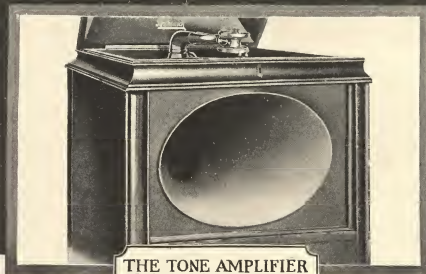
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M. L. PRESTON

The grace notes in this entertaining little drawing-room piece should be treated in the manner of broken chords played downwards, Grade 3  
Andante con espressione M.M. ♩ = 72

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# LOVE'S VICTORY

## WALTZ

C.S. MORRISON, Op. 18

A very useful waltz movement by a popular writer, suitable either for dance or the drawing-room. Grade 3 $\frac{1}{2}$

Tempo di Valse M.M. ♩ = 54

Musical score for 'Love's Victory' in 3/4 time, key of B-flat major. The score consists of ten systems of piano accompaniment. It includes various dynamics such as *p*, *pp*, *cresc.*, *rit. e dim.*, *pp*, *Fine*, and *poco animato*. There are also performance markings like *a tempo* and *rit.* The piece concludes with a *ff* dynamic.

# IDLY DRIFTING\*

BARCA ROLLE

FERD. SABATHIL

A charming study in legato playing; chiefly on the 'black keys.' Grade 3 $\frac{1}{2}$

Moderato M.M. ♩ = 48

Musical score for 'Idly Drifting' in 3/4 time, key of B-flat major. The score consists of ten systems of piano accompaniment. It includes various dynamics such as *pp*, *cresc.*, *pp*, *rit.*, and *pp*. The piece concludes with a *pp* dynamic.

# PLAISANTERIE

IRÉNÉE BERGE

To be played throughout in a capricious manner in free time and with strong contrasts, Grade 4.

Allegretto M.M. ♩ = 108

mf

cresc.

accel.

a tempo

rit.

mf

cresc. accel.

Fine

mf

cresc.

dim. rit.

accel.

a tempo

mf

cresc.

D.C.

# PEGGY

W. E. HAESCHE

A clever little musical characterization, taken from the set *Friends of Mine*. An elastic wrist is required for the right hand part. Grade 3.

Moderato M.M. ♩ = 108

mf

Fine

p

f

p

marcato

D.C.

TRIO

mf

legato

D.C.



# HAPPY WANDERER

THE ETUDE

E. F. CHRISTIANI

A jolly little *intermezzo* somewhat in the style of Schumann's "Happy Farmer," Grade 3

Marcia M.M. = 108

The musical score for "Happy Wanderer" is written for piano in 2/4 time. It begins with a piano (*p*) dynamic and a tempo of Marcia M.M. = 108. The score consists of a main section and a Coda. The main section features a lively melody with various ornaments and fingerings. The Coda is marked "a tempo" and "un poco rit." and concludes with a final flourish. The piece ends with a *D.N.* (Da Capo) instruction.

THE ETUDE

# WAIT FOR THE ROSES

EDWARD LOCKTON

ARTHUR F. TATE

Mr. Tate's latest song; a most singable number.

*Slowly and with much tenderness*

The musical score for "Wait for the Roses" is a vocal and piano piece in 4/4 time. It is marked "Slowly and with much tenderness". The score includes a vocal line with lyrics and a piano accompaniment. The lyrics are: "When all the world is shadowed, And long seems ev'ry day, Each heart must have its sorrow, Each hour must have its tears, When faded flowers are lying, A-bout your sun-less way; Oh! do not fear, for Each night must hold some long-ing, Be-fore the dawn ap-pears; But have no fear, for you will hear, The voice of hope so sweet-ly say. Soon the ro-ses will wake for you, God is near, And He will keep you through the years." The piece features dynamic markings such as *p*, *mp*, *ten.*, and *Andante moderato*. It concludes with two verses of the chorus: "Soon the skies will be shin-ing blue, Soon you'll hear such a gold-en strain - When sum-mer's glad birds sing a-gain! Wait through days that are dark and sad, Time will bring back the mo-ments glad; Hope through your-rou-blees and learn to smile, Wait for the ro-ses, wait a-while. wait a-while." The score is marked with *ten.* (tension) and includes first and second verse indications.

# MELODIE ROMANTIQUE

WILLIAM REED

A fine solo piece in the true violin style, requiring clear intonation and an expressive delivery.

**VIOLIN**  
Tranquillo M.M.  $\text{♩} = 100$   
*a tempo*  
*p* *rit.* *p* *ten.*  
*poco agitato*  
*cresc.* *mf* *marcato* *poco agitato*  
*legato*  
*rit.* *rit.* *mf* *al tempo* *rit.*  
*Tempo I.* *mp* *cresc.*  
*dim. e rit.* *mf* *Piu mosso*  
*rit.* *cresc.* *a tempo*

*ten.* *mp*  
*mf*  
*marcato e larg.* *f* *marcato*  
*dim.* *p*  
*Tempo I.* *mp* *a piacere*  
*cresc.* *mf* *ff*  
*cresc.* *mf* *ff*  
*ten.* *calando* *mp* *dim.* *p* *dim.* *mp*

# FINALE from FANTASIA On Hawaiian National Airs

H.J. STEWART

A charming concert number, played by Dr. Stewart at his recitals with great success. The complete *Fantasia* contains four additional airs.

## Like no a Like

Sw. Oboe

MANUAL

Musical score for 'Like no a Like'. It features a piano manual part with three staves: the top staff is for the right hand (R.H.), the middle for the left hand (L.H.), and the bottom for the 8-foot pedal (Ch. 8ft.). The key signature is one sharp (F#) and the time signature is 4/4. The score includes dynamic markings such as *mf* and *pp*, and performance instructions like *Sw. Oboe* and *Gt. Flute 4ft.*

Musical score for 'Like no a Like' (continued). This section includes a guitar part (Gt.) and a 3 & 4 foot pedal (Gt. 3 & 4ft.). The key signature changes to two sharps (F# and C#) and the time signature remains 4/4. Dynamics include *mf* and *pp*. Performance instructions include *Gt.* and *Gt. to Ped.*

Musical score for 'Like no a Like' (continued). This section features a human voice part (Sw. Vox Humana) and a guitar part (Gt.). The key signature is two sharps and the time signature is 4/4. Dynamics include *pp* and *ppp*. Performance instructions include *ppoco rit.* and *Sw. Vox Humana*.

Musical score for 'Aloha Oe'. It features a piano manual part with three staves: the top staff is for the right hand (R.H.), the middle for the left hand (L.H.), and the bottom for the 8-foot pedal (Gt. 8ft.). The key signature is two sharps and the time signature is 4/4. Dynamics include *ppoco rit.* and *pp*. Performance instructions include *Gt. f* and *Gt. to Ped.*

Musical score for 'Like no a Like' (continued). This section features an orchestral oboe part (Orch. Oboe with Tremolo) and a human voice part (Sw. or Ch.). The key signature is two sharps and the time signature is 4/4. Dynamics include *pp*. Performance instructions include *Orch. Oboe with Tremolo* and *Sw. or Ch.*

Musical score for 'Like no a Like' (continued). This section features a guitar part (Gt.) and a 10-foot pedal (Gt. to Ped.). The key signature is two sharps and the time signature is 4/4. Dynamics include *ppoco rit.* and *pp*. Performance instructions include *Gt.* and *Gt. to Ped.*

Musical score for 'Like no a Like' (continued). This section features solo chimes (Solo Chimes) and a human voice part (Sw. Vox Humana). The key signature is two sharps and the time signature is 4/4. Dynamics include *ppp* and *pp*. Performance instructions include *Solo Chimes*, *Sw. Vox Humana*, and *pp Bourdon only*.

Musical score for 'Like no a Like' (continued). This section features a human voice part (Sw. Vox Humana) and a guitar part (Gt.). The key signature is two sharps and the time signature is 4/4. Dynamics include *ad lib.* and *pp*. Performance instructions include *ad lib.* and *pp*.

Musical score for 'Aloha Oe' (continued). This section features a celeste part (Voix Celestes) and a guitar part (Gt.). The key signature is two sharps and the time signature is 4/4. Dynamics include *pp* and *ppp*. Performance instructions include *Voix Celestes*, *pp*, and *ppp*.

# SHOW ME THE WAY

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MARGARET OLIVE JORDAN

An effective song for church or home. Expressive and dignified.

Moderato con espress.

Andante religioso (Fervently)

Show me the way, O heav-en-ly One, Show me Thy way that Thy

*p* *cresc. rall.* *poco a dim.* *sost.*

will may be done. Give me the strength to fol-low each day The path where Thou lead-est O, show me the way. Tho' it be thro' the

*poco rit.* *mf* *Piu lento e legato*

*poco accel. e cresc.*

val-ley where clouds hang low, If Thou lead-est, O One, there will go

*p* *Andante maestoso Recit.* *poco accel.* *Largumento con sentimento*

All un-a-fraid of the shad-ows dark blue, For Thou art the way I wish to per-sue. Just show me the way out of doubt, out of

*colla voce* *marca e sost.* *poco a poco cresc.*

fear, Then sure-ly I'll know that Thou art ver-y near, And my heart will leap in-to

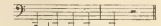
*poco cresc.* *mf* *Lento poco rall.* *pp*

joy-ous song, And the days will grow bright-er And my soul will grow strong.

## A Humorous Musical Anti-Climax

One of Mozart's favorite operatic basses was Ludwig Fischer, for whom the composer wrote the part of "Omin" in the *Entfuehrung*. Fischer's great joy and pride were his very low, powerful notes. It is said that when he went below the bass staff he gave the impression of descending into a deep cave. Once, when he was singing in Mainz, he finished an aria with:

Before he had a chance to receive the applause to which he was accustomed a sailor in the gallery took up the pitch of his last note and sang the following in a still more powerful voice:



After that Fischer never bragged about his prize low notes.

## Interesting Facts About the Opera

The recitative is said to have been first introduced by Vincenzo Galileo, father of the great astronomer. Pope Clement IX is credited with having written a half-dozen libretti for operas. These, however, were very probably not like the libretti of the modern operas, but more like the old Greek tragedies with choruses. However, the pope, in 1500, had a very complete theater, in which the scenery by Peruzzi is said to have been of a really marvelous realism for the time. Louis XIV of France gave a great im-

petus to the development of opera in his country, by encouraging the work of Lulli, of whom he was very fond. Louis himself was a capable musician, and at times wrote music for special ceremonial. Among the many great masters who have not permanently distinguished themselves in opera might be cited Bach, Haydn, Schumann, Mendelssohn, Brahms, Grieg, Chopin, Liszt. The operas of Handel, Beethoven and Schubert were temporarily successful, but, with the exception of Fidelio, have almost entirely disappeared.

## Practical Letters from Etude Readers

### A Cure for Tardiness

TO THE ETUDE: Every teacher has difficulty in getting young pupils to report early enough for their lessons. Here was the way I solved the question in my own home studio. In my waiting room I had all sorts of things to make their waiting interesting. There were pictures, books, copies of THE ETUDE, and, best of all, a large blackboard upon which I wrote exercises in note spelling, scale writing and chord writing. The child was expected to copy and work out for the lesson. This simple plan insured having the pupils on hand a little in advance of the time I expected them.

PATRICIA LYNCH, International Falls, Minnesota.

### Profitable Vocal Exercises

TO THE ETUDE: A recent writer in the Voice Department of THE ETUDE states that one should always practice "mezzo voice." My instructor, who received his training under great Gaetano Nava in Italy, has maintained that if one does not sing with full voice, the voice will become "emasculated" and lose that full, rich power that it possesses by nature. His rule was "light tone for quick scales." Of course, this depends largely upon how much the voice has been developed.

A particularly good exercise is that of skipping light octaves downward, mainly during the light quality as you descend. This keeps the voice smooth and even.

ETHEL M. HART, Los Angeles, Cal.

### Loose Wrists

TO THE ETUDE: Perhaps my experience with stiff wrists might be beneficial to some other ETUDE reader. My remedy is to give short exercises of the type of the five-finger exercises, and after the performance of each group lift the arm, and hold the hand in a thoroughly relaxed position, so that the hand "drips," as though lifeless, at the wrist. If this is repeated a great many times it will be found that the exercises themselves are played in a much more relaxed manner. I have found this very simple and very beneficial.

MRS. W. W. RANBLE, Michigan.

### A Very Serious Problem for Out-of-Town Students

TO THE ETUDE: The writer of this came to New York from a small town in the Middle West, with the purpose of studying singing. It was very easy to arrange for lessons in advance, but impossible to arrange for living quarters. The first week I spent in a hotel, where the rate was away beyond my pocketbook. The following week I secured rooms in a rooming-house on the East Side, in the eighties. The rooms were good enough, and when I went in I told the owner that I would have to practice. Vocal practice at best is not entertaining, and at the end of two weeks I "got notice." Then I applied to various student rooming-houses of a semi-philanthropic character, and found that their waiting lists contained names which had been on for nearly a year. I had a liberal amount of money to spend for rooms, but it was nearly five months before I was finally located in the quarters that I now have. They are far from my liking, but the tenants are during the day, and I can practice to my heart's content. My lessons have been very expensive, and I cannot help feeling that I have lost half their value by the annoyances and interruptions I have undergone. At the same time I have blessed my luck, time and again, that I am of the so-called "stronger sex." It is easy to imagine what a young and sensitive girl, dumped upon a great city like New York, has to undergo to secure proper quarters. What our big students who come from a distance to study with private teachers. The need is a very real one. There is little use in establishing new music schools unless this is attended to. Moreover, I think that every wide-awake teacher should have a list of available rooms, in order to assist pupils. Of course, the housing shortage at the present time makes this matter extremely difficult. In a normal time the teacher should realize that even before his pupil has his lessons, he must deal with the serious matter of living.

L. D. F., New York.



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The musical director should study his audience before presenting them to his chorus. If he is to hold their respect and confidence as one who knows his business he must not take the valuable time of the rehearsal to experiment on the choir with numbers entirely new to him. The director's ideas of key, tempo, rhythm, volume, modulations, phrasing, climax, point of the theme, interpretation, etc., should be determined before rehearsal.

The following points are to be kept continually in mind by the director:

Stand in such a position that the organist can see your baton.

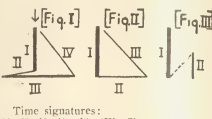
Make direct signals for the choir to stand or be seated, such signals to be in a manner as inconspicuous to the audience as possible. The idea here is to hide the machinery of the organization as an artist hides his technic. Such a signal should not be given until every eye is trained on the director, and when given everyone should act in concert as one individual. This strict observance of concerted action and order adds greatly to the effectiveness of any singing organization, not only in its impression upon the audience, but also upon the singers themselves. And, too, it conserves the choir picture.

The director must, above all things, be consistent in giving the same signal each time for a desired effect. After being given the signal to rise the choir should promptly come to an erect standing position, standing motionless and holding the music still and in a position to sing when

given the signal. Each singer faces the director squarely and holds the music sufficiently high to be able to follow the baton without continually lifting the eyes from the anthem.

A good deal of latitude may be given directors as to the number and kind of signals used, that being largely worked out by the individual as the result of experience. In directing music, however, there should be very little choice in the use of the baton. Many choral directors have a tendency to direct in curves with little or no regard for accent and for the basic laws of rhythm. It is one thing to know these things, it is another matter to consistently put them into practice.

The following diagram shows the simple fundamental rates for the use of the baton in directing. The heavy lines indicate the strong beat:



Time signatures:  
 $\frac{3}{4}$ ;  $\frac{3}{8}$ ;  $\frac{6}{8}$ ;  $\frac{9}{8}$ ;  $\frac{3}{2}$  (Fig. I)  
 $\frac{2}{4}$ ;  $\frac{3}{4}$ ;  $\frac{4}{4}$ ; twice to measure when slow (Fig. II).  
 $\frac{2}{4}$ ;  $\frac{3}{4}$ ;  $\frac{4}{4}$  (Fig. III).  
 $\frac{2}{4}$ ;  $\frac{3}{4}$ ;  $\frac{4}{4}$  (when fast). (Fig. III).

—From The Church Choir.

## The Child's Music

"I have found," said this mother of six, "that music has exercised a wonderful influence in the lives of my children. It has not only been a source of culture, but a great aid in developing character. To me music is the language of the heart, and I know nothing else so much to be loved and so largely understood by children as music. Every day my children sing, dance, romp and play to the strains of the piano. They fill their little minds and hearts so full of the wonder and love of music that it becomes a part of their every-day existence. Week in and week out there is always sometime when I help the children to have a good time with the piano. There is no doubt in my mind but that planting the love and appreciation of good music in my children when they were very young, has been altogether responsible for their finding entertainment and diversion in music now."

This mother's recital of her personal experience aroused such keen interest that much time was consumed in a general discussion of the kind of music to use for children. There was unanimity of opinion that in the selection of music for children, it should be remembered that just as the child's body and mind develop through the various stages, so will the musical taste grow.

At first children like simple melodies and spirited marches, and only gradually come to understand and enjoy more complex and subtle music. Among the wealth of good music for children there was mentioned *Birds in the Night*, *My Curly Headed Baby*, *Mother Goose Songs*, *Amid Chorus From Il Trovatore*, *Dance of the Flowers*, *Mighty Lull* a *Rose and Spring Song*. Every one agreed that one could find at least a hundred vocal and instrumental musical selections especially suitable to make children of all ages happy.

## Getting Acquainted With the Orchestra

By R. L. C.

From catalogues of stringed and hand instruments I cut the pictures of each instrument used in the orchestra and pasted them on dark green cardboard, omitting the name. I held up each picture and the children guessed the name.

I distributed cards upon each of which was printed the name of an instrument.

Each pupil tried to describe the instrument indicated on his card, so definitely that the rest of the class could tell its name.

Then each pupil tried to play a Symphony Orchestra, selected from the pile the pictures as needed, and arranging them with the strings in front, in the manner in which the instrumentalists in the orchestra are seated.

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